

# THERE ARE NEW FASHIONS FOR CHILDREN, TOO

DESIGNERS DO NOT FORGET THE CHILD, AS SKETCHES ON THIS PAGE SHOW.

By BESSIE ASCOUGH.

Of new designs for children's winter clothing there is no lack this season, and, as the sketches in this page show, the variety is charming. Long coats and short are available; the short one depicted is made of beige-colored wool velour, and is worn with a checked wool skirt in shades of brown and beige, and the long one is carried out in Russian green duvetyne, with a collar of deep cream suede cloth.

Thirdly, there is a charming little black velvet coat for indoor wear, with cream net sleeves and ruffles, the excellent contrast to which is a skirt of Bordeaux red and white taffeta bordered with skunk.

Children, it is decided by some mothers, may well wear clothes designed in the similitude of military and naval uniforms. Is there in times of peace any suit more becoming to a little boy than a sailor's, unless it be the kilt? Small girls wear a combination of the two, the soldier's kilt and the sailor's jumper, and to-day a very famous children's outfitter is making adaptations of military and naval uniforms a great feature for his small customers.

The patrol coat buttoned up comfortably to the throat is a good winter cut-of-doors garment for a small boy, and indoors he may wear the



SMART and very serviceable is the Russian green duvetyne coat. The straight line effect is emphasized by the long row of buttons. Of deep cream suede cloth is the low collar.

CONTRARY to expectations, the two-color suits are found delightfully becoming, as evidenced by this beige-color wool velour coat and the checked skirt.

QUAINT, childish and classic is this very pretty velvet jacketed dress. Of Bordeaux red and white striped taffeta is the skirt. Sleeves and ruffles of cream net.

embroideries, while another coat with a cosey wrap over front had quaint square bars of green silk overlaid with black and gold braiding, which answered as fasteners for the long gold sticks that took the place of buttons.

### THE MOYEN AGE TUNIC.

One of the most desirable novelties of the season is the moyen age tunic. This quaint garment is made of many different materials, and it is the material which decides whether the tunic is to be worn in the afternoon or evening.

Let us study, for example, a rarely lovely model of this order which was expressed in sapphire-blue chiffon, delicately traced over, in bold designs, with black, sapphire, and gold beads. The tunic, which was quite long, fell in straight lines from shoulder to hem. At the neck it was open in a modest round, and the sleeves—which were of kimono design—were exaggeratedly long.

Neck, sleeves and hem were bordered with bands of skunk, and the same soft fur formed a ceinture which fell low on the figure—very much like the Fedora ceintures which Sarah Bernhardt used to affect—and which was finished off with a heavy ornament made of blue and gold passementerie and beads.

This was a tunic which might be worn over many different skirts. The model I have described was intended for evening wear, and was accompanied by a short skirt made of shell-pink charmeuse, but the same design would be lovely in Egyptian blue crepe de chine, bordered with black marabout, or in printed gauze, silk cashmere, or supple satin.

For evening wear these moyen age tunics are made of transparent stuffs, and the outline of the figure is dimly visible through the folds, but very much the same effect may be obtained with some supple material, such as silk, cashmere, or Oriental satin, for the figure itself is absolutely natural. If any corset is worn it must be made of elastic or tricot. With the new moyen age tunics or gowns there must not be a prominent curve anywhere; bust, waist and hips must seem to melt into each other.

I have noticed that several prominent Parisian dressmakers are making a specialty of "Bernhardt" ceintures, which circle the hips and which are finished in front with heavy ornaments of tassels, which help to keep the loose folds of the dress in place.

This is rather an unexpected departure. We have become accustomed to broad sashes tied around the waist in "good little girl" fashion. We have also become accustomed to ceintures which circle the hips, rather high up, after the manner of little boys' pinafore smocks. But now it

IN ALL THEIR GARMENTS IS A STRONG TOUCH OF INDIVIDUALITY—MILITARY STYLES, TOO.

seems as though we were going back to the Fedora-Cleopatra-Bernhardt gowns, which had such a success twenty-five years ago.

### IDEAL EVENING GOWN FOR A PRETTY GIRL.

Of quite another order was a really delightful evening frock which I interviewed yesterday afternoon in a famous atelier. In this case the pretty gown had an immensely full, long tunic, which reached to within a few inches of the hem of the short skirt.

The material of this tunic overdress was pearl-white chiffon, and it was bordered with tailless ermine. The underskirt, which was remarkably short and skimpy, was composed of cyclamen-pink panne, and the little cross-over bodice, which was absolutely sleeveless, was confined at the waist by a ceinture made of ermine. Thrust into this ceinture there was a deep pink rose framed in silver leaves. This was a fascinating little gown, suitable for any evening entertainment.

If the border and ceinture of ermine were considered too expensive, an exquisite effect might be produced by bands of swansdown or soft white



RED is increasing in popularity for outdoor wear. This fitch trimmed long-coated suit is in rust red, a pleasing youthful coloring. An attractive afternoon dress is this of blue-gray broadcloth, with finely pleated skirt. The broad girde is trimmed in front with self-color soutache braiding.

marabout. I could imagine that this model would be rarely lovely if copied in shell-pink charmeuse and dove-gray chiffon, shot with pink and silver, the border and ceinture being made of dove-gray marabout and a cluster of Parma violets and moss rose buds being thrust into the waist belt.

A distinct novelty is the evening frock made of brocaded silk or satin, which has a short full skirt which barely reaches the ankles in front and which has a quaint Watteau train.

This train is laid in large pleats and attached at the shoulders and waist; after that it falls loose from the skirt and rests a few inches on the ground. This is not a model which would please every one, but it was certainly original.

### INTIMATE CHARM OF THE REST GOWN.

The French dressmakers are this season showing a marked appreciation for what American women call the one piece frock. These quaint little gowns have an Old World flavor. Some of them display a moyen age outline, others are middle Victorian all are far removed from the cosey, practical style of dress which came into existence when blouses were made fashionable.

On the subject of the one piece frock there may be many different opinions. Every one is agreed that the genuine one piece rest gown is admirable. One of the most delightful models of this order recently created by a famous Paris dressmaker was expressed in shrimp-pink broché crepe, which had Japanese designs outlined in silver. The crepe was very supple, and was lined with silk cashmere, which made the garment cosey and warm.

This model was one piece in every sense of the word. In fact, it was straight and composed of three yards and a half—four yards for a very tall woman—of double width material. It was not shaped in any way. The material, which was of necessity exceedingly supple, was laid out flat, carefully lined and bordered at either side by bands of fur, then the material was doubled over and an opening was made for the neck, this opening continuing a little way down the front after the manner of a kimono nightdress.

The open sides, which had been bordered with fur, were tied together by lengths of ribbon, the neck and partly open fronts were edged with fur and finished with ribbons in the same way and the garment was finished. It was simplicity itself, and yet immensely smart and attractive. As I have said, the original model was made of beautiful broché crepe, but it could be copied in almost any soft, double width material, and the fur borders could be replaced by bands of marabout or moufflon.

I suggest that such a garment would be lovely in old rose cashmere, with a lining of nun's veiling and borders of soft brown marabout; in this case the ribbons which attached the sides would be of the same shade of brown as the marabout. Or again, the model might be copied in any of the new printed silks, which are made in wide widths and bordered with marabout, moufflon or some inexpensive fur.

### A DAINTY REST COAT.

The dressmaker who has introduced the rest gown just described has also created a delicious little rest coatee of very much the same order. The material of a specimen which pleased me very much was soft taffeta which had embroidered flowers thrown here and there on its shot surface. The ground was powder-blue shot with silver and the conventional flowers showed various shades of dull pink and purple.

The little coatee was made in almost exactly the same way as the rest gown above mentioned. A length of wide material was doubled over on the shoulders and then attached at either side by lengths of ribbon, the edges being bordered with dark fur.



SMOCKING gives a touch of fairy-tale beauty to children's garments. The first is of yellow chambray, and the second, in flowered dimity, ties in back with a large sash bow of white lawn, a charming revival.

Guards suit, with a military collar and double-breasted front and knickerbockers buttoned over it.

Silk bar embroideries of the Allies' colors decorate the collars of boys' and girls' coats and make very pretty ornamentations for blouses. Another method of decoration for the senior girl's blouse is a very narrow bordering for the front and pockets, two of which are given in one model in printed lawn upon white lawn.

### GUARDS COATS FOR GIRLS OF TWELVE.

Girls of twelve and thereabouts have always worn the Guards coat, and continue to do so. It is seen in khaki cloth, and is worn with any dress, and a soft black pudding basin felt hat, with a crown cravat of ribbon, making an excellent school toilette. The military caps, made of black velvet, suit some little girls, and are very light and comfortable.

A top coat is the absolutely requisite possession of the woman who goes about in winter weather, and this year there is so much coming and going in rain and wind, storm and cold, that the time-honored three-quarter or cover-all jacket is a friend indeed.

As we are all trying to do good in our different ways, an appropriate choice is a service coat made of soft, lightweight and warm fleece, or one of the very popular and excellent pony-cloth models, so wonderfully like fur as to defy detection, yet without the weight of the peltry model.

The admirable essentials of the pony-cloth coat are its glossy appearance and lustrous "markings," its amenity to the drapery skill of its manipulators, and its extremely becoming appearance. The thin woman likes it because it enhances the willowy grace of her appearance, and her robust sister finds it very kind indeed to her aspect, which it refines and causes to look more elegant than ordinary cloth or even velvet. It is the already mentioned indefinite pattern, or the "making," that brings about this desirable effect.

Strictly practical, as it must be, naturally, is the service coat, with its military collar and its half belt, which brings into subjection the folds at the sides or back. Whereas the pony-cloth model is more dressy, and while it is a wrap for any time during the day, is quite an afternoon one. In some cases there is a frock to match, but the rule is to wear any dress beneath it, thus making the coat a very useful one to possess.

### THE SHORT, LOOSE JACKET HAS RETURNED.

A little while ago the long coat was quite in the ascendant, but now the very short one has joined the assembly and charms by its fascination and utility.

It is mere negligé in coats, and is made, as a rule, of velvet with a fur border. Destined as it is to be worn with various frocks, after the manner prevalent long years ago, in fact in the sixties, its color is chosen accordingly, and we find a rich sapphire or velvet, bottle green and some very pretty shade of brown available.

To add to the charm of this short, loose jacket, there may be a big muff, a little tie, and a toque or cap, the four items forming a delightfully piquant set.

The lining of the little coat may be made one of its fascinations, sprigged satin answering the purpose well, in contrasting shades, upon a background the color of the velvet. Or there is a recommendation to be made in favor of honey yellow and pearl gray, both admirable for the muff lining, as well as that of the coat, and to be matched by the fantasia or flower clump that decorates the cap. Sets of this kind may have a more fanciful lining than the severely tailored garment.

In all the coats of this winter, whether they be long or short, a hint of individuality is so valuable that their makers contrive to add some characteristic touch. In the case of one long pony coat, with a capuchin hood at the back, gleams of vermilion brightened the ebon darkness of the collar, and on the vermilion were sparse but effective tarnished silver



NOT in the least grown-up, despite its cutaway coat of deep cream wool and the tunic of ratine, brown and cream striped. Dark brown velour forms the simple collar and cuffs. A charming yoked coat is the one in olive green velvet, with skunk trimmings, sketched at the right.