COATS MOST VARIED.

Never Did They Tempt Women as Now.

AS PERPLEXING AS THE GOWN.

No One Type Reigns Supreme and It Is Hard to Choose.

The Fanciful Coats Especially Fascinating—Many Varieties Adopted for Many Uses—They Are Shorter Than They Were—Merits of the Different Thin Materials—Accordion Plaiting and Much Trimming in Favor—The Covert Coats—New Wrinkles of the Season—Cloth Wraps for Dressy Wear—Cape Effects Predominant—Little Wraps.

There is a theory current to the effect that American women are, day by day, and season by season, becoming more extravagant in matters pertaining to dress. They

are earning a reputation for modishness second only to that of their Parisian sisters, but they are paying high for the honor, and their ideas of the necessary in dress are constantly on the increase.

This opinion is brought to mind by a cursory survey of fashionable cloakdom. There was a time when the well-dressed woman of moderate income needed comparatively few coats, but that day is past, and now the choice of the appropriate cloak for a given occasion uses up as much gray matter as the selection of the gown.

Mme. La Mode has been pleased to turn her attention emphatically to outside

garments, and the manufacturers and exclusive makers have promptly carried out her decree. Temptation lurks on every side for the unwary woman whose eyes are larger than her income. Short coats, long coats, loose coats, tight coats, capes, pelerines—the variety is endless and bewildering.

No one type of coat reigns supreme. Material, shape, trimming, all depend upon the taste of the wearer, and this very latitude of choice which makes expression of individuality a possibility opens the way for sad mistakes and sins against good taste.

The fanciful coats are so fascinating that only a strong-minded woman, or a woman

with a soul above—or below—chiffons, can firmly turn her back upon them and buy only what is becoming and serviceable. Already the appalling results of wholesale surrender to coat allurements are in evidence on the streets, and before the season is over we shall see weird things.

In its extreme forms the new loose coat is a luxurious garment. Even when simply made it suggests elegance. It must be worn with an air, it must be well cut, it must be of good material, it must be worn with clothes that harmonise with it.

In its cheap and pretentious form it is the incarnation of all that is most undesirable in woman's dress; and the sensible woman with little money will pass it by for something trimmer and less bizarre.

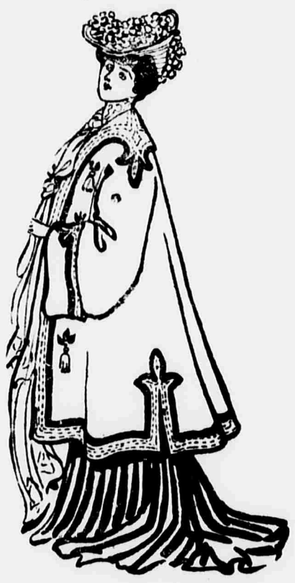
This note of warning is unquestionably needed, but as for its being heeded, that is quite another matter. There have always been women who bought clothes with fine disregard of taste and reason. In the realm of outside garments these reckless one now have a golden opportunity.

The woman with taste and money also has her opportunity, and is, apparently, appreciative; although one has comparatively little opportunity just now to observe the summer wrap at its best. Stunning coats appear in the carriages that still throng the Park drives on sunny afternoons and for restaurant dinners and suppers, theatre, &c., the new coats are donned; but much of the well-dressed world is already drifting away from town, and swell

new coats are being reserved for the summer campaign.

It is in the shops that one may get the best idea of coat possibilities, and the imported models of the early season have, in many instances, been so cleverly copied that even though the originals may have been sold the copies should satisfy the most exacting buyer. Facing the embarrassment of riches, one hardly knows where to begin a description.

Full length coats are not so much in evidence as they were last year. That fact



looms large, even to a casual observer, though there are attractive long models.

Some of the most delightful dust coats, intended for travelling and driving, cover the gown entirely, but even the dust coat, as a rule, stops from six to ten inches above the frock hem. Flopping coat fulness about the feet has too many disadvantages for ordinary wear, and even a delicate frock is usually more harmed than saved by the last few inches of a full length coat.

For automobiling, too, the coat has shortened. Summer motoring does not require the very long coat for warmth, and the full three-quarter models are more convenient and serviceable in other respects, so they are being very generally adopted.

Silk and mohair are the most popular materials for the lightweight dust coat,

and among the silks, pongee undoubtedly leads, but there is room for protest against this mode. Pongee is cool, sheds dust, is deliciously light in weight—but it has a deplorable capacity for looking mussed and disreputable.

It may be pressed. It may even, if made with a view to this, be laundered; but one cannot go about with a hot flatiron attachment, and the pongee coat, like the pongee frock, needs little persuasion to drop into limp stringiness.

This is particularly the case when the garment is not very well made. Careful tailoring and lining will, to a certain extent, mitigate the nuisance.

Few women take this objection into consideration. Pongee coats fill the shops, and are offered at almost any price, from $6 to $200—the latter wonderfully elaborate with lace and embroidery—and they are being sold by thousands.

Tussore is attaining much favor with coat makers, and soft-finish taffeta, while hardly so much liked as it was last season, is chosen for some of the most desirable models. It does not fall so gracefully as pongee, but it keeps its freshness and smartness far better.

Black taffeta is, of course, used more than colored taffeta silks for the serviceable dust coat, but many excellent models are shown in dark blue and in browns; and there is a changeable black and blue taffeta of high sheen which has considerable sachet, particularly when heavily stitched in white and fastened by huge white pearl buttons.

Shirring is conspicuous on the new coats as on the new frocks, and accordion plaiting is dear to the coatmakers' heart, but the sensible woman will think twice before she buys one of the attractive accordion plaited dust coats offered in the shops. Particularly pretty three quarter coats of pongee, accordion plaited and finished smartly with cape collars heavily stitched, piped and lined with gay color, are tempting, but have their defects.

Accordion plaiting may be an excellent thing, but the accordion plaited pongee dust coat intended for hard wear is a delusion and a snare, although it looks well in the shops and its clinging fullness is a becoming compromise. Pongee musses badly enough at best, and when accordion plaiting is seriously crumpled it is beyond redemption.

Capes, single, double, triple, long or short, appear upon most of the dust coats, but there are coats of silk, of mohair, of tweed, &c., which are cut severely plain and are merely loose fitting sack back ulsters. Variations upon the empire idea are numerous. One long coat sketched here is in the soft lustrous changeable blue and black taffeta already mentioned and is piped throughout in white. The fulness of the coat is confined at the bust by a stitched and piped band suggesting an empire girdle.

For motoring, even in summer, one often needs something that will provide warmth as well as protection from the dust. Cravenette coats, mannish in cut and finish have the advantage of being waterproof; but homespuns, covert cloths, tweed and other woollens are pressed into service for the motor coats.

One imported model, copied many times, is in rough homespun of a clear, creamy gray mixed with black and white. It falls straight in front, is belted very loosely in the back and has a collar and gauntlet cuffs of porcelain blue cloth braided in black and white.

Turning from the useful dust cloak to the ornamental wraps of more pretension one finds a variety such as has not been

known in fashion's world within the memory of the oldest inhabitant.

That old-time favorite, the covert coat still has its place and nothing surpasses it for trig tailor effect; but it has taken unto itself new details. For wear with shirt waists, the conventional covert coat with sleeve slightly larger than that of last year is still correct—the length varying according to the taste of the wearer—but the baggy dress sleeves of the season are ruined beneath a close-fitting coat sleeve and in concession to this fact, tailors are turning out many covert coats flaring at the hand or full and caught into a wristband.

The effect is not an improvement to the coat, but, as a severe tailor finish is maintained, the deviation from tradition is not deplorable, and it is most convenient.

Box coats of covert, with a flat-stitched neck finish instead of collar, are another departure, and the covert coat with capes or with one deep cape is a very smart affair, if well made.

The tight fitting, strapped seam covert

coat reaching almost to the knees is having a decided vogue and shows good tailoring to great advantage; but it positively requires this same fine workmanship and the woman who wears it should have fair height. Worn with a short walking skirt, it has the fault common to all coats of its length. It cuts the skirt length sadly. A shorter coat is a wiser choice for the walking costume, but women are apparently overlooking that fact in their admiration of this new covert coat.

Cloth, canvas and silk are all used for the season's dressy coats, and lace, mousseline and chiffon are appropriated as coat materials. The three last named are, of course, for use with the airiest of summer gowns,

and hats and are a mass of shirring, pleating, frilling and lace.

Plain mousseline over flowered mousseline, the two accordion pleated together, is the idea developed in one French model coat which has a very deep collar of lace and might be easily copied even by an uninspired maker.

Another voluminous coat of a heavy white chiffon, called chiffonette, is finely shirred about the shoulders, the shirring forming a yoke and sleeve top. Around the neck is a flat band of heavy open lace, through which a scarf of pink chiffon is threaded, finishing at the front in big choux and long floating ends.

The coat is lined with pink chiffon, falling loose and separate from the outside. Huge flowing or bagging sleeves are used upon such coats. In many cases a hat made of the same material used for the coat accompanies it.

The loose sheer lining mentioned in connection with the chiffonette coat is a feature of many of the handsome summer coats; and, though perishable, is very effective. The beautiful flowered mousselines are particularly liked for these dainty linings under a coat of one tone, and are shirred in at the neck and shoulders, falling full and free from there, and finished with deep hems, frills or a border of lace. Naturally they need frequent pressing, but being unattached to the coat, save at the upper edge, they may be easily pressed.

Under the lace coats that will be more and more popular as the season advances, full linings of chiffon or mousseline in plain color are preferred and frequently two of the linings are inserted in order to give more foundation to the lace, or furnish subtle coloring.

For example, a loose, hip-length coat of lace, made for Newport wear, is lined with white chiffon over a second lining of pink chiffon. The pink foundation gives a soft glow to the white, and a froth of pink and white chiffon frills shows wherever the coat flies open.

Guipure, in some one of its many forms is the material usually selected for the lace coat; but some of the lighter net laces are being successfully used for the purpose this season and a point appliqué, well mounted upon mousseline or chiffon makes a fascinating little wrap, if not a serviceable one.

The loose, short bolero, with full sleeves that fall in with the folds of the coat so that a cape-like effect is produced, is perhaps the most popular lace model, but lace coats

in all lengths are shown; and many reaching only to the waist or hip line in the back sweep to the front hem in scarf or stole ends.

More substantial than the mousseline, chiffon or lace coats, yet picturesque and dainty, is the short full coatee of flowered silk which is being developed by certain makers into a garment altogether charming. A very lustrous soft finish taffeta, with a white ground flowered in delicate hues, is the favorite silk, but the color scheme is not arbitrary; and there is a flowered silk resembling silk voile in quality and sheerness, which is even love-

lier than the taffetas, though not so durable.

The taffeta coat is usually quite short and shirred or pleated into fulness. It may be lace trimmed, but more modish and new is the trimming in old-fashioned ruchings and corded shirrings. A lining of chiffon or mousseline, full and loose, or all frills is the appropriate lining; and the dainty little garment is a thing of beauty, worn over sheer frocks in white or in pale colors.

Taffeta in plain color has declined in popularity as a coat material since last season. Pongee, tussore cloth and canvas are preferred to it, although taffeta coats have by no means disappeared from view.

Pongee and tussore in the natural colors or dyed are made into coats of all degrees of elaborateness, from the long severe dust coat, already described, to the elaborate Paquin coatee wonderfully ornamented with silk Bruges lace dyed to match the pongee, and with a wealth of hand embroidery in pastel shades.

Pipings and linings of contrasting colors trim many of the more strictly tailored silk coats, heavy stitching in the color of the piping and linings being an additional finish.

Among cloth coats for dressy wear white holds first place, but all the delicate pastel tints, pale gray, biscuit, champagne, porcelain blue, almond green, &c., are well liked. Nine out of ten of these coats have lace trimming—antique lace being prime favorite, and embroidery is almost as ubiquitous as lace, but the embroidery should be done by hand. If a woman can not afford that, let her shun embroidery altogether, for the machine embroidery invariably cheapens the garment.

Almost all of these light coats are full and flowing; and, while many three-quarter coats are still seen, the shorter coat is distinctly in the lead. Exaggerated sleeves either flowing or baggy, extreme length of shoulder line and loose cut are the emphasized features, but details vary.

Cape effects are predominant and, on the whole, are a nice choice, for a deep cape collar achieves the proper shoulder droop more easily than any other trimming; and, moreover, a deep cape collar goes far toward hiding any defect in the cut of the garment—for the loose coat in spite of its studied negligence needs skilful handling and must be cut quite as carefully as a close fitting coat, if it is to have successful lines.

A majority of the cape collars are in lace; but the rage for lace collars among cheap ready-made coats militates against the collar of lace, in the minds of the exclusive makers. Really handsome lace is always its own excuse, but deep collars of silk, cloth or linen cunningly inset with lace, or overwrought with appliqué or embroidery are more chic than collars of any ordinary lace.

One handsome model sketched here was of palest mastic cloth almost as light and supple as crêpe. It was in three-quarter length and plaited all around; and its collar was its only distinctive feature. This collar had a border of the mastic cloth, but the main body of the collar was of white cloth, hand embroidered in sprawling chrysanthemums in shaded lavenders.

Any woman who embroiders cleverly would do well to have a cape collar of white cloth cut and fitted and then embroider it handsomely. With this ornamentation prepared at slight expense a very fashionable coat would be a matter of comparatively slight cost.

A host of little wraps, hardly coat, not quite cape, have appeared upon the scene this season, and are giving makers an opportunity to display all their skill in unique effects. It is hopeless to attempt a description of these frivolous, pelerine like garments; for no two are alike; but all show the exaggerated droop of shoulder and are loose to the point of flappiness. Fringe is a favorite and appropriate trimming for these wraps, which suggest the days of our grandmothers, and stole effects are much used in this, as in all forms of the up-to-date wrap.

No account of the season's coats would be complete without a mention of the linen coats, which are to be particularly smart with tub frocks. These coats, either short, or, less often, three-quarter length, are made in all forms of linen from fine, smooth surface material to the coarsest of crash, and are, as a rule, severely tailored, but almost invariably in loose sack form. Big pearl buttons, strapping and stitching trim them, and occasionally linen lace is introduced, but not upon the best models.

THE COURIER MAID.

She Is in Demand and Is Expected to Do Much Besides Travel.

The courier maid's best time for her trade is the early summer, when people are planning their holidays. But the successful courier maid must be versatile in her accomplishments.

Although she may have two or more languages at command and be versed in the ways and customs of several countries besides her own she must unite some practical trade to her courier's ability, if she would get good engagements.

If she is a fair massage operator and has some of the professional nurse's knowledge, is a stylish hairdresser, or handy needleworker, besides being an intelligent guide and interpreter, she will be snapped up in a hurry. And to be a good sailor, traveller and packer are qualities absolutely indispensable to her vocation.

Many more courier maids are now employed than formerly. Elderly or middle-aged couples setting out for foreign travel frequently engage a bright, alert maid rather than a man to help them make the trip easy. The maid is a less expensive attendant than a man, is more contented on small pay and, moreover, is more dependable.

Not all courier maids are of foreign origin, and a considerable number are not of the class accustomed to rendering personal service. Some get into the business through being companions and governesses. College girls and daughters of good families whose knowledge of the languages has come through study, and who have a liking for change and adventure, sometimes take this means of acquainting themselves with the world's doings.

One girl from a Northwestern university, who has piloted several parties over Europe, got her first inkling of wage-earning service through acting as waitress in a summer hotel during vacation time to help in her student's bills. Since that she has taken a course in massage treatment and allied subjects.

The courier maid's pay is regulated by the amount of service she bargains to render outside of her legitimate use as interpreter and pilot. For that she would usually be entitled only to her travelling expenses.

ON ROOF AND IN BACK YARD.

Home Open-Air Lounging Places Being Utilized in the City.

The desire to get into the open air without going from home is being met very ingeniously nowadays by city dwellers. Not only do the newer hotels and apartment houses provide roof resorts for their guests, but householders are following suit and devising back-yard retreats and roof gardens.

Not everybody can have plashing fountains, fine exotics and full-leafed bowers, but much comfort can be got out of the back yard or the roof fitted up with a rational view to the needs and limitations of there situation. A woman who has tried both schemes pronounces the back yard the more practical for daily living purpose, and the roof the more satisfactory for evening use.

"You can't furnish a back-yard sitting room offhand as you would any ordinary indoor apartment," she says. "It is best to go at it piecemeal fitting in the various things as the need for them crops up."

Of course the back yard supplied with plants and vines will be the most attractive; but a yard without these advantages can be made habitable. An ordinary tent fly will answer for awning. A table of the stout pattern used in kitchens should be a central furnishing, or else a folding table of the sort designed for cutting out work.

"Other usefuls include a deck or steamer chair, several camp chairs, with backs and hassocks of the sort easily moved. All fittings should be serviceable, yet not so good as to occasion anxiety if left out in a rainstorm or forgotten over night.

Almost every back yard is big enough to admit of a hammock's being slung up in the most likely corner. A little hand sewing machine, of the sort clamped on the table at the user's convenience, is a fitting well suited to back yard industry. And in the privacy of this outdoor retreat nearly all the quieter feminine occupations may be pursued, such as darning, mending, cutting out work, letter writing, making up accounts, &c.

A good lantern or lamp can be swung up under the canopy at night, if desired. At other times the light from the house and from surrounding windows will provide ample illumination to talk or rest by.

Facilities for taking life happily in a back yard sitting room develope as the place becomes familiar. A handy way of access is to supply steps reaching to some available window on the main floor of the house, thus obviating the necessity of going down through the basement. Steps of this character are supplied by the dealers.

To make a comfortable roof resort the furnishings must be akin to those used aboard ship and contrived with a view to resist a stiff gale and also to withstand the sun. Lengths of carpeting, or a good-sized art square of ordinary mixed cotton and wool texture, or even a matting can be used on the floor; cushions of stout construction will add greatly to the comfort, and also reclining chairs of simple construction, mats and hassocks for seats or for foot rests, and other fittings that may suggest themselves. All the portable appointments can be kept when not in use in a big packing box covered over with tarpaulin.

The roof lounging place is apt to be more remote and private than the back yard. The early mornings, the late afternoons and the evenings are times when the most good can be got from it.

Clotheshorses of primitive pattern, well weighted to hold them steady and with some inexpensive drapery over them, make good screens for an improvised roof room. More and more rustic and weather resisting conveniences are being put on the market daily, and these fit in handily with the roof lounger's needs.

The Losses of Horses in War.

From the United Service Review.

Deaths due to wounds received in battle constitute but an insignificant part of the losses of cavalry horses in war. It was only after a war experience of two years that a cavalry bureau was established in 1863. This resulted in economy and increased efficiency, for an enormous number of horses, temporarily disabled through excessive marching and lack of forage, were turned in at the general depots and recuperated sufficiently to be again issued. The number turned in was but a fraction of the whole number issued, owing to the difficulty of returning worn-out horses from distant and isolated points.

Some idea of the dimensions of the remount business may be had from the statement that 188,718 horses were purchased during the fiscal year ending June 30, 1864. During the first eight months of that year the cavalry of the Army of the Potomac was supplied with two complete remounts, which required 40,000 horses. The total number of mules and horses required to keep up the supply for all the armies was 500 each day, and the data collected showed that for every two men of the whole force employed one animal was required in the ranks or trains. The recent experience of the British army in South Africa indicates that the loss of animals in the civil war was not exceptional and that whenever campaigns are undertaken in a sparsely settled country history will repeat itself.

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