

SMART SILK COATS

BY MRS. OSBORN
Creator of Fashions for the
Fashionable Women
of America.

Little Silk Coats
the Smartest Thing
of the Season in
the Way of Wraps.

Pongee Silk Coats
Worn with Veiling
Dresses.

QUITE the feature of this season's dress is the smart silk coat. It is made of taffetas, pongees, silks to match the gown and of mixed silks, and either matches or contrasts with the gown with which it is worn.

One of the most striking ways of wearing the silk coat is with a lingerie or veiling gown, when there is not only a contrast of color but of material as well. Pongee is a favorite silk for separate coats to be worn with veiling gowns and, as in the case of taffeta coats, when the gown is white or cream colored the coat is blue, pink, mauve or some other dainty and effective color. A wonderful touch of color and smartness is imparted to a white lingerie gown by a glowing light pink coat with a further repetition of the same color in hat and shoes. It is not, however, necessary to have the coat matched by anything else. It is intended to strike a note of color in a costume or to blend prettily with it, affording contrast only in the material.

Besides contrasting colors and materials silk coats are invariably made of the material of the gown when that is of silk, and there are an infinite variety of summer silks this season, from the most impractical to the most practical varieties.

Invariably all the smart silk coats are short and made quite simply, with short sleeves and Eton, bolero or cape effects. It seems to be an unwritten law that pongee coats should be worn in preference to taffeta with veiling gowns. They may be of the same color or may contrast. If the gown is white or cream color, besides silk little coats of lingerie lace and embroidered lines or pique are also worn with linen, pique or lingerie gowns, and the lace coat is quite ubiquitous and appears with almost anything and everything.

Simple linen skirts are invariably worn with short embroidered linen coats or those of linen and lace combined and made so as to show the dainty lingerie blouse peeping through.

A novel form of the separate silk coat is shown in figure A. It is longer than the usual length because it is worn with an empire gown and really forms part of the costume. The gown may be of chiffon, crepe, chiffon cloth, veiling, soft silk, or lingerie, when worn with a coat of this sort.

The jacket is made with three stitched pleats down each side, the front terminating in curved pieces at the waist over loose pleated short coat skirts, called by many a peplum. The material is one of the many forms of pongee, and a vest of two stripes of contrasting materials elaborates the front. The outer edge of the vest may be entirely of trimming or embroidery, while buttons trim the inner strip of material. A bow and buckle finish the vest, which shows a little lace vest and stock above it.

A sleeve gathered to the armhole has, at the elbow, an upturning cuff of curved pieces that carry out the plan of curved pieces at the waist with the materials and trimming of the vest. To wear with a corselet skirt or princess gown, this coat should be made quite short, without skirts, and with the curved ends of the pleats making a finish to the fronts.

Figure B illustrated one of the very newest methods of making a silk wrap that isn't a coat and yet comes under the head of short wraps. Three wide folds of silk are stitched on their upper edges and narrow toward the front.

Above these is a wide band of shirred or puffed silk attached to a wider one of velvet that outlines the neck, coming down in quite a deep point in front. A wide stock and jabot of lace finish the neck, and their little cape-like wrap is particularly effective, worn over a princess gown, although it may be adjusted to an empire gown or some other form of dress. It comes well over the tops of the sleeves and when made of the same material as the gown, or in the same color, proves a novel and fetching finish to the top of the dress. Above it the band may be of embroidery in contrasting colors and materials, and the point in front is susceptible of many pretty finishes in rosettes, bows, and buckles.

The top of the costume worn with this little cape coat is prettier when quite full immediately beneath the cape, as the lines fall more softly and gradually from the bouffant shoulders to the slender waist. The sleeve, too, is purely of the empire period; long, fitted and slightly mousquetaire at the top.

In figure C the little jacket is more upon conventional lines, although cut and made in a manner as original as it is charming. The fronts of the jacket have buttoned back upon them, wide square revers. These are part of under fronts to the coat, which show in points below each side and in pointed folds in front where the revers turn back at the neck and bottom. The jacket has a rounded shape on the shoulder and irregular squares as fronts, with elongated points at the corners and bordered with silk braid. Heavy embroidery on silk folds might also be used as a border.

The coat is covered with a large design in heavy raised embroidery done in different colors, but with one tint dominating the whole. This dominating color, or something very pale, is repeated in the revers and under coat fronts as well as in the pointed pieces which form the sides of the upper sleeve. These open and disclose an embroidered panel between them, while a short sleeve of sheer material, to match that of which the vest is made, falls from beneath the elaborate silk sleeve cap. The under sleeve is gathered along the inside seam and terminates at the elbow. It may be either of lace or fine mull or chiffon, but, in any case, it should form part of



- A—Smart Pongee Coat for Empire Gown.
- B—Fetching Little Cape-Wrap for a Princess Gown.
- C—Rich Embroidered Silk Coat in Effective Cut.
- D—The Ubiquitous Little Lace Coat.
- E—Embroidered and Lace Trimmed Linen, Pique or Lingerie Gown.



the dainty blouse which glimpses through the jacket fronts. Lace jackets, particularly those of Irish crochet lace, are being made up in irresistibly charming shapes and styles this season to wear with either white gowns or those of any dressy material. These little lace coats may be classed with little silk ones for the reason that they are really separate wraps and are built of combined heavy and delicate laces, of embroidery and lace combined, and even of bits of the dress material with lace. Many women crochet their little jackets themselves and make as handsome confections as those imported from abroad.

The most general of all short coats for midsummer use is illustrated in Figure E. It is to be worn with linens, frocks of a simple character, and is of linen, embroidered and elaborated with insertions of heavy lace or baby Irish lace. Any woman can imitate this simple style of coat, and, if she cannot, in any case, it should form part of

a decoration. Many linen gowns have little Eton or bolero jackets embroidered all over with openwork embroidery. This, too, can be easily done by the home needleworker in buttonhole or plain embroidery stitch.

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Satan en Route.

Satan in de whirlwin'
Make your gray hair curl!
Watch out w'en he comin'
He give you all a whirl!

He ride the country over—
He know de whar ter go;
He lan' you in dat region
Whar never fall de snow!

He know he gwine ter git dar
En take some folks along—
Watch out, believeers,
En hear de whirlwin' song!

—Atlanta Constitution

DRESSES WORN THIS SEASON FOR OUTDOORS

FOR tennis and golf, as well as for general morning wear, gingham dresses have returned to vogue for the coming summer. So far the gingham gowns are all simply made, but attractive colors are selected, and there is considerable style to all the dresses that have so far been made up in this material. Not only for the country are gingham dresses to be worn, but there are many fascinatingly pretty traveling shirt waist dresses now made up in the darker shades.

For tennis a gown should be simple, and now that the only shirt waists permitted must needs be so fine and so expensive, a more serviceable style of dress must be found for general wear. Gingham wears well and keeps its color, and besides these advantages it is considered cooler than linen. The prettiest gingham dresses are of the check, and

plaid material. The check can be of any size, but the small design is generally most becoming. The gown must be simply made, that is, it must have only just sufficient lace and tucking to make it becoming. If one is regardless of sunburn and freckles a pretty tennis gown can be worn with a low flat lace collar with a large ribbon bow at the throat, while the sleeves are elbow length with a turned back lace cuff. Across the shoulders and down the back are one-inch tucks. The skirt is, of course, quite short, finished simply about the hem with some tucks or folds of the material. Either a leather or a ribbon belt may be worn with this frock, or else a wide belt of the material fastened in front with a large gold or metal buckle will carry out the simplicity of the costume.

Trimming is once more being laid around rather than down the skirt. This is really the only way to break away from the full plaited skirts, which it must be confessed have by now become rather monotonous, the identical models being seen in the cheapest ready-made garments and in the most expensive French importations. Tucks are being used in great plenty on all summer dresses. In most materials also flat bias folds made an attractive trimming. All skirts, whether of cloth or a wash material, are still extremely full, even the plain circular or gored skirts, that are fashionable just now, having a wide flare at the feet.

A gingham shirt waist dress does not perhaps sound particularly smart, but in reality, if only because silk has been alone worn for some years now, the gingham dresses will be seen to an astonishing extent as soon as the weather permits. For the cars or in the city it is as well not to have very much white on a gown that is to have constant wear. Altogether the best waist model is that with a little square lace yoke or guimpe that can easily be detached and cleaned. If the sleeves are short they should be finished at the elbow with turned back lace cuffs. Irish or baby Irish lace is best. They wear well and are effective. The bodice may be trimmed in any simple design, with tucks or plaits. There are a number of plain skirts seen with this style of dress, but the majority have some simple tucking or plaiting. With a black and white check either a black or white belt can be worn, leather or satin ribbon.

LINEN DRESSES TO TAKE PLACE OF SILK SUITS

LATER on in the spring linen is to be worn a great deal, even in the city and for traveling, and in fact so-called tub dresses will to a large extent take the place of the foulard and India silk shirt waist gowns. The advantages and disadvantages of linen versus silk are about even. A silk gown can, of course, stand considerably more wear and tear than a wash material, and yet after a long day of shopping or railroad trip it is far easier to have the gown washed than to have it constantly cleaned. The linens that are worn in town are all of dark, serviceable shades. Blue is altogether the favorite, but purples, tans, and deep raspberry pink are also made up in great numbers.

Coat and Skirt Preferred.

For the cars and in the city a coat and skirt costume is generally preferred to a dress. Some of the models this season, however, are so cleverly fashioned that it is impossible to tell whether it is a gown or suit that is being worn, and in fact some of the linen bodices which fasten high at the throat may be worn with or without a shirt waist underneath. The suits have either short jackets or the pony coats or reifers. A few of the very newest have long loose jackets, but these are in the minority.

The linen jackets are in the form either of bolero or Eton coat, and although there may be a deep embroidered linen collar, still it were better to have as little trimming as possible on the jacket, as it must be borne in mind that this is a tub-dress.

Taffeta Batiste New.

Taffeta batiste is one of the new materials. This texture is rather heavier than linen and has some silk in its weave. The sheen makes it exquisite in any shade, while in all black it is an excellent material for mourning. Extremely pretty three-piece costumes are made up in the taffeta batiste. Then there are the princess guimpe dresses with which are worn fascinating embroidered boleros. A guimpe dress always looks so trim and cool with its fresh white yoke and sleeves that the style is not yet out. Even the suspender dress is still decidedly in vogue, changed but little, since last year. Skirts are growing less elaborate with every new gown that is turned out, and this is another boon for the tub-dress.

Some Suits Minus Guimpes.

By no means all the linen gowns are made up of white guimpe. There are seen many models of the plain skirt waist and skirt, the bodice fastening in front and worn with embroidered linen collar and cuffs, while the skirt is of a plain circular model. This gown is seen among the most expensive designs, and of course the waist is trimmed with hand embroidery and real lace. Strange to say, it is the simplest models that are expensive this year, for at present it seems to be exceptionally difficult to get anything on severe lines that has any style at all. With a simple gown everything depends on the cut and the lines of the skirt, and apparently such results command high prices.

DRESSY GOWNS OF FLOWERED SILKS ARE VERY ATTRACTIVE

OF ALL the new materials this year, flowered and figured silks are perhaps the most attractive. Every day there seems to be offered new designs and new colorings in the different qualities of silk and taffetas, so that if there is to be only one silk gown in the outfit it is a most difficult task to choose between the bewildering array of attractive materials. There is certainly more variety now than was the case even a week ago. The advance spring silks are at last pretty well sold out, so that the textures now ordered are sure to be in every way quite new.

For the spring taffeta gowns should be as cool as possible. It is often said that in this climate only two outfits are necessary—one for winter, the other for mid-summer—so sudden and decided are all changes of temperature. This is, of course, an exaggeration, and yet it is the greatest mistake to have the spring gowns made of too heavy materials. For lining, as light a silk as practicable should be chosen, and many of the simpler silk dresses are lined with lawn. China silk is sometimes made use of, but this as a rule gives little satisfaction. For the same reason, lawn or percale lining is used. There should always be a full silk ruffle at the end of the skirt, so that the dress will hang out well about the feet. On all formal afternoon occasions skirts are now being cut with a decided train. A few models have the round skirt, just touching all round, while the shirtwaist gown still clears the ground sensibly and comfortably.

Princess gowns will be worn right

through the summer, and while this style is by no means the only one in vogue, it is unquestionably the most popular design. Empire gowns are being modified, so as to be made becoming to the American woman, but this requires a master hand, and any other model is infinitely safer. A sort of half empire effect can be attained by sloping the wide belt well down in front and allowing it to come up almost to the end of the bodice in back. This idea is seen on a few of the new French models and is already being adopted to no small extent. The bolero and princess gown that is all in one piece makes an especially useful style of dress, as it always looks well for street wear, even in the light shades.

Check and plaid silks are extremely fashionable this spring and are being made up in the most elaborate way with lace and hand embroidery for handsome afternoon forms. A black and white striped silk is immensely serviceable at all times, and while not popular in cloth or voile, is seen a great deal in silk. Lavender check is particularly pretty, but indeed so are all the spring shades—blue, pink, green, etc. The striped silks are as popular as the checks. Striped Louisiana and striped chiffon taffetas are both good, the effect, of course, depending largely upon the color that is combined with white.

The majority of flowered silks have this year a white ground, but still there are to be found some exceedingly pretty striped taffetas having a little embroidered figure or flower. For example, a tan and white stripe with a small blue forget-me-not flower, the gown being made in one blue silk and having a

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