

VARIATIONS OF THE EVER USEFUL COAT SUIT



COATS AND COAT SUITS ARE BOTH VARIED AND INTERESTING

BELTS ARE A FEATURE OF THE SEASON

It is claimed that there is always some one salient feature to be found in the fashions of every season and this winter variety seems to be the keynote. While there are always must be, certain general lines, there is a really wonderful opportunity offered for the exercise of individuality, for there are many styles that are correct and many variations of each style. Coats and coat suits, for example, show almost every possible length and, while in a general way it may be said that there must be flare somewhere to be really smart, the flare is to be found over the hips and below the hips, in the tunic and in the coat, so that each woman is free to adapt the feature to her own needs.

In this group, there are shown both suits and separate coats and costumes that are made of one material throughout and of two materials and each one of the figures here represent some special demand and feature.

At the extreme left, there is a simple, graceful coat with a circular flounce finishing its lower edge. The cutaway lines render it extremely becoming to many figures and it can be worn

over a plain gathered skirt as in this instance or over a tunic skirt, as suits the individual figure. In the illustration, the entire costume is of one material but one of the extremely interesting features of this coat is to be found in its availability for the separate wrap as well as for the suit, for this winter a great many coats of velvet and of moiré and poplin silks will be worn over entire gowns and the model is charming for such use.

On the next figure is shown a belted coat and belts of various sorts make an interesting feature of the season. Here the costume is made of gabardine combined with velvet and there is a circular tunic over a plain two-piece skirt. All the lines are good and the costume is not alone a generally useful one, it also will be found generally becoming. If liked, the tunic can be made longer but, for many women, this length is the becoming one. The bound edges make an interesting feature also, for this is a season of much braid and of such finish used to a great extent. While it is probable that the military thought that so completely fills the mind just now will find its

greatest reflection in the later fashions, braids and trimmings of the sort are greatly in vogue.

On the third figure, there is shown a costume of broadcloth with fur trimming and velvet revers. The materials are exceedingly handsome and exceedingly smart and the lines are the best obtainable. The long open tunic with its cutaway edges is eminently graceful and it flares in a most attractive manner while the fur serves to emphasize that feature. Nothing more fashionable and nothing handsomer than broadcloth could be suggested for such a costume but there is no one model that can not be varied again and again and this suit can be made of velvet, of corduroy, of one of the new zibeline or poplin suitings or it could

be made with coat and tunic of one material over skirt of another. In place of the fur could be used one of the handsome fur cloths, for fur cloths were never so beautiful, never so rich in effect and they are being employed by the best tailors in just such ways.

The comfort of the separate coat that can be slipped on over a complete gown is not to be disputed. There are two shown here that are exceedingly smart and handsome and available for many uses. The long coat that is loose and ample and buttoned up closely at the neck seems especially designed for motoring and occasions of the kind. Here it is made from one of the new velvet finished cloths showing a slight striped effect and the collar and cuffs are of fox fur.

LACE AND FUR ARE CONSPICUOUS IN EVENING GOWNS

It is doubtful if we ever have known a season that presented richer or more sumptuous materials designed for evening wear. There are the most wonderfully beautiful brocaded silks, both all silk and those showing metal threads. Plain silks, satins and velvets are to be found in fascinating qualities and colors and lace of every known sort is profusely used while fur trimming makes a really important feature. For the dance, the short skirt is of course a necessity but for the opera and dinner, the skirt with a narrow train is an interesting one and draperies are found in the most attractive and graceful form. These two gowns are fairly typical.

The one on the right is made with apron drapery that is caught up at the back in a looped effect and with a bodice that is one of the very newest and prettiest of the season. It suggests the basque idea in the fact that it extends over the skirt and it includes the most gracefully draped sleeves and the V-shaped neck that marks the latest models. The brocaded silk illustrated is one of the new ones with metal threads which in spite of that fact is as soft and easy to drape as charmeuse satin itself.

The second costume combines one of the new satin crêpes with lace and the skirt is made with an apron drapery that allows very charming and attractive use of the artificial flowers that are so well liked for trimming. In the small view, this same gown is shown with short skirt and long sleeves. Treated in that way, it can be utilized for the afternoon dance and made of lace, of chiffon, of net or of any material that is soft and becoming. Silk tulle with an edge of fur makes a handsome effect and is fashionable. The girdle that swaths the figure can be either of the same material or of a different one. Velvet on satin would, for example, be handsome or, if liked, any one of the ribbons that are made for the purpose can be substituted for the silk. Long sleeves of thin, transparent material with low or half-low necks are smart and the frills that fall over the hands make a becoming finish. If something heavier than the satin is wanted, the over-blouse, train and girdle could be made of chiffon velvet with the skirt of satin and the drapery, sleeves and trimming of lace just as shown here.

LATEST FASHION NOTES FROM THE FASHION CENTERS

The present is an interesting season in matters pertaining to dress even while we are laboring under some few disadvantages, for we are making a great many new departures, we are learning a great many wholesome truths and we are altogether facing a new condition. The latest news from Paris assures us that the business of the city is as nearly normal as is possible under the conditions, that there is every effort being made to offset the inevitable strain. It would be well if we on this side of the sea would follow the same example and remember all that there is to encourage and all that there is that is good.

We are hearing a great deal of cotton manufactures and the exploitation of cotton is being discussed in many ways. While it may be some time before our factories can turn out a few kinds of materials, there are now upon the market exceedingly dainty and exceedingly beautiful ones that can be utilized for many seasonal costumes. It really would not require any self-denial whatsoever to clothe oneself in cotton for many occasions and we all know once the demand is created, the supply will be on hand.

There is being planned an exhibition of American fashions and American designed garments, too, and already we hear of the most wonderful silks that are manufactured under the stars and stripes and so many materials of so many sorts that there seems little cause to cavil. Perhaps if we were shut up within our own boundaries for a little time, it might result in much good but, at this time, there is sufficient intercourse to bring us suggestions from across the sea and, for this present season at least, we are sufficiently familiar with the general tendency to need no further impetus.

As might have been foretold, the circular tunic has dropped to the circular skirt and the plaited tunic to the plaited skirt but that statement in no way interferes with the fact that tunics over narrow skirts remain a favorite style. They are generally becoming, they are admired by the masculine contingent as well as by ourselves and they combine many

things to assure their favor. They have grown longer until we see varying lengths from the tunic that shows only an inch or two of the skirt to the comparatively short one. To be smart, however, there must be flare and the flare grows more and more general. Not infrequently, both the flared and the straight effect are obtained in an evening costume by using transparent material over a heavier one and there is altogether most wonderful variety to be found even in the one idea. Exploited today, for example, is a dancing gown of white satin and white silk tulle. The satin makes a rather close and very prettily draped skirt, the folds of which are held at the sides by bunches of artificial flowers. The tunic is of the net, very full wired at the lower edge and finished with a band of silver braid with a fringe of white ostrich feathers below. As a matter of course, the close under skirt is as clearly visible as if the tunic were not used yet there is the flared effect in the contour. The tunic, by the way, is about two inches shorter than the skirt.

The fringe of ostrich besides emphasizing the flare of the tunic goes to show one of the many uses to which feathers of the sort are being put. We started out with a season promising much fur trimming. Undoubtedly a great deal will be used but feathers are being substituted in many instances and the ostrich is converted into trimmings of a great many beautiful sorts.

All sorts of furs are fashionable but the beaver is having great vogue. All the bear, the monkey, all long-haired furs are being used much after the manner of fringe and the fitch continues the vogue of last season. Since with fur trimmed coats, the fur collar is not a necessity, the fashion becomes, in a sense, an economy, and many of the newest models show simple chokers and sleeve bands of the fur. The high collar is rapidly gaining vogue and makes a somewhat interesting feature of winter fashions. That it will not be exclusive in this climate is a foregone conclusion. The temperature is variable. We need greater warmth one day than another. The coat that is

made to be fastened closely up about the throat can not be thrown open at need and, while it has a certain smartness of its own and will gain many adherents, it is not likely to become an exclusive fashion. Even in blouses manufacturers who cater to the most fashionable have found that there is a decided tendency to open necks and it is not at all unlikely that a compromise will be found in the very pretty neck trimmings that are designed to be worn some with coats and some with gowns.

Some of the very newest of the chemisettes are made with high collars and are buttoned right down the front. Those that are integral parts of the costumes are sometimes made of satin and silk but there are separate ones of fine muslin that are charming for wear with many costumes and, while the collars are all high, they show interesting variety in shape and finish. For the street costumes, there are collarettes of velvet and of silk that are extremely becoming and give a very smart touch and, in some instances, there are similar accessories with upstanding ruffles of tulle that make exceedingly attractive frames for the face.

It is almost inevitable that the military suggestion should be found in the newest fashions and high collars and braid trimmings follow as a natural result. The Zouaves have attracted special notice and immediately we have Zouave jackets. Among the very latest costumes to have arrived from across the sea is one of broadcloth in military blue which shows a narrow under skirt, a long plaited tunic, a wide girdele of soft-silk and a Zouave jacket richly braided with flat cord and held with small god buttons. This jacket is finished with a high, truly military collar slightly rolled over at the ends. It is very charming very attractive and so essentially youthful in effect that it is certain to gain adherents. In this instance, the braid is applied on the outside but one of the newest fancies is for braid or cord applied on the under side of the material, so giving a raised effect, but following the stamped pattern as would be done in the case of the braid on the outside.

ATTRACTIVE EVENING GOWNS



HINTS for the HOME NEEDLE WOMAN

How to Embroider a Pin Cushion



A design for embroidering a pin cushion cover, for cushion five inches wide by fifteen inches long.

Upper and under portions are given, the under portion with scallops, eyelets and slits only. The two are designed to be laced together through the slits.

The scallops are to be padded and button-holed, the body of the butterfly is to be worked solidly, the centers of the wings in punched work and the outer edges are to be outlined, couched or worked solidly.

When outlining the stamped figures, take short stitches, keeping the needle toward the right, and work upward. When making the punched work for the background, which is stamped in rows of small dots, use an embroidery frame or hoop and a three-sided needle with a large eye. Tie the thread in the needle's eye, pass it through two dots and tie on the wrong side.