

Tunics and Draperies Make Features of Evening Gowns - - - By May Manton

THE present is a season of very marked variety in fabrics employed for evening gowns. On the one hand we see the richest and the most sumptuous brocades and on the other the lightest and finest nets and similar materials, but whether brocade or net, silk or satin, is chosen, lace is largely employed in combination, and there is a very marked tendency toward the use of scintillating beads as trimming. The beads are employed to finish edges; they are applied over stamped designs to outline a border or give a conventionalized flower effect; and paillettes are sewed all over thin material to produce a superbly brilliant result.

In a general way, it is to be noted that the bodies are to be finished over the skirts, but for the younger contingent, at least the swathing sash or giraffe is much used, and in combination with that the finish may be either over or under, since the edge at the waist and the edge of the skirt are entirely hidden from sight.

For the dance, skirts are made of comfortable length. For the dinner and the opera, trains are liked but the favorite train of the season is cut separately and is arranged over the complete skirt in place of making a part thereof.

At the extreme left of the picture is shown a young girl's dancing frock. It is an extremely dainty creation made of pink silk tulle over white lace, and is trimmed with pink rose-bud banding. The giraffe is of charmeuse satin, also pink. The skirt is a very simple, very attractive one, the foundation being in two pieces of satin with the lace flouncing over it, while the tunic is straight and gathered. It can be left plain as in this instance or draped at the left side. The bodice tells its own story. If desired for daytime use, it can be made with yoke and undersleeves.

Every variation of the flounced skirt is being worn this winter and flounces are especially charming in net, chiffon and the like. The costume that is shown here is made of net with picot edges over a charmeuse foundation and the fancy little basque

is of pailletted net, with plain net edged with pearl trimming for the sleeves and the neck finish. The color is white with crystal and pearl paillettes, and there is a big velvet rose worn as a garniture. The gown is one of the most fashionable that could be shown, extremely dainty and useful, quite within the reach of any home dressmaker. The flounces are straight and gathered, arranged over a two-piece foundation. The little underbodice and the basque are both arranged over a lining so that the fullness is held in place. The costume as it stands is as pretty as could be, but the idea could be copied in many ways: for the little basque could be used plain satin or plain velvet if the pailletted net is not liked.

For the bodice will be required in the medium size 1 1/2 yards of material 27 inches wide, 1 yard 36 or 3/4 yard 44, with 3/4 yard 36 for the trimming portions and the sleeves; for the skirt 2 1/2 yards 27, 36 or 44, with 5 1/2 yards 27, 3 1/2 yards 36 or 3 yards 44 for the flounces.

The brocades of the season are marvelously lovely. They show the richest colors and many of them show metal threads, but while exceedingly rich in effect, they are soft and pliable. The third costume of the group shows one in combination with lace flouncing. The flouncing makes a straight, shirred skirt, over which the draped train is arranged, and the edges of the train meet at the front to give an overskirt suggestion. The basque is one of the daintiest garments possible, shirred over a foundation that holds its gathers to position and with short, pretty, full sleeves.

Velvet would be handsome in place of the brocade, or plain satin, or any material of the sort, and chiffon velvet or charmeuse satin are much used for evening gowns, while chiffon velvet treated just after the manner of the brocade would be exceedingly beautiful. For the medium size the basque will require 2 1/2 yards of material 27 inches wide, or 1 1/2 yards 36 or 44, with 3/4 yard 44 for sleeves and trimming; the skirt will require 2 yards of flouncing 44 in. wide, with 2 1/4 yards 36 or 44 for the train.

FASHION NOTES OF INTEREST

In a general way, it may be said that for all afternoon and morning occasions, the coat suit is the prevailing costume, although long coats and coats of fur are much worn over gowns of velvet and of heavy silk of broadcloth, and of various other materials. Whether or not the military influence that is in the air, has had its effect, the tailored suit is a comparatively simple creation this season. The over-elaborate, dressy costume that has been put forth under such name during the past few years, is not conspicuous. While a great deal of fur trimming is used and while braid of every kind is in evidence, there is a certain air of simplicity, and that simplicity always means a handsome and distinctive result.

At a first glance, the thought is that everything flares, that from being straight and narrow, we have suddenly grown voluminous, for in one way or another, in the coat, in the tunic or in the skirt breadth, width and ripple effect is to be found. But while this is true, a second glance assures recognition of the fact that in many instances women are clinging to straight lines, for they are loathe to give up all the slenderness which it has taken years to achieve. A very handsome coat suit seen during an afternoon session was for example, made of black broadcloth with narrow skirt and oddly shaped tunic, and the tunic was laid in many plaits. Consequently, when the wearer walked, there was much flare and breadth, but when she stood, there were straight lines preserved. The coat extended only a little below the waist-line, but hung in straight lines and was trimmed with collar and cuffs of blue fox, while the accompanying hat was a real "tricorn" with crown of silver brocaded velvet with up-turned brim of plain velvet banded with fur of the same sort. An exceedingly handsome suit was made of combined broadcloth and baby lamb velvet in a wonderful shade of mole, the skirt or as much of the skirt as could be seen was made of the fur velvet



with long flaring tunic of the cloth and the coat again was a short one of the velvet to match the skirt, with sleeves of cloth, for this is a season of contrasting sleeves, and these appear in the coat suits of more elaborate sort as well as in the gowns. Beaver is more conspicuous than it has been in many years. A very elegant costume of green velour de laine was made with circular skirt finished with a wide band of beaver fur and a coat that hung in straight lines to below the hips where it was finished with a full skirt forming a deep band at each side and this skirt was edged with a narrow band of the beaver, the same fur being used for the choker collar and wide cuffs. Chokers are unquestionably a feature, and that they are becoming is true, but whether comfortable or not under mild weather conditions, must be left for each wearer to decide for herself. A costume that gives evidence of the prevailing military effect and at the same time is far from being severe, was made of velours in a really wonderful shade of blue with trimming of opossum bands, and with real Bradenburgs closing the simple coat, while above the fur the tunic was richly embroidered in subdued colors. The skirt in this instance was narrow and plain, the tunic full and much flared, but open at the sides in a rather unusual way, and the fur was approximately four inches in width and the embroidery above perhaps a little more. The coat was the almost inevitable one for suits of the kind, simple, plain, but taking straight lines under the arms, with a band of fur finishing it at just about the hip line, and the choker and the bands on the sleeves were also of fur. Fur coats always are sumptuous and always can be trusted to appear at the Horse Show, let that occasion come upon date it may. An exquisite one that is fairly typical of prevailing styles was made of Persian lamb with trimming of sable, the body portion being just loose enough for comfort with moderately wide sleeves, but below the waist it spread, and flared to reveal a lining of rich white satin brocade. One of sable skins made a choker collar, and there

were two bands of equal width on each sleeve, with a brush finishing each, and at the low waist-line was arranged entire skins that formed a belt. Beneath the coat was to be seen a skirt of black velvet, and there was a tiny little toque of soft pliable fur with trimming of paradise. Almost by its side, was seen a costume of heavy faille silk in a wonderful shade of chestnut brown with trimming of brown fox. The skirt was circular, generously flared and banded with fur, and the coat was in half length, with fur at its lower edges. But in this instance, in place of a collar was worn a fur scarf, although bands of fur finished the close fitting sleeves. The hat was again a tiny little close-fitting turban, with two little feathers that drooped coquettishly at the back of the hat, in place of standing upright. Beneath the fur coats were worn a great many dresses in what is known as the Moven Age style, and velvet is unquestionably a favorite for such, although velvet is often combined with other materials. A beautiful gown seen during an evening session, was of the favorite faille silk in a rich shade of green, with trimming of skunk, and the important feature unquestionably was an overdress or tunic in the real Moven Age style, for it was cut with round neck and without sleeves, and was made much after the manner of the

primitive smock. At the lower edge, however, it was cut to form a point at the front and one at the back, and it was banded with the dark fur. Beneath it was a slip or lining with sleeves of the same silk and with skirt of the same and in fact both sleeves and skirt were quite plain. But at the neck was posed an exceedingly becoming flaring collar of the fur, and around the neck and armhole edges was a little band of white chiffon embroidered in green. Over the hips was draped a sash which, by virtue of confining the fullness of the over-garment, gave to it the long-waisted effect that is essential to the carrying out of the Moven Age idea. A second gown, on the same general lines, was made of green velvet with long plain basque like bodice and full gathered skirt, but the skirt was quite unusual in the finish of bound scalloped at the lower edge, and the basque was richly embroidered in gold and green threads below the waist-line. Although the upper part and sleeves were plain save for bands of fur upon the sleeves, and for the flaring collar of fur that finished the half-round neck. The front and back of the bodice was without fullness, but at the sides there was a little fullness, and these sides were cleverly extended to form a giraffe that terminated with a single long sash end falling at the left of the front.

DESCRIPTION OF PATTERNS.
 8432 Fancy Blouse for Misses and Small Women, 16 and 18 years.
 8410 Two-Piece Skirt with Flounce for Misses and Small Women, 16 and 18 years.
 8454 Evening Bodice, 34 to 42 bust.
 8384 Two-Piece Skirt with Flounces, 24 to 30 waist.
 8427 Shirred Evening Basque, 34 to 42 bust.
 8453 One-Piece Skirt with Train, 24 to 32 waist.
 8410 Dress with Apron Drapery for Misses and Small Women, 16 and 18 years.
 8331 Fancy Blouse, 34 to 40 bust.
 8378 Gathered Tunic with Basque Girdle, 24 to 30 waist.
 8086 Two-Piece Skirt, 24 to 34 waist.
 8406 Fancy Basque, 34 to 42 bust.
 8428 Two-Piece Skirt with Tunic, 24 to 32 waist.

May Manton Patterns for these Designs may be obtained by sending 10 cents for each pattern wanted to the Fashion Department of this paper.
 Fashion Dept.
 Gentlemen:—
 I enclose.....for which send me the following patterns:
 Send Pattern No. Size.....
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