

Checks are Popular for Children's Coats

COATS make really important needs of the spring and of the summer for there are cool days found even at the height of the season while motoring always brings a demand for wraps for the whole family. The two models that are shown here are excellent. The girls coat is very new and smart, absolutely simple and child-like. In the picture, it is made of a black and white check summer velour and the trimming is linen in an old blue shade. The little boys coat is made of light weight dark blue serge. Over the back is a belt, the end of which are buttoned into place. The tiny tot wears a frock of the newest sort with a plain bodice and full flaring skirt.



DESCRIPTION OF PATTERNS

9059 (With Basting Line and Added Seam Allowance) Girl's Coat, 8 to 14 years.

9056 (With Basting Line and Added Seam Allowance) Girl's Dress, 1, 2 and 4 years.

9062 (With Basting Line and Added Seam Allowance) Boy's Coat, 2 to 8 years.

Plaited Skirts of Striped Materials are Smart

By May Manton

THE bright days that we are having just now, or the bright days that are allowed us between the grey ones, are so delightfully suggestive of the warm weather and of outdoor life, it is not surprising that the sports costumes should be largely exploited and largely discussed. Undoubtedly, they are of exceptional importance this year and of exceptional charm. A great many very beautiful materials are used for their making and the winter resorts have set the example of sports costumes that are at once practical yet essentially feminine and attractive in effect. If only we may be spared the exhibition of the sports costume worn upon the street, to the matinee and for similar occasions, all will be well but here in New York, at least we have a big public who admires sports clothes without belonging to the circle that is at home in the country clubs and upon the golf links, consequently the sports costume is worn out of place since it cannot be worn in place. If New York is to stand as an example for the rest of the country, the word of warning cannot be spoken too earnestly. The sports costume is desirable only for morning wear at the summer resorts where sports will be enjoyed as a looker-on, if not as a participant and for the actual indulgence thereof. While it would hardly seem necessary to make such an utterance, experience goes to show that costumes worn out of place have vulgarized many a fashion and the sports costumes are too attractive and too desirable to be allowed to meet with such a fate.

There has been some little talk to the effect that the jersey silk was not altogether practical for skirts but it seems of too light a weight to stretch seriously and dressmakers are learning to overcome the tendency. An exceedingly beautiful costume seen recently is made with a skirt of striped green and white silk and a coat of plain green trimmed with white. The skirt is plaited to bring the green stripes all on top but for the depth of the yoke these plaits are reversed so that at a glance one gets the effect of a white yoke with green below. The coat is a perfectly simple plain one but with a loosely knotted sash of the same that is finished with fringe at the ends. The white collar and cuffs give just a touch of lightness and of smartness. More substantial costumes, those designed for the women who really take sports seriously, are apt to be made of the wool jersey, the skirts with less fullness and more often plain with perhaps a few plaits at the sides and of generous width. However, it is accomplished or whatever way it is brought about, the fullness of the skirt for general wear is massed over the hips and the tendency is apt to appear to a modified extent at least in skirts of sports use. Some of the newest sashes are knotted very loosely at the front in what is known as "echappe" or sling style, the application of the name being found in the form of the knot. A pretty one is of shamrock green with a sash of the same but with the collar, cuffs and pockets of green and white check.

Unquestionably, a great many three-piece costumes are being made for street wear, that is to say, gowns and coats of one material although the gown usually will consist of the skirt and blouse trimming of a heavier fabric with the blouse itself of the Georgette crepe that serves so many uses, of tulle or of some other thin material. For afternoon occasions, the neck finish runs to the extreme, either it consists of a very high collar which in some way suggests the necessity for a giraffe-like neck or it is cut well below the collar line in the half low style, that while it is pretty when it is becoming, it is so apt to be trying that it does not often meet with a very marked success. A really beautiful gown which gives evidence of this latter feature is adapted to the afternoon dance, to the hotel dinner or to the theatre. It comes from the distinguished house of Martial & Armand. It is made of chameleon taffeta showing a wonderful combination of red, blue and lavender tulle in a most marvelous way. The skirt proper is of the tulle finished with a box plaiting of the silk at the lower edge and there is a pannier like drapery of taffeta which allows a long plain line at the front but provides much distended hips. The bodice is of the tulle to the line of the low neck, it covers the bust line and is extended straight over the arms in the old time way. Above this bodice is a yoke of tulle that comes within a few inches of the collar line and this yoke is softly full over a band of blue ribbon approximately half its width. The puffed sleeves terminate just above the elbows. It is a charming costume for the woman with a perfect throat and neck but the line is one to be looked upon with judgment by anyone else. A gown from the house of Bazau, which is made of soft brown poplin with a tulle bodice shows the neck cut just a little below the collar and with a flat plaited ruche lying down over the bodice as a finish. In various similar ways the tendency is constantly exploited. This last neck line can scarcely be called half low, for it terminates just a trifle below the collar but it is trying to the average woman nevertheless and it marks a tendency that cannot be overlooked. The line is pretty only when becoming. Small dresses wearing high collar. The high collars are many of them, buttoned right up the front as high as it is possible to wear. They are of course shown upon the costumes designed for somewhat simpler afternoon occasions but the tendency toward the high neck is apparent nevertheless. While they will not be exploited to any considerable extent on this side of the sea during the summer at least, they make a feature which cannot be overlooked. A very new blouse designed for wear with a tailored suit is made of lace and Georgette crepe and is exceedingly dainty and attractive with a collar that is straight at the front extending up quite to the chin and becoming circular at each side to widen out into a frill at the back which extends well up over the hair and this

collar is wired to maintain its perfect shape. It is a clever idea and an idea worth heading for it gives the high effect without discomfort inasmuch as the collar is cut down at the front and passes comfortably under the chin. A very lovely gown, again designed for afternoon wear is of white Georgette crepe with a deep border of cut work in dark blue. The skirt is made straight and very full about one or two inches shorter than the found-ation which is of soft white silk faced with blue to match the embroidery on this blue extending just a little above the depth of the border on the skirt itself. The bodice shows the bordered material used with exceeding cleverness and the half low neck referred to above makes a feature. The sleeves are in three-quarter length. Undoubtedly, the style is an ideally comfortable one for mid-summer wear and for the woman who can adapt it with safety, it has advantages without number.

Russian blouses of thin materials were mentioned some weeks ago but they are growing in number and appearing in so many different forms that they seem to demand further exploitation. A very charming costume seen at a display of French models consisted of an elaborate skirt of black taffeta with a deep white yoke and a belted blouse of Georgette crepe in Russian style that finished just below the edge of the yoke. Separate blouses of the crepe of pongee and of various silks are being very generally exploited and are pretty to wear in place of the more conventional blouse. Some few of them are finished in genuine Russian style closed to the left shoulder and with a high collar but in compliment to the coming season of warm weather, modifications are general and very lovely blouses of Georgette are seen with big rolling collars that give the open neck. Dainty and attractive ones are made of white with collars and cuffs of color and are worn with girdles that are richly embroidered with beads. Blouses of pongee are much exploited, too, and are pretty for morning wear and practical women are always quick to recognize the advantage of fashions of such sort. In one of its latest forms, the blouse has appeared in handkerchief linen in dainty colors suggestive of the spring flowers and the linen blouse will find a thousand uses.

For the street there are all kinds of fascinating little collarettes of tulle and of lace and ostrich trimming are being generally used. They make a really ideal finish for the spring costume, they are generally becoming and they are offered in such wide variety that something should be found to suit each face. There are the simple ruches that fit closely about the neck, there are cape collars and there are collarettes of numberless kinds. The combination of ostrich with soft crepe or with ribbon is very charming and exceedingly becoming for the ostrich has a softening effect and suits almost every face.

A Pongee Gown and How to Make It

By May Manton



8986 (With Basting Line and Added Seam Allowance) Surplice Blouse. With or Without Cape, 34 to 42 bust.

8984 (With Basting Line and Added Seam Allowance) Flounced Skirt, 24 to 32 waist.

quite simple one with the fronts lapped in surplice style. The skirt consists of three flounces and the foundation extends to knee depth.

The diagrams which accompany the patterns show both the blouse and skirt laid out on material forty-four inches wide. Since there is no material wide enough to cut the flounces in one piece, the selvage edges must be joined to give the necessary length. If the material is narrower, the pieces will be made on different lines but the pattern will be laid out in the same way. The organdie used for the little crossed over portion or chemisette and collar may be white or blue or flesh color as may best suit the individual for it will be correct whichever of the three colors is chosen. Colored accessories are much in vogue and white is always dainty and generally becoming.

Here, the blouse is a very simple one with fronts that are gathered at the shoulder edges, but the pattern includes a cape and a peplum which can be used if liked and for which directions will be found on the envelope.

To make the gown as it stands, first smooth out the pattern. Pin all the pieces into place and cut around the outside edges. For the seams are allowed and you have no calculations to make, the work has been done for you. Mark the perforations and notches and carry them through to the under-side with tailor's tacks. Be sure to remember that the tiny perforations within the edges indicate the basting and sewing lines.

Gather the fronts of the blouse at the shoulder edges between the double crosses and join to the shoulder edges of the back, taking up first a tiny seam on the right side, then a second seam on the wrong side, and stitch it to the second seam on the perforations. Join the under-arm edges in the same way and join the edges of the sleeves. To make the cuffs neatly they require to be lined, therefore, you must cut a lining exactly like the outside but from some thin material, preferably Habutai silk or the silk and cotton Mouseline that is so much used for lining summer

edges of the cuffs to the sleeves with the large perforations meeting the seams of the sleeves and the notches meeting, then fell the edges of the lining over the seams. The frills you have cut from the organdie. The prettiest finish for them, for the chemisette and for the collar will be picot edges which are obtained by machine hemstitching cut through the center, but if that is not obtainable, you can either buttonhole them with thread of moderate weight or you can finish them with tiny little lace whipped to rolled edges. Join the ends of the cuffs, using the double seams and then join to the outside material of the cuffs with the seams and notches exactly meeting and fell the lining of the cuffs over the seams. Place the sleeves in the armholes with the seams at the notches and the single perforations exactly together, and hold the sleeves toward you as you baste into place, for when you do this the little extra fullness that is in the sleeves will be taken up naturally and so provide the needed spring over the shoulders. If the sleeves were of the exact size of the armholes, they would draw. Bind the seams with thin seam binding and press flat, then turn up under the blouse and tack to the shoulder seams. Gather the blouse on the lower line of perforations. Cut a piece of belting two and one-half inches wide and the length of the belt in the pattern. If need be take up tiny darts to fit it to form figure. Then arrange the blouse over it, allowing one-half inch of the belting to extend below the edge of the blouse, for you will want to join the skirt to this belt to make a one-piece gown. Lap the right side of the chemisette portion over the left with the large perforations meeting and baste, then arrange under the blouse with the edges of the blouse at the perforations. Baste into place and fell the inner edges of the chemisette portion to position. Sew the collar to the neck edge with the center backs and notches meeting and fell thin seam binding over the seam.

To make the skirt for a one-piece costume, close the seams at the back all the way to the upper edges, then

Comfort Sought For in all House Garments

THE present is a season of essentially feminine effects in underwear and even the plainest, simplest garments of morning wear. In the illustration are found a night gown that will make an appeal because of its very simplicity, a combination undergarment that is made of fine flouncing and batiste, a kimono that is one of the most satisfactory and thoroughly comfortable that could be offered and two useful garments which will make a certain appeal to the busy housewife.

The night gown is in kimono style that is so comfortable and so becoming. The neck and sleeves are finished with underfacings and hemstitched and with big buttonholes through which soft ribbon is passed. There is almost no work required to make such a garment and it would be hard to find a prettier one. Scalloped edges may be used and embroidery can be employed if liked but it is simplicity of this garment that means its charm.

The corset-cover is one of the best liked of the season and these straight covers are worn under fancy blouses as well as for evening dress. The embroidery is excellent for general wear.



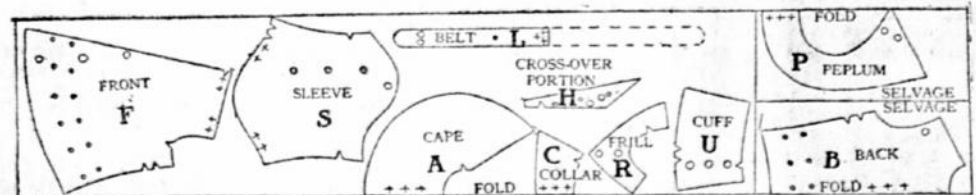
DESCRIPTION OF PATTERNS

8984 (With Basting Line and Added Seam Allowance) Night Dress, for Misses and Small Women, 16 and 18 years.

8982 Corset Cover for Misses and Small Women, 14 to 18 years.

8982 (With Basting Line and Added Seam Allowance) Three-Piece Petticoat for Misses and Small Women, 16 and 18 years.

8986 (With Basting Line and Added Seam Allowance) Kimono with Set-in Sleeves, Small 34 or 36, Medium 38 or 40, Large 42 or 44 bust.



Pattern No. 8986 Laid on Material 44 Inches Wide. Materials of Other Widths will Require Different Layouts.

PONGEE is being much worn this season and the striped pongees are exceedingly handsome as well as exceedingly smart. This one combines blue with natural color and the gown is one that can be made available for many occasions. The little chemisette and flaring collar made of organdie. The blouse is a

gowns. Join the ends of the cuffs and of the lining separately using single seams and press open, then gather the sleeves at the lower edges between the two crosses, and arrange the cuffs over the lining with the seams and the edges exactly meeting. Baste the two together well within the edges to allow seaming. Join the upper

measure the number of inches from the center front of the belt to the edge of the blouse and cut an opening just that many inches to the left of the front of the skirt. Underface the front edge of this opening and finish the back with an extension lap.

May Manton Patterns for these Designs may be obtained by sending 12 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.....
Send Pattern No.....Size.....
To (Name).....
Street and No.....
City.....State.....

DESCRIPTION OF PATTERNS

8982 (With Basting Line and Added Seam Allowance) Work Apron and Cap, Small 34 or 36, Medium 38 or 40, Large 42 or 44 bust.

8986 (With Basting Line and Added Seam Allowance) Nurse's Costume or House Gown, 34 to 44 bust.