

# Seen in the Shops

**Ruffings.**  
The ruffings of plaited net on a flat fold can be used either for collar and cuff set, or for a fichu.

**Vests.**  
The newest waist-length coats have vests of moles, brocade, velvet or satin, lined in with shadow lace and net. These vests are often embroidered in color.

**Sweater Coats and Scarfs to Match.**  
The new sweater coats have arrived in all the new shades—rose, Nell-rose, lavender and emerald. Some are in tones; Copenhagen blue and white is one of the smartest combinations. Automobile scarfs come to match the sweater.

**A Novelty in Footwear.**  
The latest tango sets for slippers consist of four side ornaments set with rhinestones, a buckle and top fastener to match. The ribbon laces through the side buckles and ties round the ankle.

**Fashionable Furs.**  
Skunk, civet cat, leopard, ermine, fitch, skunk-opossum and seal are among the most popular furs this season.

**Jewel Set Hair Ornaments.**  
Lovely, indeed, are the new hair ornaments. With the newer style of hair-dressing, the large old-fashioned jewel set Empire back combs will be high in favor this Winter. Numerous shell pins in filigree effect with adjustable metal jewel set tops are very much in vogue.

**Seen in an Oriental Store.**  
Hand bags and slipper bags made from the gorgeous colored Mandarin silks are still in vogue.

One very effective evening bag is cut from a genuine Turkish coffee towel. Another, in buff and brown tones, has a deep border of velvet, the pike of which is cut in the design of a Japanese landscape.

Exclusive card cases and coin purses are made of leather, covered with brocade in all the richest colors of the East. These are new this season.

**A Season of Jet and Rhinestone.**  
The fad for jet this season includes bags of every description, card cases, dog collars, chains, earrings, hair ornaments, combs and barettes. Card cases and bags, mounted in cut jet, are no longer made of silk, but of fine, durable leather, preferably Morocco.

No less noticeable this Fall is the craze for rhinestone ornaments, especially in the various additions to the toilette. The smartest hair pins, veil pins, combs and barettes are made of rhinestones, set in aluminum. A flexible band and a push comb for the front of the hair are the latest fads in this direction.

**Scarfs for Evening Wear.**  
Scarfs of all kinds will be used upon all occasions. For evening wear there are long scarfs made of two lengths of net in two colors. At the ends these lengths are gathered into jabots, finished with satin rose buds. One of these was of gray and white tulle ending with pink satin roses and the effect was very soft and girlish with just enough body to it to give an excuse for what is not for warmth, but for appearance.

However, the scarf may be made of almost anything soft and becoming. Some of them are crocheted in silk and wool and are an inspiration to the woman who likes to make pretty things.

**Fichus and Ruffs Prevail.**  
Fichus are worn either inside or outside the dress. They are made of shadow lace or plain white net. One, in black net, is trimmed with a black satin bow run through a pearl buckle at the bottom. Another has a plain white net Medici collar and jabot trimmed with white ball buttons. A more elaborate fichu is made of silk shadow lace with standing collar.

The newest ruff is worn either standing or flat. There are three rows of plaited net on a ribbon band, the ends of which are tied in four-in-hand.

A chic-looking ruff is made of black net and white maline; the black is edged with pleat and the ribbon ends are plain. The more extreme styles are very full and stand high. One is of white maline with black pleat edge, a moire bow in back and long moire ends in front.

**THE COSSACK TOQUE**  
If you are sure that you are pretty and if you are moderately young—or really look young—you can't have any type of headgear that is more becoming than the Cossack toque. Make one for yourself. All you need is a narrow, brimmed, low-crowned buckram turban, which must be heightened with a draping of stiff muslin-lined velvet, and enough white or dark long-haired fur to make a band covering for the brim. But be sure that it sets low on the head and all but covers the brow.

**THE BRIDE'S BLUE GARTERS**  
"Something old, something new, something borrowed, something blue." The "something blue" which the bride wears when going to the altar is usually two things—a pair of blue garters. Therefore, it is somebody's business to knit them of palest blue silk hose, to see that the work is very even and done with the finest of needles, and to provide clasps or sterling silver set with turquoise. Lacking turquoise, imitation seed pearls will answer.



The Japanese collar is in evidence on all gowns. Also the open V-front, the wide belt and the draped skirt.

**ROSES ON FUR COATS**      **NEW FOR THE NECK**

Everything this year has some touch of the elaborate and different about it. Even fur coats, once made on plain lines, are caught and draped and wrapped until one would think the designer had been using supple satin instead of comparatively stiff skins.

Mole fur lends itself particularly well to a cutaway style coat, caught back below the knees and belted into a fitted peplum. Pieces of mole skin laid across the grain have been set into the peplum and cleverly made to form a design of roses. This extends all around the coat in a sort of running spray of flowers.

This, of course, was an expensive model, made by a Parisian costumer. The idea of making fancy inserts in seal and moleskin, nevertheless, bids fair, as the Winter advances, to take hold of popular favor.

Novelties in neckwear, which are easily made at home, are the short boas of maline and ostrich spirals, which fit closely about the throat and fasten under one ear or at the back with a big bow of ribbon. The lengths of maline are box plaited on to a two-inch wide band of ribbon and the remnants of white or black ostrich feathers mingled with them. If in the house there are a number of worn-out feathers, it will pay to have the collection dyed black and made over into one of these bands for the neck, as there are many times, even in Winter, when they may be worn instead of a fur piece.

The smartest evening scarf is made of colored mourning crepe heavily selvaged at the sides and finished at the ends with a deep hem, hand-embroidered. But with a filmy party frock nothing is daintier than a length of maline, in a brilliant shade of blue, green or red, drawn together at the ends under jeweled tassels.

The touch of black which so often distinguishes a Paris-made costume, may be added by using a fluffy neck bow of black tulle centered with a butterfly pin in crystals or rhinestones or pearls. And for the collar fastening there is nothing more charming than the wreath or garland of tiny flowers in satin.

**THE ZOUAVE JACKET**      **THE TWO-SKIRTED SUIT**

For a very slender and very graceful young girl there are nothing prettier for house wear than the Zouave jacket. This small, straight-backed, sleeveless garment, which may be drawn on over any bodice or blouse, may be made up in black or dark-toned velvet and as elaborately embroidered with tinsel or with a contrasting color as the owner pleases to have it. It is pretty, too, in creases to have it. It is pretty, too, in creases to have it. It is pretty, too, in creases to have it.

In any style looks smart with a frock of white net made over China silk or of white lingerie. A daintier little addition to the home dinner costume does not exist.

There is growing talk of the suit that comes with a second skirt attached usually of a different material—a plaid for instance. This is a logical development of fashion. Indeed, one might wonder why it did not come sooner. Men's and boys' suits come with two separate pairs of trousers, a man's tailor having recognized long ago that the coat was the last part of a suit to wear out.

Two skirts to one coat double the life of a suit and lend variety in dressing. One skirt usually is a plaid, toning in with the general color scheme. The other skirt is of the coat material.

The plaid skirt gives that novel "com-  
pose" effect, seen on high-priced tailor-mades. A woman who wants to get the smart effect can do so by wearing the coat of an ordinary suit and by having a separate plaid skirt made.

**NEW HOSIERY**

Leading the Winter fashions in hosiery are the flesh-tinted silk stockings which exactly resemble theatrical "fishings" and always startle the observer who first sees them worn with low-cut slippers and Greek ankle strapings in black satin, embroidered with seed pearls or tiny rhinestones. If these stockings seem too outre for the woman of old-fashioned prejudices, she may wear with her evening gown matching silk hosiery, embroidered with gold or silver or pearls.

# The Last Word in Fashions

Fashion, capricious and fitful, is deserting her last love, the Oriental, and returning to her first, the essentially French. She is managing to be true to both.

## The Oriental Influence

FOR SOME time past, she has gaily wandered forth in fields, practically unknown before to the average American woman, and has taken from the Orient its warm, brilliant colors, its jeweled trimmings and rich brocades. She had truly loved them for a short time, but she is tiring of them quickly—though she has not given them up.

The East still has a strong unobtrusive influence on present day styles, imperious regarding richness of color and fabric. The supple velvets, the brocaded cloths in gold, the "all conquering Japanese collar" and the large "Mousme" bow, which adorns the back of nearly every afternoon frock and dinner gown, still remain with us.

## The Japanese Collar

The Japanese collar is worthy of more than a word of description, for at the present moment its vogue is tremendous.

## "Drecoll" Latest Sleeve Style

The newest in sleeves is the so-called "Drecoll" style. This is really no more nor less than the familiar raglan, but it is made in one piece, instead of with a top seam. It comes on chiffon and lace blouses and is usually hemstitched in the body of the waist, the seams running into the belt of the blouse like the familiar kimono, so that there is no semblance of it under the arm. But this is as the wearer may choose. Often the armhole of the sleeve extends to the belt, and when the arm is dropped the material falls into a little bump below the belt line. This has one advantage, though. In the present craze for chiffon, a blouse will not wear out under arms, as it would were the sleeve tight-fitting.

## LAST SEASON'S FROCK MADE A POIRET GOWN

It is Paul Poiret who is credited with the origin of the "lamp-shade" gown. Gowns from other designers, though, are showing the flares around the knees, the "mouche" or woman singularly like the ace of diamonds in silhouette.

However, it is an assured fact that gowns are equipped with short, full tunics, edged with stiffened strips of material or with pliant reeds, to hold them away from the figure. And this suggests a quick and easy way of making that last Winter's dancing frock up to the next minute in style.

Last year's frocks had tunics that hung about the knees. Cut them off several inches above the knee, edge the lower part with a bias band of the gown's material or with metal lace, and run a piece of flat hat-wire through this. The result—a Poiret gown.

## CORSET POCKET

One rarely knows just what to do with a corset when it is not being worn. There is, of course, the embroidered linen bag, scented and beribboned, for one's very best corset. But what is to be done with the morning corset? Perhaps you roll it up and shove it in the bottom drawer of a bureau, thereby musing a carefully ironed waist? Here is an idea which I hope you will like as well as I do: Take a piece of cretonne, four inches longer than the length of your corset, and, after folding under an inch all around, tack it on the inside of your closet door. Put the tacks about two inches apart—brass-headed ones will do nicely—down the length and across the bottom of the cretonne, leaving the top open. The corset should be rolled up to be put in the pocket.

## THE ELDERLY LADY'S WRAP

Supplementing the really warm wrap which the elderly lady leaves in her limousine when entering the opera house or a theater, is a transparent affair said to be for the purpose of warding off vagrant draughts from her shoulders.

But actually designed to conceal her figure. This wrap, in gold or silver-stripped black or white gauze, in plain maline or in chiffon, is unlined and easily made, for it is simply a three-yard length of the very wide material now in general use. At each end it is gathered into wrist-bands concealed by frillings and fullness is gathered into the edges of a four-inch diameter circle of the same material. When worn, the gauze, maline or chiffon falls in soft folds about the bust and hips and veils, while it does not actually hide the bare shoulders and arms.

## FUR TRIMMINGS POPULAR

Considering the craze for fur trimmings this season, about the best use that an old muff can be put to is to be cut into strips and used as a trimming.

Everything high-priced has its touch of fur. Chiffon and all-over lace blouses have tiny collarettes of it, suits and gowns are banded with it, loose scarfs and muffs of silk, velvet draped, are edged with it. Even slippers have was straps of it around the edges and fancy rosettes and buckles are made of fur.

Fur is easy to cut into strips. Mark the skin with a piece of chalk and run the edge of a sharp penknife along the marks. Scissors cut the strips along the fur. The fur is easy to sew to a gown. An over-and-over stitch should be used.

## THE MATERNITY BLOUSE

For more trim looking than any garment which previously has been design-

There is hardly a garment fashioned, from the most elaborate evening coat to the simple frock, that is not finished with this collar, at least in a modified form. On many of the coats, it reaches high up over the ears, where it is pulled out to give an almost square effect at the back. This leaves space for the ruffles of the gown to be clearly visible and to keep them from being crushed. The influence is again seen in the tailored suit, with the collar standing well out from the shoulder line. A trace of it may even be seen in some of the evening gowns.

## The French Influence

It has been the avowed aim of the Parisian dressmaker this year to return to the exclusively French manner and to make their models too complicated to copy. In this they have succeeded. A garment cannot be in vogue this season without the almost infinitesimal cuts and drapings prescribed by them.

## Backs Trimmed.

The well-dressed woman is always particular about the appearance of the

back of her dress. It is generally known that the French woman gives this her most careful consideration. The striking note in the present fashion is, not that the front is neglected, but that the back is more trimmed than it has been for a long time. Usually the trimming takes the form of big flat ribbons, knotted and looped.

## Skirt Over Skirt.

The problem of the skirt has increased. It is still narrowing at the bottom until it would seem impossible for the wearer to take a step. A skirt over-skirt is being worn. A lace dinner gown will have a chiffon underskirt, edged with a tiny plaited flounce, and an over-skirt of satin, cut up at each side with rounded edges. Over this will be placed another skirt of many finely plaited narrow frills. Many of the skirts have an inner skirt of chiffon or lace made for ease of movement, but not by any means giving the suggestion of an X-ray garment. Even gowns of rich brocades have these skirts, over which falls a long transparent train.

## Peg Top Skirt.

The "peg top," is extremely popular in the tailored suit or at least in what

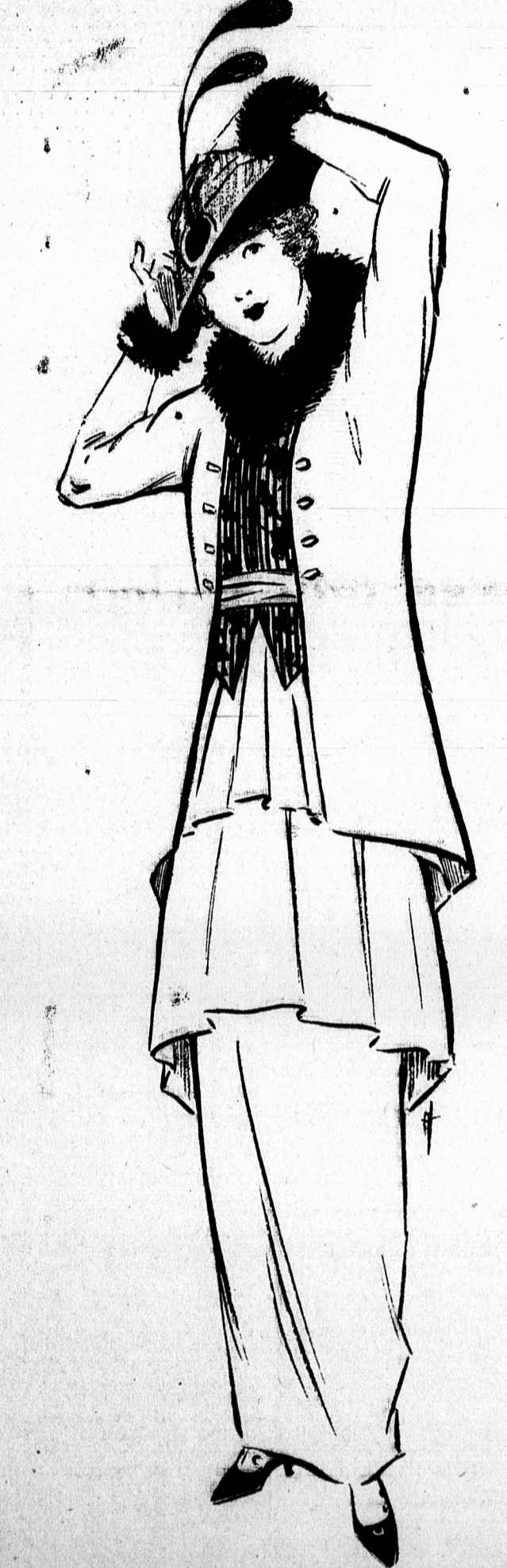
comes nearest being tailored, for vest in this day of folds, drapery, and flouncing, there is scarcely a garment that can approach the popular idea of the "tailored."

## Sleeves.

Sleeves play an important part in this Winter's fashions. The length of the sleeve is varied. The coat sleeve is long and often full at the wrist. Sleeves for the afternoon gown vary in length, extending nearly always below the elbow, but never beyond the wrist. The evening gown is sleeveless, except where the sleeves take the form of the "angel wing." This consists of a little atmosphere and chiffon caught together on the middle of the upper arm, leaving the shoulder and arm exposed.

## Fur Trimmings.

Hardly a costume is complete this year without a touch of fur. On the suits, there are collars and cuffs of fur, narrow bands trim the afternoon frock as well as the evening gown; fur trimming of fitch and fox are popular, and fox and moleskin are worn, dyed in purple, green and amber.



## Making Over a Wedding Gown

MRS. WOODEN-WEDDING thought it over for a long while, and she finally decided to get her white satin wedding dress out of its blue tissue paper wrappings. She needed a handsome evening gown this Winter, for there was to be a debutante in the family. But, on the other hand, the kind of a dress needed was of a price she did not feel able to pay, and here were yards of lovely white satin that could be beautifully made over. A skirt which had a circular flare and carefully cut to give the least possible slashing of material—a wonderful skirt with a train in long lengths, flaring to seven yards around the foot of the skirt, it certainly did seem a pity to have a sentimental feeling about laying it away intact to wear at some future wedding anniversary.

HAD there been a little daughter who could look forward to wearing "mother's wedding dress," it would have seemed wise. But, so far, Mrs. Wooden-Wedding's daughters were all sons, as the saying goes, "and like as not, if I had a daughter, she would prefer a brand new wedding dress of her own, even if she did not say so out loud."

So Mrs. Wooden-Wedding, resigned and putting sentiment aside, she managed with the help of a clever seamstress to get a very up-to-date gown out of a five years' relic.

This is a very good time for making over gowns, which had plenty of material to start with. Modern styles are indeed a patchwork, and a circular skirt with a good long train can be made to order in various fashionable modes by recutting entirely from the longest lengths.

## The Way It was Done.

THE gown in question was draped in front with a simulated overskirt and caught on one side half-way between waist and knee. From here the folds fell to the floor, the seam being split and rounded at the foot to show a lace underskirt when walking. A slight train being wanted, the habit back was omitted, and some slight gathers at the waist and a long tuck down one side gave sufficient drapery to make a graceful sweep to a tiny pointed train.

A high grille was managed out of the rest of the old train. Two yards of lace flouncing made the top of the waist, and this was draped at the bust line and the fullness caught by one of the big satin bows so much worn now.

Mrs. Wooden-Wedding decided not to have a lace lampshade effect over the satin this year, for she foresaw that the lace overdress would make a new dress for the second Winter; and she planned that, if there is anything left of the satin a third year, it can be dyed and used again, because the skirt has only a simulated overskirt, and the material is so little cut up in spite of modern ideas, that it can be altered as the occasion demands.

## What to Do With the Veil.

HERE is a suggestion for other economically minded women who feel that wedding gowns might as well be utilized—

The tulle veil might as well be put into use at once, for it rots very soon if laid away, and all that can be left to hand down to posterity is the wreath or whatever ornament were used against the hair.

## Suggestion for Underskirt.

Right here, then, is a timely hint regarding the underskirt, which a draped skirt of any soft stuff really requires. Make the plain round skirt of lawn and put the lace ruffles only on the part displayed by the split of the gown itself. This gives the effect of an entire lace petticoat, but avoids the fullness which ruffles all the way round would give; and, of course, just as little lace coat as one cares to wear is all that should be worn under a tight skirt. Lawn is more satisfactory than such a lining, since it does not so readily and is altogether more satisfactory under diaphanous draperies.