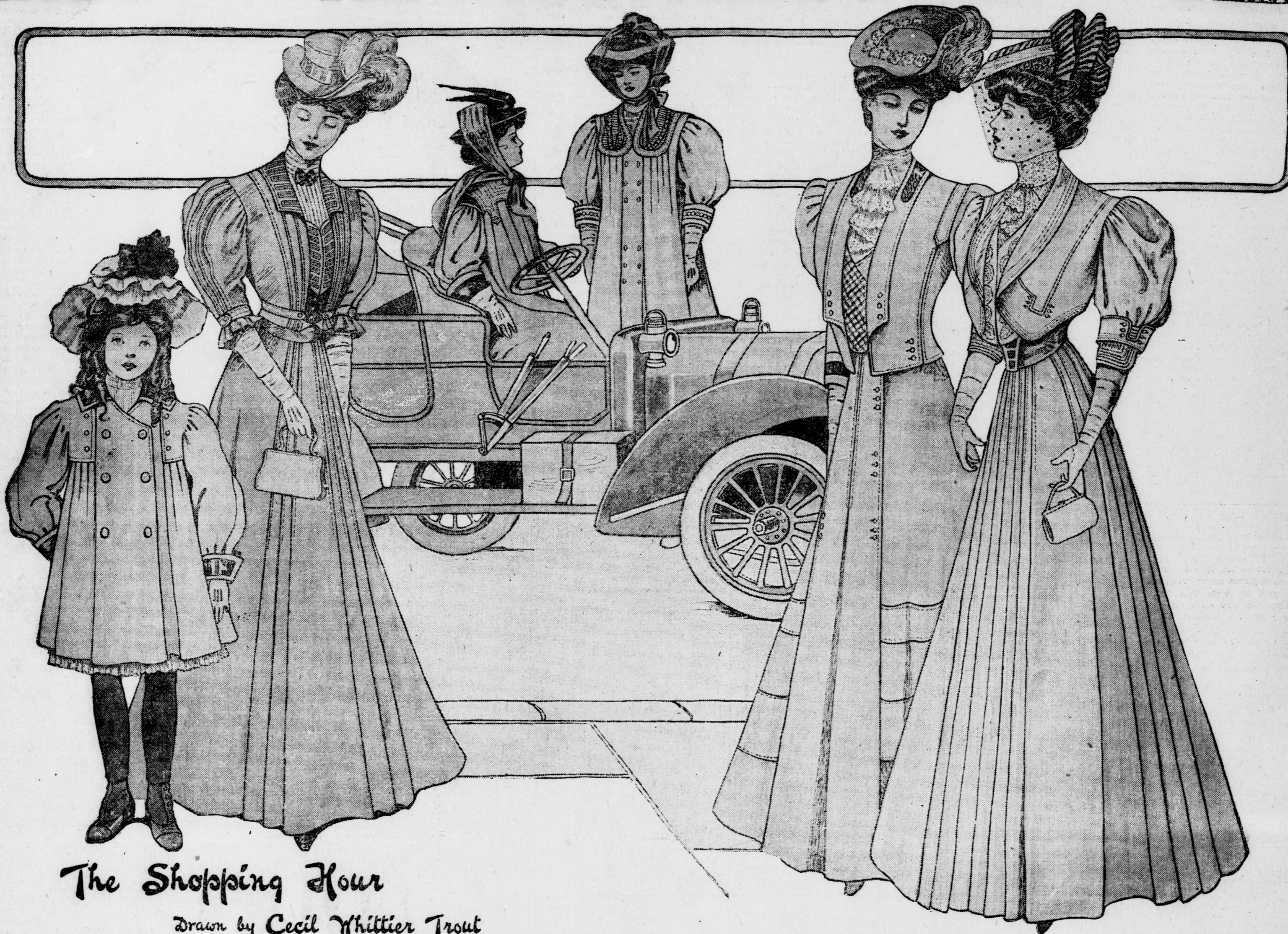




# The Well-Dressed Woman



## The Shopping Hour

Drawn by Cecil Whittier Trout

## CHOOSING ONE'S COAT SUIT—By Anne Rittenhouse

**W**E are wearing our Autumn clothes but we are taking notice of the Winter styles. We are wondering what we will buy for wear during the really cold days.

It is strange that women in the country and in the city have to buy differently. The air of the city with its close houses and radiating heat never seems to get cold as the open country where so many women spend their Winters. Here the snow means cold weather. In the city it means slush and a moderate temperature. Where few city women nowadays but really heavy gowns the women in the country need these to the exclusion of all others. While the women of wealth go South at the first breath of ice and sleep as they go further North at the first blast of heat, the majority must remain where they live regardless of heat or cold. They merely put on more or less clothing.

More and more are we getting to be a country-living people. Less extended is the life in the city for both poor and rich alike. And the country life needs warmer clothing than the city one. For this reason the heavy top coat was invented; to be depended on in case of bitter cold.

Therefore the shops have a different assortment of frocks. The city and the Southern women buy the lighter weight gowns and those who live in the country look for the heavy ones. For these latter are strong tweeds with great body that are heavy to carry, but do give warmth. For the other women are thin chiffon cloths that can be run through a bracelet. Also fine chevrons and chiffon velvets that can be worn in the city with only the addition of furs.

That broadcloth in all colors is the fabric of the season there is no disputing. It is softer than ever before if that is possible. It is beautifully woven without much luster. All the new colors are seen in it to great advantage.

It will be used for street frocks, for high-necked evening gowns, for one's best wrap and for children's coats. In the light shades, such as old rose, ashes of rose, lilac, old blue, deep pink and the new green called bouclier, it will be made into the very prettiest of frocks for weddings, for theaters, for hotel dinners, for card parties. For the street there is the again popular brown in a bronze tone, real old-fashioned navy blue, hunters green, London smoke gray and the small gray and black check. This latter was brought out last Spring but did not become very popular. This season it will probably have a very fair share of attention. It lends itself to a

thing in cheviot or tweed. It carries a touch of color always; especially the new combination of yellow and red velvet used as a piping on the collars.

It makes a prettier suit for those who prefer somber colors than the plain black they have worn so long, even if they discard any color on it and trim it with only a collar of gray or black velvet.

The real touch of smartness on such a suit is a vivid green or bright yellow collar edged with soutache braid. All broadcloth gowns allow of more trimming than the rougher materials so a

woman may follow her fancy, but the gown for the street really should be severely simple no matter how much money has been spent on the material. Too many women think that the amount of trimming should be determined by the price of the fabric.

But these chiffon cloths, no matter how pretty, should not be bought by those who live in the country with a few trips to a large city. For these are the tweed, the old-fashioned broadcloth with warmth and the camel's hair cheviot. For these also are the stylish top wraps of checked cloths that were

never prettier than now. They reach to the knee, are quite loose, have many pockets, and a velvet collar. If you have a separate skirt in a solid color choose the top coat to correspond to the shade in one of the checks.

This will make you a good business or street suit without having to look any further. You can even buy another skirt in the same color as it is now the fashion to stick to one color for your street gowns.

It must be admitted however, that this top coat is the only stylish long one in the Winter fashions. But as I said

before, it is not necessary for a woman to have every one of her suits in the very last style. If your long coat is good style and fit don't tinker with it. Wear it as it is. Keep it for cold days and rainy weather.

Usually the points of shabbiness are the collar and cuffs. These need altering more than any part of a garment at all times. Velvet is again the chief fabric for these, but if you find a bit of old blue Chinese embroidery on linen, or any material in fact, use it to replace the old velvet which has been on a coat. Embroidered white

linen will not be popular for Winter as trimming. These are new collar and cuffs that are very prettily made of linen and embroidered, but the color is a deep café au lait and the work is done with three-colored floss. Persian tones are used.

Young girls can wear more vivid colors than their mothers in Winter and for these come the Scotch plaid in skirts with short coats of plain materials. These coats are not long like those of last Summer, but they are made into Norfolk shape with narrow belt. The belted coat is to be very

much in style for everyone.

Many of them are made with a coat tail or skirt as it is called, attached at the waist line. This is circular and does not meet in front. It is slightly rounded there and the edges are trimmed with braid or bias bands of the cloth. It fits snugly in the back although very slender women will find it more graceful if they plait it there. Not every woman can stand the plain habit back. If she does not curve out from the waist line she should always wear plaits or a slight padding.

## Correct Way to Make A Petticoat—By Ella Stan

**I**T IS ESSENTIAL that the petticoat or drop skirt shall sit well, or the effect of the skirt will be spoiled. Five to eight yards of muslin, longcloth, cambric, or nainsook, and ten to twelve yards of silk. Five yards of mohair will be sufficient.

It is important that a good pattern be secured. A seven gored one is the best and should be ordered by the waist measure. A good plain skirt pattern can be used. If it is to be lengthened or shortened it must be done at the bottom of the skirt, never alter the length of the skirt at the top. Few amateur dressmakers know how to cut a skirt properly, but if these directions are followed a skirt will be made well.

Lay the front gore on a lengthwise fold of the material so as to bring the center of the front gore along the double fold of the material in such a manner that the bottom gore lies along the raw end of the material. This will leave a V shaped piece of the material along the side of the pattern. Take No. 2 gore and lay so as to bring the top of the gore as far up on the V-shaped piece of material as possible. Lay this gore so as to bring the edge that is to be sewed to the front gore on the selvage edge of the material.

Arrange all the gores one after the other, so as to always bring a bias and selvage edge together. This prevents the skirt from sagging. Arrange the gores in cutting so that a gore fits on the material left at the top of the last gore, and it will require much less material. The seam in the back will be on the bias. If the material is not sufficiently wide to cut any of the gores, piece them on the bias edge at the bottom.

Take two straight pieces of the ma-

terial, wide, and pink one edge of each piece.

Lay the straight edge of each of these pieces on the bias edge of the two back gores at the top, commencing at the waist line. Place these pieces so that the seams will come on the wrong side of the skirt and stitch a seam three-eighths of an inch wide to within one inch of the bottom of the strap. Place the two back gores firmly together, commencing at the end of the stitching of the strap.

Take a piece of narrow black tape and baste along the seam from where the stitching ends to the bottom, and then stitch the seams up through the center of tape. Hold the two facings at the top of the seam together and put two rows of stitching, about one-eighth of an inch apart, commencing where the tape stops on the seam, and running obliquely across the facing to the front edge. This makes a neat finish, and gives a placket that is almost impossible to tear.

On the right side of the back turn the facing back on the wrong side of the gore, and baste along the seam to hold it, until it is pressed. On the left gore allow the facing to extend so that when the skirt is fastened the right side will lap over on this extension.

Baste the other gores to the back gores in the order that they should be placed. Lay the plaits in the back as the pattern calls for, and do not increase or diminish them. Fit the skirt over the hips, and around the waist by taking in the seams, or letting them out, as is found necessary. If the skirt appears to span across the hips this will be remedied by pulling the skirt slightly up in the back, and cutting away any of the material that comes

back (without plaits), it may be fitted in the same way.

Find the exact length required for a skirt, allow for a turn-in on each end, and for the width of the extension on the left side. After turning in on each end this piece intended for a belt, measure the width of the extension from one end, and put a pin in it. Take the other end of the belt, and place it where the pin is; hold the belt together, and the crease in the front will be where the middle of the front gore of the skirt will come; put a pin here.

Pin the side on which the extension is allowed on the left side of the skirt, and pin the edge of the extension to the end of the belt. Pin the right side of the skirt at the back to the other end of the belt, and the center of the front gore to the center of the belt. If there should be a slight fullness arrange it so that it will come in the back gores. Finish the belt and sew on hooks and eyes.

Try the skirt on, and get it even around the bottom. After it is perfectly even it may be shortened as much as desired, by cutting an inch or more off all the way around the bottom.

A fitted facing seven inches deep and a skirt braid will make the skirt wear

much longer. If a wash skirt, the facing should not be more than three inches wide, and omit the braid.

Now we have a foundation, and the ways of trimming are innumerable. Suppose we make a silk, a mohair, a wash skirt, and a real silk.

For the wash skirt, embroidery always wears well. Four and a half or five yards will be sufficient for a flounce. Good embroidery may be had from forty cents to \$1.25 a yard. The flounce should be twelve or fifteen inches wide. If the embroidery is wider a few tucks may be put in, if one wishes.

Where the ruffle joins the skirt, three yards of heading one inch wide will be needed, and three and a half yards of ribbon. If the material of the skirt is not cut, from under the heading, it will wear much better, and with the ribbon run through the heading, it does not show whether the material is cut away or not.

There are pretty flounces already shaped, and these may be had from \$5 up. A wash skirt is better to be finished with tapes, as hooks and eyes are apt to rust in the laundry.

A ruffle may be made of groups of five one-eighth tucks, running either vertically or horizontally with strips of one

inch Val. in section between the groups of tucks, and the ruffle finished on the edge with a full ruffle of two inches wide Val. edging to match the insertion. For the flounce nainsook at thirty-five cents a yard, or a lawn at twenty-five cents a yard should be used.

Mohair is particularly desirable for general wear and will give better service than any other material. Any quality or color may be used. Five yards will be required and it may be had from 75 cents to \$1.50 a yard. From this material a circular flounce, composed of three graduated circular flounces, will be found most suitable. A pattern for this may be had at almost any pattern house.

The top ruffle is very scant, and the other two grow gradually fuller until at the bottom there is quite a flare. Each flounce is about seven inches wide. Where they are joined to each other, and where the top one is joined to the skirt, a band of light weight braid, about one-half inch wide, is stitched flat on both edges. This gives a neat, pretty finish and wears well.

A pretty silk may be made in any color to match the gown, and trim with five two-inch bias ruffles, one above the other, and each ruffle finished at the top with a narrow bias band of the material, or it may be made with a bias ruffle eight inches wide, and a narrow ruffle four inches wide, joined to the wide ruffle, allowing the narrow ruffle to be decidedly fuller than the wide one. The narrow ruffle can be straight with groups of tucks.

A plain silk skirt can be made with a knife-plaited ruffle, ten inches deep, and on the lower edge sew a full bias ruffle, three inches wide, and trim the

narrow ruffle with three rows of baby ribbon to match the silk. Where the two ruffles join, and where the flounce joins the skirt, two rows of baby ribbon should be stitched on as a finish.

For a more elaborate skirt we could use Val. insertion, and edge, or silk lace. If Val. is used, three pieces of insertion at \$1.50 a piece will be required, and one piece of the edging at \$1.75 a piece. It should be one inch wide. Three pieces of ribbon, one inch wide, will be required, and should match in color the silk in the skirt.

Take a piece of ribbon four yards long and to the edge of this full a strip of the insertion and to the edge of the insertion full another strip of the ribbon, and continue in this way until the ruffle is the desired depth. Make the insertion the last row, and to this full the Val. edging. This ruffle will be very prettily shaped. Sew it neatly together, being careful to match the lace and ribbon strips. Gather the first row of ribbon and sew to the skirt. In place of the ribbon strips of the silk, one inch wide, may be used.

Another pretty way to make a ruffle is to sew strips of the silk, fifteen inches wide, together. This should measure five yards in width when finished. Cut the lower edge in large scallops; to these scallops full a Val. insertion, one inch wide, and to the edge of the insertion full a two-inch wide edging to match.

Stitch strips of the insertion on the silk ruffle to form a lattice work, and cut the silk away from under the lace. Make three rows of shirring at the top of this flounce, and join to the foundation skirt. Finish with a row of insertion to match that on the flounce and out the silk away from underneath.

Reading from right to left the gowns are: First—Dull green cloth with plaited skirt and short coat trimmed with braid.  
Second—Pony jacket and skirt of mottled tweed with waistcoat of checked silk.  
Third—Automobile coat of tan cloth trimmed with flat braiding.  
Fourth—Motor coat of dark blue cloth trimmed with velvet.  
Fifth—Eton suit with plaited skirt and deep collar of plaid silk.  
Sixth—Child's coat of tan velvet, made in Empire fashion.