

Draping is a marked feature in all evening gowns this winter, but it may only be seen in the draping of the long sash at the side or back, the idea apparently being to break the straight line. At the same time straight lines are not out of fashion, and the slender lines are just as obligatory as they were, only the draping is the latest fashion, and must be recognized accordingly.

Broadcloth with Velvet

BROADCLOTH combined with velvet makes many of the smartest costumes of the mid-winter. Here are two that are admirable from every point of view.

The young girl's dress is made from cloth in the favorite coral shade combined with velvet that is a little darker and with white lace and embroidered net for the yoke. The combination of materials, as well as the style of the gown, is smart in the extreme, but the model is of the available sort and can be utilized for many fabrics and for many occasions. With the blouse made as shown in the back view, the sleeves matching the main portions, it becomes much simpler in effect and can be utilized for cashmere, French serge or any similar material. Made after the manner illustrated it is excellent for broadcloth, velvet, velveteen and all fabrics of the kind. The blouse is cut in two sections that are overlapped at front and back and arranged over a chemisette. The sleeves are sewed to the big armholes, the main portions of the blouse being lapped and hooked into place invisibly. The skirt is cut with a two-piece upper and two-piece lower portion, but the lower portion is lapped on to panels. It can be finished with high or natural waist line. The blouse pattern is No. 7242, the skirt No. 7232.

For the 16-year size the blouse will require $1\frac{3}{4}$ yards of material 27, $1\frac{1}{2}$ yards 36 or 44 inches wide with 2 yards of all-over lace 18 inches wide, and $\frac{3}{8}$ yard of embroidered net; for the skirt will be needed 3 yards 27, $2\frac{1}{2}$ yards 36 or 44 inches wide, with $\frac{3}{4}$ yard of velvet for the panels and piping. The width at the lower edge is 2 yards.

The gown shown on the figure to the right combines one of the newest skirts and blouses. The skirt is simply circular. In this instance it is faced with velvet below the first row of fringe, but such treatment is entirely optional, for it can be left plain if preferred; in place of the fringe can be used any other trimming or the lines of the pattern can be disregarded and the skirt left a plain circular one if a simpler gown is wanted. The blouse is cut in two pieces only, seamed at the back, but the separate sleeves are stitched to big armholes. The collar can be made just as illustrated or shorter, terminating below the bust line, with square ends. In this case the neck is slightly open but the blouse can be made with chemisette and under-sleeves, if liked. The model is an excellent one for many materials. Broadcloth suits it to a nicety, but it also is good for velvet and for velveteen, and for simpler materials, as cashmere, henrietta cloth and the like.

For the medium size the blouse will require $3\frac{3}{4}$ yards of material 27, 3 yards 36, $1\frac{3}{4}$ yards 44 inches wide, with $\frac{3}{4}$ yard of all-over lace 18 inches wide, and 3 yards of fringe, $1\frac{1}{4}$ yards of lace for the sleeve frills, for the chemisette and under-sleeves that can be used when liked will be needed $1\frac{3}{8}$ yards 18 inches wide; for the skirt will be needed 4 yards 27, $3\frac{3}{8}$ yards 36, $2\frac{1}{2}$ yards 44 inches wide, with $\frac{3}{4}$ yard of velvet and 10 yards of fringe. The width at the lower edge is $2\frac{3}{8}$ yards.

The pattern of the blouse, No. 7223, is cut in sizes from 36 to 46 bust; of the skirt, No. 7253, in sizes from 22 to 30 waist.

In Fashion's Realm

OF materials much has already been said. Among the handsome stuffs superb brocades and velvets multiply. A very large number of the most beautiful brocades have gold in combination with color, the gold more or less in evidence according to the design. Sometimes one is but conscious of a gleaming thread here and there or of a general shimmer of the background upon which the design is woven. Sometimes the gold is more boldly handled. There are wonderful chiffons and mousselines in color over whose surface run graceful designs entirely in gold. These in vivid color are stunning under shadowy veiling or plain diaphanous material, but the French designers do

not hesitate to use even the most gorgeous of the brocades unveiled and in combination with plain monotone material or lace.

The velvets used for evening coats may be described as regal, and it seems rank heresy to say that results obtained with them are not always so good as those developed in simpler materials. The fact remains, however, and it is equally true in relation to frocks. An artist hand is necessary for the successful manipulation of brocades and embossed velvets, and even the artists have often achieved results about which there may be criticism. Much is done in velvet embossed mousselines and chiffons and these are much more easily handled than the velvets.

The Oriental colorings and many motifs are emphasized by a number of the French houses. There are wonderful trimmings in dull metal and rich Oriental colorings and many beautiful brocades and figured materials have a distinctly Oriental character.

Wool embroideries, which were launched in the summer, have assumed the proportion of a craze, and are in imminent danger of being overdone, though they are undeniably effective and interesting when artistically designed and used. In millinery one finds

whose meshes gleamed green satin. The tiny brim was of mole fur, and there was for other trimming merely an Oriental looking ornament and tassels of wool embroidery in many colors. This is extreme, but it gives an idea of the length to which the fad goes.

Chiffon costume blouses embroidered in Oriental design and coloring with wool yarn are to be seen everywhere, having taken among the ready to wear jumper blouses the place occupied by bead embroidered chiffon last season. Where the wool embroidery is cleverly done these chiffon blouses have considerable smartness, but they are appearing in cheap and tawdry form and that threatens their life.

The Old Sewing Room

IT may surprise most women to learn that it is not conducive to good health to sit in a rocking chair while sewing if the material has to be kept in one's lap. A rocking chair throws the body out of balance by pitching it backwards at an unnatural angle. In it the muscles of the front of the body—the muscles of the chest and diaphragm—are contracted, the chest is

at the machine properly conducted is an admirable exercise. Be sure to sit erect, bending only at the hips, and you will find the rapid pedaling will be beneficial as a healthful exercise.

Correct sewing is really governed by a few simple rules, which, if followed out, make the plying of the needle and thread an exercise which deepens the chest, improves the carriage, strengthens the back and shoulders, clears the complexion and brightens the eyes.

In the first place the sewing room should be well ventilated. The air in it should be as fresh and pure as the air out of doors. Three operations go on in the sewing room, viz., cutting, the seamstress standing at the table; stitching, seated at a machine; sewing, with the material in the lap. In cutting the manner in which the seamstress bends over the table is everything.

The following exercise taken two or three times a day is a wonderful help toward correct bending at the work table, that is, bending without constricting the chest or abdomen. Stand perfectly erect with the heels together, the chin and abdomen in, the chest out, the back straight. Slowly filling the lungs with air, raise the arms, held stiff, from the sides outward, until the hands meet over the head, and at the time the hands meet the lungs should be filled to their fullest extent with air. Slowly exhaling the air, lower the arms to the sides again. Repeat this movement twenty times.

There is a right way and a wrong way to sew, and she who pursues the right way arises from her sewing after a day's work greatly benefited. She may be weary, but her weariness is that derived from healthful work, like the weariness which follows a game of tennis, for instance, but the woman who habitually takes the wrong position runs a great risk of developing indigestion, to say the least, if not more serious lung trouble.

Smart Models for Mid-Winter

THE present is essentially a season of the entire gown, and models of this kind are worn both within doors and upon the street beneath long coats. The designs are extremely smart and the models adapted to many materials.

The skirt that gives a tunic effect is one of the very newest and best liked. This one is eminently simple while it provides the most graceful possible lines. It is fitted at the back with little tucks that are new and pretty. The blouse suits it to a nicety. It is made over a lining; it includes the new sleeves that are stitched to the armholes on the long shoulder line and it is finished with the pointed revers that make one of the very latest finishes. In the illustration a novelty silk and wool material is combined with velvet and with lace. The blouse is made over a fitted lining in which the undersleeves are inserted. There are frills arranged over the front and again over the sleeves that are to be seen between the revers, and the closing is made invisibly at the back. The upper portion of the skirt is made in three pieces and the foundation in two. It can be cut either to the high or natural waist line.

For the medium size the blouse will require $3\frac{3}{4}$ yards of material 27, $1\frac{3}{8}$ yards 36 or 44 inches wide, with $\frac{1}{2}$ yard of velvet, 1 yard of lace 5 inches wide and $2\frac{3}{8}$ yards $2\frac{1}{2}$ inches wide, and $1\frac{1}{4}$ yards of all-over lace 18 inches wide; for the upper portion of the skirt will be needed $3\frac{1}{2}$ yards 27 or 36, $2\frac{1}{4}$ yards 44 inches wide, and for the foundation $1\frac{1}{2}$ yards of any width.

The pattern of the blouse, No. 7268, is cut in sizes from 34 to 40 bust, of the skirt, No. 7269, in sizes from 22 to 30 waist.

The gown to the right is made of fine French serge and trimmed with braid ornaments and worn with a lace collar. The blouse is closed at the front and the back portions are lapped on to the front in a distinctly novel manner. It includes kimono sleeves, but of the new sort that are separate from the blouse. There is a fitted lining and the sleeves are attached to it while the blouse is finished and arranged over both. The skirt is made with an upper portion that is cut in four gores, the back gores being extended to full length and with a two-piece lower portion. This lower portion is overlapped for several inches at the front and provides comfortable freedom for walking. The finish can be made either at the high or natural waist line. The blouse is made with three-quarter sleeves, but it can



Blouse Pattern No. 7242
Skirt Pattern No. 7232

Blouse Pattern No. 7223
Skirt Pattern No. 7253

crocheted wool flowers and garlands, coarse and fine, large and small, used upon felt, velvet, fur, any and every material. There are cockades and rosettes, made of soft, heavy wool yarn, and crocheted hat bands of similar wool yarn, tassels of yarn, ornaments of cloth or velvet on fur boldly embroidered in yarn. A little toque had its entire round crown covered by an open crochet of green wool yarn through

made hollow, the ribs are pulled down, and the back is rounded.

A chair with a straight back should be used, and the body should be held in the same erect position that the cutting table requires—chin and abdomen in, back straight, chest out. Of course it is necessary when sewing on the lap to bend forward, but the bending should be done from the hips—the back should not be rounded. Sewing