

New Costumes In Beige Tones

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The Cloth Dress With Jacket to Match; Plain Brule Is the Shade for the Early Spring; Interesting Embroideries on Dresses and Coats.



panel-like front and loose-fitting back are entirely plain.

Fur Cuffs Give the Appearance of Muffs

JUST below the deep and exaggerated armholes are loop-like panels which are set onto the body of the coat, giving the appearance of being cut in one with the sides. These pieces are heavily embroidered inside and out, carrying out the embroidery design, which extends from the shoulders to the bottom of the coat.

Among the suits that came over from Paris is one of taupe cloth, with high, muffling collar and deep cuffs of fur. Seven-eighths sleeves of fur as well as deep cuffs and high enveloping collars of fur are still used on suits. Some of the collars are so high that they leave only the eyes visible. On this suit the cuffs extend nearly to the turn of the elbow, the fur being worked around the sleeves almost like muffs, so that when the arms are bent these huge fur cuffs easily give the appearance of elongated muffs. This is one of the ways of cheating dame fashion, for the muff is still considered an unnecessary accessory of dress and it is therefore not at all smart.

Elaborate Embroideries On a Black Jersey Suit

THE cut of this suit is very like that of a coat or coat-dress, the coat reaching nearly to the bottom of a straight, narrow skirt. There is a straight panel of the cloth front and back about nine inches in width which extends from the neckline to the bottom of the coat. Three slightly circular flounces about five inches in width, starting from a low waistline, are placed at even intervals down the sides of the jacket. These disappear under the long straight panels, which are at the back and front, making these two parts of the coat identical.

Another type of suit is developed in black silk jersey cloth, trimmed with elaborate embroideries in black, gold and silver at the back only. Deep bands of black fur edge the bottom of the jacket and form a high collar. The fullness of the jacket is drawn in over the hips, leaving back and front portions perfectly flat. The skirt is cut on straight lines, the only trimming being loop panels of the cloth at

Suit of Kasha cloth in the shade known as Pain Brule or burnt bread. The blouse portion of the dress is of chiffon and the coat has a sable collar.



either side. These extend below the edge of the skirt. A smart Lewis toque of black plush with a cascade of natural coque feathers was worn with this suit.

Rough Woolen Topcoats In Creamy Beige Tones

AN INTERESTING three-piece suit is of black velours de laine with gray fur forming a high-turnover collar, cuffs and a band which extends the entire length of the jacket at either side of the front opening. All the fullness of the jacket is massed over the hips. From under this fullness on either side comes a line of black embroidery which slants down toward the middle, meeting the bands of fur. Embroidery is worked in the same way on the sleeves, continuing, as it were, the line of embroidery on the jacket.

The dress accompanying this coat shows the skirt of velours de laine, while the low-waisted bodice of black crepe de Chine hangs in a straight, unbroken line from the shoulders, the model being beltless.

Rough surfaced woollens in creamy beige tones are being made up into very attractive top coats. One, developed in this material and color, is trimmed with kolinsky fur. It is long, of full box cut and fastens with a single button of the material just above the waistline.

Four bands of kolinsky form loose and ample sleeves, which join the whole material at an extremely low underarm seam, in this manner forming seven-eighths length fur sleeves. The fur which forms the high collar is worked vertically, and as this collar is of somewhat exaggerated height only the eyes of the wearer are visible. A smart hat to be worn with this coat is a small turban of velours and fur.

Sable Worked in Circles On a Collar and Yoke

A YELLOWISH beige wool is used for a new topcoat, which is made with a deep yoke and a high collar of sable worked in circles. The deep armholes are outlined with a fine, old-silver thread embroidery. The lining is of a pale beige satin, with a pronounced cubist pattern in black and white.

Among the very luxurious mantles is a wrap of Russian sable showing a double cape and high turnover muffling collar. The fur at the bottom of the upper cape, which comes to just the line of the hips, is worked in four horizontal bands, forming a sort of border. The fur forming the entire mantle, with this one exception, is used vertically, including the ample collar, which falls down to the shoulders. The lining is one of those beautiful hand-embroidered satins which adorn so many of the day and evening wraps seen at smart gatherings.

A very smart little hat to match this is of sable, the sole trimming being a tiny ornament of jade green beads in Oriental design.

A dressy afternoon costume is of beige silk and chiffon embroidered in brown silk. The chiffon forms a deep apron tunic, which extends to the bottom of the skirt and the lower portion of the bell-shaped sleeves. The bodice and foundation skirt are of the silk, the former being heavily embroidered across the front and underarm sections. At the back there is a rather broad and loose-hanging panel of the silk



At the right—Suit consisting of a dress and coat of navy blue Perlaire trimmed with gray rabbit fur. The pockets are of the fur with a trimming of rose, white and blue braid.

Above—Black broadcloth costume consisting of a dress and coat trimmed with beaver and a black cloth dress with trimmings of red and gold braid. The cape is attached across the back and along the sleeves to the elbow with braid. The corporal hat is in keeping with the dress.

which extends from the shoulders to the waistline. Under this panel a deep sash passes and knots at the left side back at a medium waistline.

Another chiffon and silk model in the same shade is embroidered in dull gold. It has an underslip of the silk embroidered down each side with the gold thread in panel-like form, this being the only portion of the slip not veiled by the chiffon. A chiffon skirt is cut with a hip yoke and apron panel front and back, the former being divided and embroidered down each edge. The bodice across the front is covered with the gold embroidery while the slightly blousing back is plain, with the exception of a small dot design, which also trims the apron tunic.

Printed Foulard Trims A Beige Serge Dress

BEIGE serge is used for a simple one-piece coat-dress trimmed with a printed foulard, blue, striped with yellow. The bodice portion shows the back panel cut in one with the right-side front portion and the deep sash girdle, the ends of the latter and the revers being lined with the foulard. The dress fastens low on the left side in surplice fashion with three galalith buttons of the same shade as the material. It has long sleeves which are of the same cut as those in a man's coat.

Tailored suits of blue serge in straight box coat effect are being brought out for early spring. In

one model, the plainness of the jacket is relieved by a sort of cut-work done on the body, the edges of which are picoted. But in spite of the fact that this gives the impression of a series of basque flaps they remain very flat. Another interesting feature is the deep collar and broad inside cuffs of hand-embroidered batiste and lace. A suitable hat for wear with this suit is a model of black, trimmed with a large butterfly bow of black Chantilly lace, which is finely wired and posed on the top of the crown.

Another variation of the box-coat idea is seen in a model developed in beige gabardine trimmed with a novelty braid in black and beige. The collar is of the high, muffling type, though it stands away from the neck and the cuffs are broad and flaring. Many of the new skirts show box-pleated or knife-pleated panels set in or allowed to hang loose, always preserving the straightline effect.

A dressy afternoon costume of Oriental feeling developed in black satin has the trouser skirt and loose-fitting surplice blouse bodice. The transparent sleeves, bell-shaped and full length, are of a jade green chiffon. The elaborate Oriental girdle is the novel feature. This is developed in gold and silk strands threaded through composition slides of jade green inlaid with black.

At right—Dress and coat of velours and chiffon trimmed with fox fur. The blouse and insert in the skirt are of pleated chiffon with embroidery in silver threads.



Carved Chinese handle on a blue umbrella and an amber bakelite knob handle on a brown one. The purse is of patent leather with a Chinese design in ivory.