

Woman and Her Work

The grand rush after Christmas presents is all over once again, and dress, with endless chain of accessories, can resume sway at the head of the shopping list. Be sure, it never does lose its regal crown altogether, but there is a difference, a sort of side tracked interest, in dress at holiday time; but it promptly appropriates its rightful place when the Christmas shopping ends.

If Dame Fashion ever had any misgivings about her ability to please everybody, it is not this season, for there is literally something suited to every one, whether she is stout or slender. It is the important matter of choice which makes or detracts from her appearance, and her failure to make a suitable choice is not the fault of the fashion makers; they came early with a horn of plenty filled to overflowing with every kind of coat, every variety of bodice decoration, and a diversity in skirts never equalled before. Fashion has reached a climax, however, a settled condition that will bring very little that is new until visions of spring begin to materialize in the medium of gauzy materials for summer wear.

Meanwhile all kinds of gayety, all sorts of functions which require variety in dress, are in full swing. The gowns which lead for day wear are made of the popular satin faced cloth in some degree of simple or of decorated elegance. No other material used this season can produce such pleasing and varied results. There is a rough cloth, but very fine and soft, with just a suggestion of shaggy effect in the finish, which is very stylish for the severe tailor-made gown and for the half dressy costumes as well. In the light beaver color, so fashionably worn this season, it is especially chic with black and white forming the contrast in trimming. One very stunning costume of this cloth and color is made with a narrow front breadth set in like a tablier front with the sides lapping over this. The edges are cut in medium sized, rather broad points, which are finished with a piping of black satin. A separate piece also cut in points, is added underneath both edges to give the double effect, and an inch wide band of satin extends from these points all around the skirt directly on the edge, headed by a row of black silk braid put on in a simple coil design. The bodice is an Eton coat meeting the waist line all around and quite close fitting. The satin forms a belt finish shaping up to a point in the middle of the back and a half girdle effect at either side of the front. Medium sizes revers and a turn down collar edged with the satin band and braid complete this little jacket. The vest and collar band are of white cloth tucked crosswise and a band of cloth like the gown cut in points is arranged to turn in on either side of this white vest from underneath the revers. The skirt has one double box plait in the back.

The battle of skirts seems to have been temporarily settled, leaving very few doubts as to the fashionable choice between the habit back skirt and the plaited skirt. There are various kinds of plaited skirts, but the latest reports from Paris verify all the early predictions for the ultimate success of the plaits. We are warned that the habit skirt is doomed; so it is plaits sure enough if you would be up to date. Blessings brighten as they take their flight and now that the skirt without plaits is going, it has been discovered that it is infinitely lighter and easier to manage in the street than any of the newer models, and made as it is, with the fastening at one side of the front, there is always the certainty there is no gaping at the back. One thing for which to be thankful is that we have not jumped from the plain graceful skirt to one of unwieldy and floppy proportions. The fullness is there but it is so well confined below the hips that the effect is much the same. It is only when you attempt to gather it up in one hand to keep its trailing length out of the dust, that you are appreciably conscious of the difference.

One pretty skirt, which is a plain one with an addition, is tucked in groups of three small tucks all the way round, is

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plaited skirt are very
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spaces between. Other
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plaits being caught down
The box plaits are usual
little in width, which impr
and the skirt below where
fastened, is sometimes finely
ing a very pretty finish for the
all the variety in plaited ski
one with a double box plait
is most in evident just at present

There seem to be three grad
gowns this season, and very p
severely tailor-made, for strictly
wear, another with a dressy wa
very much stitched skirt, and one
of the pastel tints elaborately tr
with embroidery, or cloth guipur
sensible feature of the first-ment
costume is that it is sometimes made o
double-faced cloths, very fine in qual
and as these require no lining the adva
ages are evident. Of course this sort
costume is made with a jacket, the Eto
variety well fitted in being preferable, and
is worn over a flannel or silk shirt waist.
The skirt is plain and rows of stitching
are the finish.

It is the dressy cloth gown which is in-
teresting, however, and there is no limit to
the variety of styles and modes of decora-
tion. The cloth gown made into a com-
plete suit so that it is warm enough for
street wear is decidedly the swell thing to
have. The fact may bring some comfort,
too, to the woman who cannot afford an
entire fur jacket. Fur is used in most
extravagant quantities, of course, but very
pretty costumes are made with only a fur
collar and revers. One gown in castor-
colored cloth has a deep band of mink
round the skirt, a wide collar and revers
of fur which also trims the edge of the
polonaise opening at one side. The quant-
ity of fur used is limited by the length of
the purse in most cases, yet this sort of
gown is more suitable for carriage than for
street wear. A pretty mauve cloth is trim-
med with bands of chinchilla up and down
the skirt and the Eton jacket has wide
flaring collar and draped revers of chin-
chilla.

A very pretty model for dark blue cloth
made with a plain skirt and a box plait at
the back, has a bolero bodice pointed in
front where it opens over a black velvet
waistcoat covered with rows of white
stitching and fastened with steel buttons.
A chemisette of white embroidered muslin,
strapped across with velvet bands fills in
the space above. Rows of stitching are
the finish around the skirt and the edges
of the jacket. The combination of brown
cloth and plum colored velvet is rather
novel in effect as the velvet is used for the
bodice and sleeves. Bands of the cloth
more than an inch wide partially cover the
velvet, four of them forming a partial
yoke, interlaced with five vertical bands
which extend to the waist line. Bands of
cloth trim the skirt up and down with
wide spaces between and three, crossing
bands encircle the hips.

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