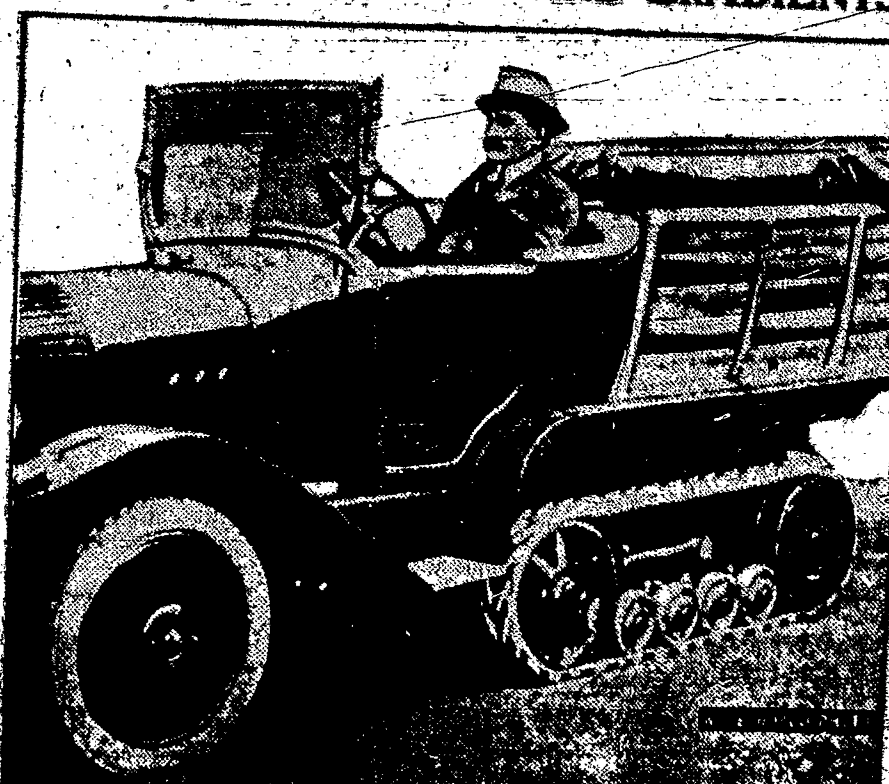
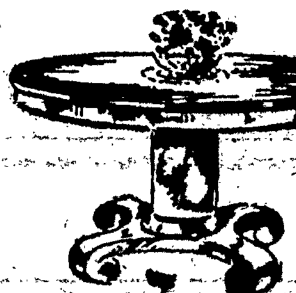
TOURING CAR ABLE TO TRAVERSE FIELDS OF SNOW AND GRADIENTS



This touring car, fitted with tractor wheels, is able to traverse fields of snow and steep, sandy gradients, as well as smooth pavements. It attracted great attention at the annual automobile show, held at the Grand Palais, Paris. It is an ideal outfit for the tourist, who detests public vehicles.

Styles May Come and Styles May Go



but the Colonial style in dining-room furniture apparently goes on forever. You may buy a Colonial dining suite of standard design in either oak or mahogany with the assurance that it will be as good style fifteen years hence as it is today.

For many small dining rooms where one wishes to use mahogany furniture, the Sheraton and Adam styles cannot be improved upon to give a light and graceful effect without causing the room to appear overcrowded. We show Sheraton and Adam suites of this character in genuine mahogany as low as $150.00 and $175.00 for the complete suite.

Our showing of dining-room furniture embraces suites in Colonial, Mission, Sheraton, Adam, William and Mary, Queen Anne, Hepplewhite and Charles II design.

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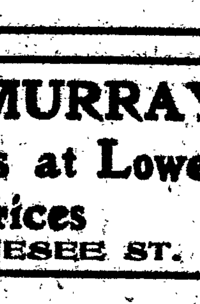

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CHIC NEW GARBS IN BEIGE TONES

Pain Brule Is Close to Popular Shade, Being Used in Many Smart Models.

FOR THE DRESSES AND COATS

Interesting Gold and Silver Embroideries in Evidence—Rough Woolen Topcoats Are Trimmed With Kolinsky Fur.

The dress with jacket to match has come to be one of the mainstays of fashion, observes a fashion writer in the New York Tribune. It is the smartest costume that one can have for general daytime wear, and with the dress consisting of the cloth skirt attached to a blouse of chiffon, which may be plaited or embroidered, it becomes a dressy as well as practical garment.

Pain brule, or burnt bread, a lovely shade, which is closely akin to the beige shades, is used in many of the smartest models which are being made for midseason and early spring. An interesting coat developed in cloth of this shade is embroidered in dark blue, the embroidery appearing down the sides, on the roll collar, and forming a deep border on bell-shaped sleeves. The panel-like front and loose-fitting back are entirely plain.

Appearance of Muffs.

Just below the deep and exaggerated armholes are looplike 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.

Embroideries on 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 neck line to the bottom of the coat. Three slightly circular flounces about five inches in width, starting from a low waistline, are

Black Cloth Dress With Trimmings of Red and Gold Braid. Cape Is Attached Across the Back and Along Sleeves to Elbow With Braid.

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 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.

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 woolens in creamy beige tones are being made up into very attractive top coats. One, devel-

Suit of Kasha Cloth in Shade Known as Pain Brule or Burnt Bread. Blouse Portion of Dress Is of Chiffon; Coat Has Sable Collar.

oped in this material and color, is trimmed with kolinsky fur. It is loose, 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 on 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 a 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.

Beige Silk and Chiffon.

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 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.

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 [illegible] buttons.

THE SMART MODE

Women Choose Between the Extreme and the Simple.

Dress Up to Personality Is the Watchword of Those Who Are Stylishly Gowned.

The smart mode lies somewhere between the extreme and the simple, and it is the woman of taste, who knowing the terrain, sets up the boundaries of fashion, in accepting some of its proffered vagaries and rejecting others, says a writer in the Kansas City Star.

She avoids the pitfalls set for the unwary, by refusing to be led into taking up a fashion because she is told that "everyone is wearing it." She lets the others attire themselves in what "everybody is wearing," and then she appears in something different, so that she stands out for her distinction in a crowd of persons inconspicuous because they are all dressed alike. They serve, after all, only to make a background for the one woman who has shown her individual taste.

The street frocks for this season are remarkably distinctive and have played an important role, for the weather has been very mild and it was possible to wear a warm cloth dress and a fur through the [illegible] months.

Debutantes this year are having more than the usual number of frocks and ... and all these smart costumes, reflecting the very latest word of fashion for at eighteen to twenty, fashion is to be taken seriously and believed in, just as fairy stories ... looking for slaves, she recruits [illegible] of them from the ranks of the debutantes. It is only when they are older that they wish to be free of her, [illegible] be her counselors rather than her slaves.

[illegible]

used as heirlooms suffered [illegible] last season, when they were ... cut into ... and ...

[illegible]

THE SUIT OF TAUPE DUVETINE

This is an interesting new creation of taupe duvetine. It is an original and pleasing suit that should appeal to many women. It is trimmed with Astrakhan of shiny black.

NEEDLECRAFT HINTS

Semi-made rompers well made and well cut have patchwork rabbits or building blocks for pockets.

For the guest bathroom there are charming little towels of colored linen trimmed with reticelli lace.

A most attractive centerpiece is stamped to be cross-stitched in dark blue.

Some shops are selling black sateen aprons that look like dresses. They are trimmed with patches of bright cretonne and are gay little affairs.

Semi-made white muslin aprons are cross-stitched in pink, blue and green across the pockets and in front, and have the neck and sleeves outlined in cross-stitching.

White Frocks.

White dresses are [illegible] in Paris, in contrast to the black [illegible]