

company this toque. The whole set will be worn with a perfectly plain, close-fitting gown of white cloth, buttoned down one side from throat to feet, and finished at the neck with a small turn-down collar of embroidered muslin and an emerald green satin cravat.

Ermine is being used also for other toques, and a very pretty effect is arrived at in the case of a gown of embroidered cloth, carried out in quite a new shade of Malmaison pink, with a double skirt, the hem of which is bordered with a narrow band of ermine. The toque in this case has a deep brim, and is worn drawn down low on the forehead, while at the back there are three Malmaison pink ostrich feathers, arranged to fall softly over the hair. In this case again, an ermine stole and muff to match have been provided, lined with Malmaison pink Ottoman silk.

**The Cult of the Opera Coat.**

The cult of the opera coat offers many bewilderingly beautiful and seductive temptations to the smart woman just now.

Much of this is doubtless due to the fact that for the moment the tight and small sleeve, be it short, long, or three-quarter in length, reigns supreme. There are thus no large sleeves or draperies to crush, and the average woman

prefers the comfort of a sleeve, so that it combines easiness also.

This the new models undoubtedly do, as witness the following which I was recently privileged to interview.

In materials this coat was of sapphire-blue Liberty velvet, cut en Directoire, with huge lapels and a collar of chinchilla, while down the entire front ran—extravagant fancy, I admit, but one most eminently decorative—a row of large chinchilla covered buttons.

The deep Directoire cuffs were of chinchilla also, and the sleeves, while of seeming tightness, were so cunningly cut that they would slip off and on in the easiest way in the world; while, lined as they were with thinly quilted satin, even an open motor-car would hold no terrors for their fortunate wearer. The rest of the coat was lined with white satin, and had an interlining, I was told, of silk flannel, a new material, which, while it possesses all the warmth of flannel, will yet drape itself in the folds which fashion dictates.

Altogether an ideal garment for wear on the chilly evenings.

Coat No. 2 was composed of satin souple in a shade of mauve, the very newest colour of the moment, I am assured; and, again—an extravagant fancy, I am forced to admit, but a most enticing one—this model was lined with its own material, or rather with a deliciously warm yet light woollen satin in a slightly fainter shade than that of the coat itself.

The broad (Directoire again) revers were embroidered with dull silver, and the upstanding collar, quietly cut so that it only reached to each ear on either side, was simply adorned. Giant buttons, satin covered, and adorned with touches of the same embroidery, went the whole length of the front in a double row, beneath the second of which the coat fastened invisibly.

Again another example offered infinite possibilities to the woman who had to manage on a limited dress allowance.

This was of black marquis, in cut somewhat resembling an Empire coat, but with the huge revers which are the distinguishing features of the newest models. The long tight sleeves with their gauntlet cuffs, were embroidered in black and white silk with touches of silver, and the coat was lined with a shot mauve and black woollen satin; a clever choice, for since it was not dark enough to be dowdy, it was certainly calculated to wear right well and not to show soil with unbecoming eagerness.

Again, for a quiet young girl, also obliged to study economy—bateful word!—there was displayed a model of singular simplicity and charm. Of a heavy make of woollen safin of exceedingly good quality and a dull ivory in hue, it was of pure Directoire cut.

The revers and collar were embroidered with appliques of the satin, outlined with dull gold. The sleeves matched, and it was a noteworthy fact that in both cases the embroidery was removable, being mounted on false revers, which could be unstitched and cleaned, while the coat itself, strangely, yet I was informed, truly, enough, would wash. It was lined with its own material in a less costly make, and its numerous buttons were of mother-of-pearl, with much silver filigree work upon them; altogether a quite charming example for the wear of youth and beauty—and, think of it, ye mothers of many and marriageable girls, an opera coat that will wash! It sounds almost too good to be true.

Yet another example at the other end of the scale of costliness, and higher, was of lace mounted on silver-blue chiffon velours. This had five highwaymen's capes of the lace, similarly mounted, and edged with heavy silver cord, while the highwayman collar bore cabochons of silver at either point, and silver tassels and danglers adorned the front of the capes.

Not a few sportswomen have decided upon the introduction of the plain self-coloured coat with a heather mixture tweed skirt supplemented with a huge check of subdued description, and there is no denying the fact that this provides a very smart ensemble which is by no means easy to excel. One change in attire which is worthy of consideration is the fact that the deep hem of leather or suede, which was such an indispensable feature of the sporting costume last year, has been to a great extent discountenanced, and the plain, pleated

skirt is unadorned, except for a hem of its own material trimmed with buttons, even the hip yoke being alike discarded in the majority of cases. A cloth or suede waistcoat is, however, a feature which has much to commend it, and will be adopted by the majority of women, some of the newest designs being crossed over and cut into the same sharp points as were shown in the case of the waistcoat which distinguished the summer gowns, while the expedient of carrying out this waistcoat in thick linen dyed exactly in the same tone as the tweed gown, and fastened with neat linen buttons, represents an innovation which many sportswomen are glad to adopt on the score of coeliness.

This year the Norfolk jacket without a belt, or with one only extending halfway on either side, is one of the favourite descriptions of garment, and women seem to have declared, in favour of the loose coat in preference to that which fits with trim exactitude to the figure. The conventional Norfolk jacket has, in fact, enjoyed such a long reign that the absence of the belt creates a welcome change, and in no wise detracts from the simple workmanlike character of the costume, while dull oxidised silver Norwegian buttons are used by one of the leading maîtres couturiers for his Scotch schemes, leather collars a shade lighter than the coat itself representing the almost invariable accompaniment.



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