

READY-MADE RAINWEAR CAT MOST HOLIDAY SALES SAREWD WOMEN WILL STUDY COMING MODES BEFORE THEY BUY TAILORED BARGAINS



SEPARATE BRAD CLOTH COAT

By Katharine Anderson.

HERE is a hull in fashions just at present. The average woman has spent her energies in holiday shopping and all thought of clothes has been dropped for the few short weeks until the preparations for Spring begin.

For a comparatively small class of women, however, who live on a limited income and yet do little or none of their own sewing, this is the very time for buying the greater part of the Winter wardrobe. The sweeping reduction in prices after the first week in January enables her to present a very smart appearance for the remainder of the season, while next Fall these same clothes will serve until the next post-holiday sale.

It takes a clever woman, however, to do shopping at this time successfully. She must know the value of materials and she must have a sense of future styles. To buy an article of dress that is in the tip of fashion now means next Fall to find one's self with a garment that is just a bit out of date. So it is most essential to study the inclination of modes before choosing anything from the mid-season sales of goods, and if possible select something that is a little ahead of the present styles.

An important garment for consideration in post-holiday shopping is the heavy separate coat. The frock of one material and skirt of another is a vogue as the shirt-waist dress which it has replaced, and such being the case, loose and semi-fitting wraps will continue in favor for at least one and probably several years more.

These separate cloaks are shown both in stunning mixed tweeds and in plain broadcloths, the latter distinctive because of rich colorings and handsome braiding. Up-to-date models in the semi-fitting style of coat are sketched in the figure



SCARF LINGERIE CUFFS

Like a suit coat in front, while the back hangs loosely from the shoulders.

An example of this graceful cut appears in a three-quarter length wrap of deep emerald green broadcloth. Wide stitched panels of the cloth trim the front and sides, and narrow bands of the same outline the seams in back. Cut with great fullness, the sleeves are plaited in at the shoulder seam, extending in two inverted folds to the collar. Braided crown of white lace and a cluster of short white plumes nestle beneath the brim at the right side.

Heavy coats for hard practical service are built of coarsest tweed, which shows usually a pleasing black-and-white effect relieved by brilliant velvet collars, cuffs and pockets. An ankle length coat in steel gray tweed has a very up-to-date look because of a fascinating box pleat that runs down the front, and a double row of short white plumes fastening the long pleat at the final swag.

If a loose separate coat is preferred for hard wear, the empire yoke with shaped belt skirt, attached promises to be even more popular next year than in the past. In some cases this yoke is concealed by a



IMITATION LINEN ON OLD ROSE FACE CLOTH

longer holds the place it has for so many years, as an extremely smart and still a practical costume. The season's delightfully feminine frocks, with their graceful lines and soft trimmings, have proved too satisfactory, as well as too becoming, to be lightly pushed aside, and the coat and skirt suit to compete with them in woman's fancy needs to show an extremely modish cut and be simply but elegantly embellished with button and braid trimmings.

One important suggestion is that plaids have come to stay, both for entire suits and as skirts for basque coats of plain material. Cheap plaids, however, are not to be considered, and as all the new and most attractive patterns are still at a premium, the plaid costume is a rare bargain. That plaid trimmings will continue to be used another year is almost a certainty.

Sales of ready-to-wear hats comprise a large collection of felt shapes, with velvet crowns, as well as a number of separate felt walking shapes. The latter are always a good investment. The best advice in regard to their purchase is to hunt for one of distinctive shape or to buy a very large shape that can be bent up to suit the wearer's face. In illustration, a hat of supple pale blue felt effects a unique style. A wide brim is made to stand up almost

straight by stiff wiring concealed beneath circular folds of moxie velvet. At the left side the brim is folded over itself in a five-inch dent that is held secure by a shell-shaped rosette of velvet run through by two wide speckled quills.

Velvet-crowned hats are quite too pretty to be discarded after one season's use. They also are as much in evidence as they were in the early Winter, and she is a wise woman who snatches the very first bargain she finds in them. Veiling, roses and short fur tails mingle beautifully as top or under trimmings, and a brilliant buckle tucked in somewhere cannot look amiss.

Waists, as well as hats are thrown promiscuously on the bargain tables, and blouses or slips, as the English call them, of chiffon velvet are particularly fascinating, both in design and cut. Velvet and half sleeves of lace distinguish the most desirable of these. One charming blouse of amethyst velvet has a vest of imitation Irish lace, with hand-embroidered lingerie revers turning back on wide plaits of the velvet. Leg-of-mutton puffs reach below the elbow in shirring of the material that form a kind of cuff, held together by small buttons and edged around the arm and to a point above the elbow with Valenciennes lace. Glace silk shapes a deep girde.

Lingerie cuffs and collars protect these soft waists, and seem to gain loveliness by contact with this very rich material. Exceptionally stunning is the deep cuff pictured, which made its appearance at the beginning of the season in the most exclusive Maison Blanc. Sets of them are now to be found at the best neckwear counters, and lucky is the woman who discovers one among the post-holiday sales. The cuff in question reaches almost to the bands of lilies, in scallops and adorned with large embroidered dots.

Learning to Express Individual Tastes

What Personality in Dress Means to the Woman in the Business World.

WOMAN'S first duty to herself and to those around her is to be an individual. To lose her identity in her surroundings is the ideal of the old-fashioned woman, and it is distinctly out of date. The woman of 1906 has a larger field of work in a more powerful influence to exert, and a broader scope of her abilities, and the curtailment of her mission she must learn to stamp the impress of her own personality on all that she says and does.

Nor is this development of individuality something that can be acquired at a moment's notice. It is a matter of growth, and is attained by a girl or woman constantly expressing her best self. In the books she reads, in the friends she cultivates, in the clothes she wears and in the very manner in which she walks and talks and moves she tells a story of individual tastes, harmonized with her surroundings, but still her own, and the outcome of these simple subjects should make up her mind at once.

If one color does not stand out ahead of another, she should choose yellow or red or blue or green, and make it her own. Begin by getting little fittings for her room in that color. Have her bureau covered with linen in that color and all about her boxes and knick-knacks showing a sign of it somewhere. Her work basket and desk trappings should bear witness of the color of her heart, and she should be lined with it and the curtains and chair coverings should be of a rich and denim in the same color. The fact that she has made this color her own cannot fail to impress itself on her personality, and she will have broken ground for further expressions of her own self.

The next step in the development of individuality is to express personal tastes in the books one collects or recommends. Everyone knows the girl who absorbs one writer's books until she can almost repeat them by heart, and finally takes on herself the very attributes of the characters she reads about. The girl who learns to express herself, however, reverses this order and chooses her books because they reveal the best of what she thinks and feels.

This means that she does not stop when she finds something that pleases her in one author's work, but placing some of the books on her bookshelf, she goes to other authors in search of new thoughts that appeal to her. Gradually increasing and enlarging in this way, her collection of books or her list of favorite authors

by these light yielding movements of the body is delightfully graceful and pleasing.

The hands and feet, too, must carry out the idea of restful relaxation. The hands should be allowed to hang loosely from the wrists and the feet should rest squarely on the floor, not curled up under skirts or wound around each other. The head, too, should be poised easily on the shoulders. The lips closed gently and evenly together, should have the corners turned slightly up, while the entire face should be free from that tense look that brings deep furrows in the forehead and hard lines in the cheeks.

With this quiet, reposeful manner only can a woman be free and quiet in order to realize her own real wishes and purposes, and thus to stamp her best self on her every action. And not only does she attain to the most graceful and highest type of womanhood but she gains her greatest happiness in realizing that a cramped spirit and a cramped body are not essential to right living, and that she can give expression to her more artistic self.

Time was that individual rights were considered selfish rights, and that to express one's self in one's movements and bearing seemed merely self-consciousness and posing, while individual taste in the matter of dress was termed "putting on lugs." But the modern woman has entered a broader sphere of life, and while she has no need to lose her graceful womanliness, she still has need to be more individual and rounded in the expression of her tastes and ideals.

SALLY CHAMBERLIN.

The Making of an Ordinary Cook

Ways of Cooking Fish II, by Miss Lillian E. Tingle, Director Portland School of Domestic Science.

BAKING—This is perhaps the least troublesome way of cooking either whole fish or fillets. After thorough cleaning the fish must be carefully seasoned with pepper, salt and lemon juice and brushed over with melted butter or salad oil. Fillets are often rolled or folded into a conical shape and cooked in a deep-frying china dish (set in a baking-tin full of water), from which they are served. A pretty and easily served dish can be made by rolling a fillet around a small portion of dressing so as nearly to fill a small individual china case. A well-flavored cream or tomato sauce or then poured round it, a cover of buttered paper is provided, and it is then baked over hot water, as above described. A pleasing feature of this dish is the ease with which it is served—no trouble with sauce or hot plates at the last moment.

Large fish are often cooked, sometimes the backbone is removed before stuffing, thus making carving an easier matter. Let the stuffing be light, not stodgy. Delicious and delicious broiled in cases of buttered paper, which retain the juice and baste the fish at the same time.

Remember to stitch it up so that the stuffing will not burst out, and to remove those same stitches before it comes to the table. A baked fish is often skewered or tied so as to form a ring or S-shape.

Cover with buttered paper (which may be removed later, if broiling is desired) and baste with a little stock-fish stock. If you have any Oyster liquor, mushroom ketchup or lemon juice may be added to the stock; later this can be thickened and used as sauce, if you like to be economical. With some kinds of fish you would remove the skin before serving; with others, not. Browning crumbs (of course you keep a supply of those), a bright red being particularly effective, and a little string fill the box, and one end of it emerges through a small opening in the top.

For keeping papers and various correspondence in good order, no receptacle is so handy as a large envelope. These should be square and built of stiff paper, the sizes varying from 7 to 12 inches. Recessed silk in any design or coloring, a bright red being particularly effective, and a little string fill the box, and one end of it emerges through a small opening in the top.

The fat-oil—"nut butter," dripping or lard—must be "tested for an uncooked mixture." Do not add very much fish at a time or the temperature will be lowered too much and greenness will result. When you lift the fish or pieces of fish from the pan with your wire egg-beater, they should be golden brown, crisp and dry on the outside, and thoroughly cooked and moistened with their own juice inside. Fish fried in this way can be reheated or kept warm for some time in the oven without very serious deterioration. If the cooking was properly done, the fat will have no fishy flavor. After the fish is all cooked you may put a slice or two of potato into the fat and heat it to "the temperature for a cooked mixture" (the rare-

Some Dainty Desk Fittings of Silk

THE very latest novelty sent us from England is an entire outfit for a writing desk made of silk. It offers a charming suggestion to the women who enjoy making useful little knick-knacks for themselves and their friends, and if they are at all deft with their fingers the various articles can be put together in a short time and at no great expense.

The first and simplest of these desk trappings is a portfolio, or writing board. For a dollar or less a simple portfolio can be bought which is covered with paper and which holds an inkstand, pen-box and pen-brush at the top, with blotter-lined book below. The portfolio in question was covered with fawn-colored moiré silk and showed three long initials in gold thread. Caught to the pasteboard foundation by means of thread and needle, the silk is stretched very tightly and a narrow dull gilt braid binds the edges. The silk is pasted neatly on the outside of the small box and pieces of the same braid outline the sides.

Two dainty trays which serve as catchalls for pins, etc., are very useful and require much less trouble to make. The round tray is covered with ivory moiré silk. A paper mache foundation for the tray will cost 10 or 15 cents. A wreath of pale blue forget-me-nots is embroidered on the silk that covers the bottom of the tray, and for protection a piece of clear glass

WOE FROM CIGAR BANDS

The cigar band collection had exploded with a loud bang in the Coates House. Weeks ago Lewis Leikowitz, the cigar clerk there, noticed that women were preserving the bands from the cigars smoked by their husbands and men friends and using them to decorate plates with. Quick to realize the advertising value of the new fashion one manufacturer of high-priced cigars produced a very ornate and attractive band for his cigars. Smokers commenced buying the dealer's new brand, and women again exhibited that wisdom of the serpent that has so often confounded unsuspecting man.

She looked demure and simple as she walked up to the cigar clerk.

"I want to buy some cigars," she said, opening her purse and picking out a dollar and some loose hands.

"What price, ma'am?" inquired the clerk, opening the case.

"Let me see that sort," said the lady, putting down a band, "and that sort," another band, "and that sort," a third band.

Three boxes were opened.

"Ten, two a quarter, 25 straight," said the clerk, matching the cigars by the bands.

"The woman looked at the dearest cigar and did some figuring on a slip of paper with a stub of lead pencil. Then she dropped the loose bands and the dollar into her purse and closed it with a vicious snap.

"Twenty-five straight, are they?" she asked in a voice of rasping sarcasm.

"That's a nice sample of man's economy. My husband's been asking me to be careful about money for months, and he smoking 25-cent straight cigars. Now I wonder who?"

She broke off suddenly and marched out. The cigar clerk stood wondering what sort of trouble he had innocently precipitated.—Kansas City Star.

Fat Women Not Madonnas.

Atchison Globe.

One thing about a big fat woman: She is never accused of having a Madonna-like expression.