CLOTHES OF MANY COLORS OFFERED

Average Woman Confused by Kaleidoscope Run Before Her Eyes.

MIDNIGHT BLUE HOLDS OWN

Dark Green Is Popular but Is Shade Women Must Use With Care—Burgundy Red and Artillery Gray Prominent.

New York.—These are stirring times in clothes. The manufacturers and shops have prepared for a rush season. It is their own expression that they are actually scrambling for a supply to meet the demand.

The French gowns are here. New American gowns are not only exploited, but tremendously admired and approved. The effects of those who have taken the French silhouette and built gowns in their own workrooms made of American materials should be commended in an entire chapter.

Some of the best houses in this country have tried out experienced designers and colorists in producing several hundred gowns that are first cousins to the French in that they express the adopted Paris lines. Each of the designers gives full tribute to the fact that Paris has laid down the laws for the season, but every designer boasts with honest pride that the clothes are the product of American study and workmanship.

In every case the houses that showed these American gowns called upon their experienced French workers to produce them, and the only ones that were successful were the gowns that had been given into the hands of those who had studied the Paris methods with reverence and earnestness. The result was that the clientele of these houses saw extraordinarily good drapery, the combination of alluring colors and an excellence in tailored suits that we are led to believe is purely American.

The Colors That Prevail.

The silhouette has been established. Every woman now knows that her

The material in this evening gown is heavy brocaded satin, the odd bodice in dark blue with a girdle of pale gold dotted with jet beads. Skirt of pale gold with flowers in blue, gold and black.

skirt is to be narrow and her coat long or short, provided it clings to the figure. She knows that top coats are as important as frocks and that some of the best tailors offer only sport suits and top coats to wear over thin one-piece gowns.

She also knows that soft materials take precedence over stiff ones; but she has not exactly classified the various colors, fabrics and accessories that she must accept or avoid.

These are vastly important matters to the average shopper. True, there is a class of women who go to expensive houses that handle only a few of the most exclusive pieces of apparel and offer nothing that can lead one into the wrong path; but this class remains an exclusive one, and what they do or do not do is not always a guide to the mass of women who must fight out the battle of clothes in their own way and to whom victory is vital.

Take colors. Who does not feel perplexed and confused on entering a shop where hundreds of colors are dashed upon the vision and offered as the latest thing? One feels that a gigantic kaleidoscope has been run before the eyes. The brain refuses to work. The judgment is suspended. One goes out of the shop with a feeling that it is futile to try to buy clothes and with a desire to let the season slide.

It is this discouragement that assails three-quarters of the women who go out to get their new apparel, so let them be guided by the fact that not many colors are really in fashion, and not many are available for the woman who has not many social opportunities to display a variety of clothes.

To begin at the beginning of the color scheme: Midnight blue holds its own.

Black is in demand by those who want to dress well in the afternoon and evening, but it does not hold a high place for street suits or frocks.

Dark Green Rivals Blue.

Dark green is a serious rival to dark blue, and the French dressmakers

This Helmet of Navarre is made of tete de negre velvet, with visor faced with white satin. It is trimmed with two large silver buckles.

who exploited it last year are now reaping a reward because the public is accepting it. Know yourself well, however, before touching any tone of green. If you're picturesque, you can wear it in any one of the shades that are variously known as jade, Egyptian and lettuce.

The woman who can wear jade clothes and jewelry has a successful season before her, for many of the best materials are woven in this alluring but difficult tone, and the Oriental shops are filled with bits of fine jade made into earrings, hair combs and necklaces. There are fans of peacock feathers with jade sticks and also buckles of the Chinese quartz for slippers. Soft gold tissue gowns are embroidered with jade beads, in the Byzantine fashion.

Red flickers through the color scheme or bursts upon the vision like the flame from the artillery at the front. It is against the accepted psychology that the colors of war should be exploited while war is on.

It is better to be sane than foolish when one approaches the subject of red in clothes. The scarlet danger sign should be put over all the counters where red fabrics are placed, and it should be worn by the mannequin who parades in a red gown. It is the color of conflict, it is not the color of peace. The woman who can wear it well is thrice blessed sartorially speaking and she is apart from her neighbors because she is a rare type.

None of this applies to dark red. No danger sign is needed against the rich wine surface that brings out what is best in a woman's complexion and eyes. These well-known burgundy shades are offered. They come in duvetyn, serge, satin, velvet and and Rodier's weave of the so-called Bolivia cloth which the American weavers are imitating in a successful way.

An Epidemic of Gray.

The world has gone on for a century or two feeling that gray is the tone of sadness and that its Quakerish ugliness must be avoided. It has been a difficult color for decades. Women have adopted it only when the silver sheen on its surface made it possible.

This season, however, all doubts are dispersed by the superior tones which the dyers have imparted to the various fabrics grouped under the elastic name of gray.

There is moonlight gray, which may spell peace, but it is in close proximity to artillery gray, which stands for death. There is the gray of granite and the gray of London smoke. There is the gray of a New England sea mist, and there is the tone that one gets from the glitter of cut steel.

These grays are not used alone this season. They are combined with horizon and Chinese blue, with jade and Egyptian green, with Hindustan red, Mandarin yellow and amethyst purple.

The silver gray tissues are loaded with rhinestone, jet cut steel and periwinkle blue beads. An artistic dressmaker can do anything she pleases with gray today. She regards it as a neutral foundation for what ever color scheme. Florentine or Futuristic, that she cares to work out on its surface.

Serge is good, if it is soft; otherwise, it should be barred. The fundamental thing is to get the fabric that clings to the figure. All others must be put on the opposite side of the scale. Nothing must have any chance to flare. Even though the bustle is an accepted fashion—and by the way it is an American production that has met with an unusual success—it must be arranged in a soft fabric that merely drapes itself over the end of the spine and does not show any ambition to project itself into space.

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ODD GIRDLES USED

Are Designed to Take the Place of Draperies on Skirts.

Some of Them Closely Resemble Little Waistcoats Formerly Worn as Suit Accompaniment.

In designing skirts for fall and winter, plaited and straight-line effects are shown in far greater number than are the draped skirts. Virtually the only kind of drapery featured consists of low placed loops on either side, with the skirt proper narrowing to the hem.

Odd girdles and belts are designed to take the place of draperies, and in addition to the clever Spanish girdle here shown, another is the "waistcoat" girdle. This closely resembles the little waistcoats that were shown by some dress accessory designers during the past season as suit accompaniments. Of course when designed as part of a skirt it is attached to and becomes a part of the skirt. It slopes up over each hip and is cut in points in front. Frequently two rows of buttons are set on to give a double breasted appearance, and again a single row of buttons centering the front of the girdle aids in the waistcoat simulation.

The actual fastening of the girdle is at one side. Usually it is equipped with one or two tiny "change" pockets.

Another odd and very attractive girdle shown on one side of the new satin skirts is a 6-inch wide section of the fabric laid in very fine knife plaits.

Rows of stitching hold it in the center, and at the upper and lower edges it flares. Of course a girdle of this kind could be worn becomingly only by a very slender woman, where line rather than curve was the dominant note.

Plaids and stripes are being used extensively in the development of

The Spanish Girdle.

sport skirts, and one of the popular fabrics is a plain color with border stripe.

Black satin skirts are to be extremely smart, and these are often of the two-tier type, the skirt consisting of two wide flat plaited ruffles of equal width.

LAMPSHADE BAG IS NOVELTY

When Properly Constructed It Can Be Made to Look as Though It Came From the Orient.

Bags have come to be important accessories of dress. Nowadays a woman has as many bags as a man has pockets; but, of course, she is privileged to carry but one bag at a time. The creative ability has surely been overworked by some persons, according to the variety of the bags seen on the market. There is scarcely a shape, a material, a design or a combination of colors that has not been brought into service.

The novel thing of the moment is the lampshade bag. This as its name implies, is made of a lampshade, the [illegible] variety. The shade, of course, is inverted, the narrower end forming the bottom of the bag. The inside of the shade is lined with silk of any color one prefers—the handsome figured silks are very good for the purpose. Allow sufficient silk to form a deep bag. If the shade is not very deep the silk can make up for what the shade lacks in depth. Finish the top with a hem and through it run cords to form the handle. Weight the ends of the cords with bead tassels and put one of the tassels at the bottom of the bag. The result will be a bag that looks as though it came from the Orient.

The Newest Veils.

Veils having square, ring, chain, pear drop, egg-shaped, crescent moon and the full moon dots, are worn in New York.

Also veils called [illegible]ghtingale, acorn, berry or the [illegible]e are shown.

SUIT MADE WITH WAISTCOAT

This tweed suit is a veritable Louis Selze affair, so far as the length is concerned, and is rendered more interesting by being effected in a big bold check. For general utility a dark pepper-and-salt rough tweed is the choice that commends itself, with, for the waistcoat and side pieces of the skirt, a gray and black plaid, overchecked with fine lines of powder blue and yellow. The coat is cut on severely straight lines, although the adept tailor knows how to introduce just a suspicion of shapeliness without detracting from the elongated elegance. A collar that is part of the waistcoat plays a decorative part.

NEW FASHIONS ARE KINDLY

One May Find Something to Meet Her Requirements Whether She Be Stout or Thin.

The woman who is not grateful for the delightful things fashion bestows upon her this season is unworthy of her good fortune, declares a writer in Vogue. Her slim, svelte the straight lines with the long close buttoned sleeves and drooping shoulders will enable her to feel that she is akin to the haunting Botticelli women. But if she be stout these same straight lines will do all they can to prevent her betrayal.

Also she may rejoice, either in a moderately short costume, or in one wherein the long coat and the overskirt are in collusion to produce the new double tunic effect. And her more severe sister may profitably cover her ankles and select the unbroken lines which are also correct.

And fashion decrees velvet for street costumes in black or in some dark shade of brown or red or blue; and the narrow bandings of fur will be preferably, of nutria kolinsky, gray squirrel or coney.

Not only are coats most accommodating as to length but they even offer the pleasing diversity of a broken line about the bottom. And to add to this infinite variety one may go belted or unbelted as one pleases.

Best of all however the thin neck may retire from view and the full throat may display its charms.

TO STENCIL PAPER SHADES

They Can Be Painted in Designs and Stripes to Match General Decorative Scheme.

The girl who stencils will recognize in her oiled stencil paper a possibility for making one of the new paper lamp shades. The oiling of the board of paper makes it translucent. They can be painted in designs and stripes to match the general decorative scheme. Used in the natural old-gold color they are equally lovely, especially if the base of the lamp is of a solid bright color.

Another way to treat the paper shade is to paste cut-out designs from cretonne on the paper and paint in the background with black enamel thinned out as much as possible. This method makes the light shine through the colored designs and leaves the background shading. Such a shade should not be used, however, where there is only one lamp in the room and where plenty of light is needed.

A clever way of mellowing the light from these more decidedly designed paper shades is to cover the outside with a layer of delicate gauze in a deep cream or rose color. This will not interfere with the effect of the design, but will prove to give a much softer lighting effect than the plain shade.

Khaki-Colored Trench Coat.

Something for the soldiers and something for the sailors—what could please better the small girl's heart this autumn? Here is a decidedly knowing trench coat—khaki colored, if you please, and supplied with shiny buttons, buckled belt and plenty of pockets. And here a delightful sailor cap made of black velvet so that it may look smart with the khaki brown coat; and with U. S. navy in blue letters on a strap of white kid.

WAISTCOAT OF FUR

This Is One of the Successful Novelties of the Season.

Can Be Worn With Most Severely Plain Tailored Suit and Is Both Attractive and Comfortable.

The cozy little fur waistcoat is one of this season's successful novelties. Waistcoats of this kind are being made of all sorts of different furs, astrakhan, musquash, squirrel, beaver and dyed rabbit. Such waistcoats can be worn with the most severely plain tailored suit and they not only look attractive, but they are so warm that the coat can be thrown open in the manner now considered so supremely "correct."

The winter suit which is shown in the sketch was created by Worth. It is simplicity itself, but so beautifully cut and so admirably well chosen, so far as materials are concerned, that it might be worn on the most elaborate and ceremonious occasion. The material of both coat and skirt was currant-red duvetyn and the trimming was musquash in a dark brown shade, writes Idalia de Villiers, a Paris correspondent.

Worth is making many winter suits of this order and he is using quantities of soft duvetine and corded gaberdine. I noted many different shades of rich red in his showrooms, but the bright currant shade seems a special favorite. This red has a touch of purple in it and it is particularly attractive in diagonal serge, duvetine and gaberdine.

Worth is not making any walking skirts shorter than "ankle length," and nearly all his new model skirts are plain and fitted at the waist. Large slip-pockets are introduced at the sides and the skirts fall in perfectly straight lines from waist to hem without giving any idea of the ugly "hobble" outline. Please take special note of the large turn-over collar shown in this sketch.

This style of collar appears on all the new winter coats made at the

Waistcoat of Fur.

best houses and they are exceedingly cozy and warm. Chez Worth and also chez Paquin and Doucet I heard that a great deal of silk is to be used this winter and coming spring to spare the woolen materials as much as possible. I have seen effective tailored suits made of dark blue and black broadcloth, which had panels of faille and whole bodices of the same silk.

CORDUROY USED AS LINING

Ribbed Velvet Gives Substance to Coats Whose Outer Fabric Is of Light Weight Material.

Among the new ideals for the coming season are long coats and wraps lined with corduroy instead of the usual satin brocade or fur.

The lining of ribbed velvet will give substance to coats whose outer fabric is of light weight material. The interior color may be of white, putty or any of the pastel colors, according to that of the coat material.

It is yet to be seen just how the new idea will take. Two or three seasons ago a prominent French couturiere advanced the lining of linen for the jackets of silk. The sheer novelty of the thing attracted attention, but beyond that the vogue was not advanced. It is thought that something of the same sort may happen to the transposition for corduroy from the fabric of outer composition to that of the lining.

SIMPLE WINTER GOWN

Though it is simple, and of necessity war times will make for simplicity in winter gowns and winter functions, this creation for both formal and informal wear is adorable. It is of peach georgette gracefully draped and richly trimmed with bands of silver fox. A distinctive feature is the use of long sleeves with low decollete. A dainty ciel blue ribbon encircles the waist and a nosegay combining all the colors of the gown is placed on one shoulder.

EMBROIDERY TO BE REVIVED

France Determined to Re-Establish Industry in Order to Give Her Women Employment.

Paris is quite determined, that is certain, on the vast re-establishment of her business in embroidery. Her women are needleworkers of importance. None is so good on this planet, possibly, unless isolated exceptions in the Indian and Persian countries be taken into account.

Her gentlewomen are trained, as all gentlewomen used to be trained in olden days, before the sewing machine and ready-to-wear garments, in the art of holding a needle filled with fine thread and accomplishing wonders with it.

Money has been scarce among the people in aristocratic segments of French life, and the war has brought about the same kind of situation which existed during the Revolution; those who are too proud to work for their living in other epochs will now do so under the national strain.

Also, there are thousands of Belgian refugees and French women in other classes of life and society who must be supported. France does not believe in the nonproducing consumer.

And so these women and men, too old even to serve in that territory service of bearing the wounded from the trenches of the hills, which has been given to those who do not bear arms and who are sure of their footing and their nerves, are given the gentler service of embroidery for the world's clothes. So every woman who buys a gown that is embroidered in France is helping France.

BROWN SHOES ARE POPULAR

Particular Women Have Refused to Accept the Cloth Top as a Means of Saving Leather.

All the talk about leather conservation, and women signing the pledge against $15 shoes has not interfered one bit with women buying shoes of all leather, and at prices higher than ever before.

Particular women have not accepted the cloth top as a means of saving leather. Fewer freak shoes and colors are shown, but even a conservative model of plain leather is high priced.

Every once in so often common-sense low-heeled English walking boots become the fashion. The "once" comes again this fall, and they are exceptionally good in plain tan, laced. They are not like the gay sport shoe of summer.

There is a craze just now for brown and dark gray boots for dress. Plain leathers with buck tops will be much worn later, in such color combinations as gray and mole color, and brown with biege uppers.

Spat pumps of black patent leather will be much used with white spats or spats in the color of the suit. Evening slippers are of both black and white satin on many of which appear rhinestone buckles.

Handbag Is Held by Its Weight.

A handbag that holds itself to its wearer's wrist by means of its own weight has been invented by a New York man. The leather handle is fitted with two metal slides on one end of which is a roller. These slides are fitted to the handle straps and are connected by a short piece of leather of the same width as the handle.

When the handle is slipped over the arm the metal slides are pulled up by the weight of the bag so that the handle fits close around the wrist and it is then impossible for the handle to slide over the hand.