

TIGHT SKIRT IS GENERALLY WORN

Lead-Pencil Silhouette Taken Up by American Designers With Enthusiasm.

IDEA EXAGGERATED BY SOME

Tunic Refuses to Be Cast Aside in Spite of the Fact That There Are Many Women Who Are Tired of It.—Belt Important.

New York. New clothes are passing before the eyes as quickly as a vital and dramatic series of motion pictures.

One has only sufficient mental vision to catch at the leading points as they swirl by. These things will not go into oblivion. They will return as do the moving films, but the world of women wants to get at the gist of the movement at this moment.

The whole continent of women is buying autumn clothes. Those who preached economy suspension of fashion



This frock is of heavy Tokay crepe trimmed with dull brown silk braid and buttons. The underlap is very narrow, and the bodice wraps about the waist and ties at the back.

ions, standardized uniforms for women, the turning of women buyers in the industry of apparel into the work of war relief most feel that they have reached in vain.

The reel of clothes that is running off quickly before the eyes of every woman is not nearly so confusing if one brings to bear upon it a well-adjusted judgment.

The first impression one has is that the vital changes are few, but this impression gives way after a day or two to the feeling that the changes whatever they are, are very important.

The majority of women look at new clothes in the light of a contrast to old ones. There are few women so wealthy that they do not say when they see the influx of new seasonal fashions, "If that is to be the style, I can wear my blue gown of last year."

Lead-Pencil Figure.

There will be a hundred or more remarks like this made by the women who view the clothes of the hour. France has not changed her silhouette as much as America has. She produced the lead-pencil figure late last spring, but America takes it up this season with an enthusiasm that is usually given to what is original.

A few of the American designers have exaggerated the French idea. There have been certain gowns sent out by a well-known house and extensively copied by those who deal with the trade over the country, which put a woman's figure back to where it was in 1880. The skirt is pulled about the figure until movement is actually impeded. It has all the symptoms of the famous pull-back skirt to which the bustle was attached. That appendage is also in fashion, but made so inconspicuous that it cannot offend even the most conservative taste.

Odd as it may sound, many of these pull-back skirts are longer than anything we have had for four years. They have to be of decent length, for their tendency to lift at the back and pull across the knees would bring the front hem higher than the law allows. It is mockery to refer to a law in dress, probably, in the light of what we have seen during the last two years, for what the French call "a souvenir of a skirt and a regret of a bodice" has been combined to make the average woman's costume.

However, as one reviews the skirts of the moment, there is definite reason to believe that the figure will look much as it did last spring. Trimming is lifted from skirts; the hem is often 10 inches from the ground, instead of 12; the fullness at the waistline has

almost vanished; the fastening at the front or side is not tolerated. But all of these features of fashion are merely accentuations of an accepted style. The designers have cut down to the bone, as it were, and given us all in the way of grace, cleverness and beauty after they sacrificed every inch of material that might have been superfluous.

The Tunic Perseats.

That the medieval chemise frock that came in with such a ringing of bells and blowing of trumpets has decided that it will continue to be a welcome factor in fashions. There are a good many women who are tired of it, as we are not proof against that weariness that comes from seeing one thing multiplied through every phase of our existence, and it has not been humanly possible to escape tunics since they made their appearance.

There were not as many of these gowns put out by the American designers in the early trade of the season as by the French, who evidently are not in the least tired of the one garment. They have repeated it in pleasing ways. They make it in thin and in thick fabrics; they offer it as a coat, an evening gown and as an elongated blouse for the house. The entire movement of French clothes shows this tunic coming in and out of the film.

Possibly, the one new feature that is most noticeable about it is the slanting at the sides. The house of Douell let it be credited with having started this movement. It looks well and it is part of the universal tendency in clothes to present panels from waist to ankles. There is an epidemic of these panels. They are put by every tailor and dressmaker where they do the most good or the most harm. They are Egyptian or, as some critics said, old-McKintley. They have allure and they have most evil possibilities of ugliness.

The selection of the good and the avoidance of the bad in this movement of dress is up to the individual. The part of the reporter is to say that panels are ubiquitous and that the tunic is slanted.

A woman with large hips cannot afford to go in for indiscriminate slanting below the waist. She should always bear in mind the fact that an opening at the sides shows the curve of her hips where it is most perceptible and often gives her a rotund look that could be easily concealed by another kind of drapery.

Belt is Important.

The question of a belt on these tunics is another matter of importance. One may call the waist drapery an accessory to the gown, but the artist and the expert dressmaker concede the fact that it is the kind of trifle that makes or mars the whole.

It is well that every woman remembers this truth during the remainder of this season. She will find, as the months follow each other, that it will take all her ingenuity to deal with the extraordinary influx of belts, girdles, sashes and waist drapery of pleasant and sinister kinds.

There are evening gowns that seem to be all sash. An immense piece of drapery is wound by an artist dressmaker into a dominating feature of the rock by wrapping it below the bust at or below the waistline then resolving it into a deep panel that drops down the length of the skirt at



This coat is of amethyst velvet, with deep, tight yoke bordered with stone marten. High collar is lined with blue satin. Cuffs of fur. The gown beneath is of cream maline lace with front and back panels of blue satin.

the back or into a bulging bow with long, fringed ends that covers the entire side of the figure.

There are belts on some of the new coat suits which are almost corsets, and an accessory of this type on the wrong figure would turn a good looking woman into a caricature.

There is a nest of belts, four or five of them, linked together by some common cord at the side and back and disposing themselves over the entire middle of the body.

There are actual corsets of forlorn jet, of Egyptian tissue worked in turquoise and jet beads, of black silk braid on a satin or serge foundation, and these reach from the bust to the point of the hips, with the ends adjusted by hooks and eyes or by rows of cloth-covered buttons.

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GIVES BOYISH AIR

Blouse Coatee Is Rage for Both Indoor and Outdoor Wear.

Extends Several Inches Below Normal Waistline Where It Is Caught in by Sash or Fur.

One of the new and very popular blouse coatees, which extend a few inches below the normal waistline and which give a peculiarly youthful, though rather boyish, appearance to the figure, is shown in the sketch.

These blouse coatees are the rage of the hour and labor blouses of this material are made on very much the same lines. The model illustrated was created by Paquin, and was composed of rusted wool velveteen with a slash of skunk and the same material at the ends of the sleeves. It was extremely chic. And quite uncommon, writes Idaline de Villiers, Paris correspondent.

Several of our leading dressmakers are favoring this outline and it will certainly take a firm hold on popular taste. There is something careless, and, as I have already said, boyish about



The New Blouse Coatee.

this style of garment, and then it can easily be copied, which is no small thing in these days of obligatory economy.

Many of the blouse coatees in this style are caught in below the waist by a loose silk sash which is lightly attached to the blouse here and there. The ends of the sash are tied at the back, other models are drawn in by a ribbon run through an inch-wide hem; others are caught in by a band of fur as indicated in my drawing. But, of course, the model illustrated is an outdoor blouse.

You will notice that it is buttoned right up to the throat at one side. This practical and comfortable notion is in great favor this autumn. The blouse or dress bodices underneath may be quite delicate, but the correct thing is the coat or wrap which buttons up to the throat and which can be worn with or without a warm fur tie.

The combination of color shown in the Paquin model is very effective, bright rust-red and black. I have seen rust-red shown in all the best establishments in a variety of materials. This color is charming in velvet or velveteen and it looks its best when juxtaposed with skunk or kolinsky.

SMOCK IS NOT A MERE FAD

It is the Most Comfortable Working Garment for the Gardener, Student, or Artist.

The smock is not, as most people who do not wear it suppose, a mere feminine fad—it is something more. It is the comfortable working garment of the gardener, the student and the artist. That it is comfortable needs no proving, and that it is having a tremendous vogue also goes without proving. But like everything else that has a vogue, it's bound to be abused. Silk, satin or any other of the fussy stuffs is decidedly not the thing for the workshop. But here's one smock that is.

It is made of heavy, plain, unbleached, unbleached, unbleached true to type, and—of heavy art canvas. The smocking front and back and on the sleeve ends is rather elaborate; then there is a bit of oriental embroidery on the rather deep sailor collar just to preserve the feminine air.

Millinery Novelties.

The "bustle" has made its appearance in millinery, in the "bustle" hat, which has the brim turned up at the back. The high Cossack turban is another innovation. As to shapes, the preference is given to those of medium size. Scarce as it is, panne velvet holds its foremost place among materials. The favored colors are taupe, brown and purple, but black has these all distanced. Feather garnitures and fur trimmings dominate in the decorative end.—Drygoods Economist.

BLACK PUT FIRST BY PARIS

Placed Above All Other Colors in France but New York Puts Browns at Head of List.

Imported or domestic, the new clothes are lovely. Exaggeration has not yet begun to do its worst, and modes are, on the whole, of considerable distinction as well as of charm, declares a fashion letter in the New York Sun.

Paris has perhaps put less emphasis on brown, more on the blues and grays and greens, than has New York, yet brown is an insistent note among the importations, and the woman who bought a brown suit a month ago need show, and the millinery influence is not regret her choice for any reason still very much in evidence. Not only so, but the shops are perhaps a bit more military colorings, such as scarlet or French blue with gold braid, shown, but military shapes also are featured.

The blues of gray and green tones, the dark blues, taupe and all the soft grays greens in bluish and grayish shadings, as well as in the harder, sombrero. A little motor hat recently noted was of scarlet velvet made with root and other deep reds, mahogany and copper, some good purples, the long line of browns from beige and castor to seal and, above all, black—these are the colors Paris loves, and New York as we have said before, is inclined to put the browns at the head of the list.

Never, surely, were so many models sent across seas in black. There's a grimness back of that statement, back of the fact itself. When one stops to realize why Paris thinks so largely in terms of black and gray, the fashion element in these colors seems vastly unimportant.

Parisian black is a fact beyond dispute. Often it is lightened by other color, though this color is quite likely to be nothing more lively than gray or beige or some soft blue; but black velvet, black satin, black cloth relieved but lightly, if at all, figured prominently in every group of imported models.

BUSTLE IS MODEST AFFAIR

As Used in the New Clothes, It Is Not Nearly So Startling as the Name Implies.

Bustle effects made their appearance some time ago, and there is a prospect they will be considerably featured this winter.

Two seasons ago bustles were talked about, and a great many garments were shown with the back flare. Somehow they failed to "take," and in a short time they went the way of the barrel silhouette, which pushed its way into brief sartorial fame during the spring of 1916.

The barrel silhouette dropped out of sight for a season and then loomed up again. It was more favorably regarded on its second appearance. A similar state of affairs seems to have been created in regard to the bustle type of garment. It is a very modest and moderate bustle, not nearly so startling as its name implies, and it is generally the result of a drapery drawn from the front of the costume and made full at the back, pulled up some what in sash effect.

CAPE COAT IS USEFUL



Every once in a while, among its fur-trimmed rivals, a cape-coat reminds us that it is possible to be smartly coated and dispense with furs. One of them is shown here with a cape that is abbreviated so that it does not extend across the back, but gives all the impression of a cape just the same. It is of wool velours and its ornamentation is confined to machine stitching and buttons. Such a coat is useful for all-round wear. Separate furs may be worn with it when they are needed, and the cape gives it a distinctive military air, adding immensely to its smartness.

Narrow Skirt Hems. One must not think because long, straight lines in dress seem to prevail that the slender oval-silhouette is obsolete. Far from it. Some of the prettiest of the autumn styles seen in reputable shops have been dresses for afternoon or informal evening wear which had this silhouette. None too buoyant at the knees, they seem to narrow in about the feet.

Du Barry Red for Boudoir Use. A favorite color for boudoir garments and accessories in Du Barry red, a flame shade that has violet in it for softening, a color that is sometimes classed among the American beauty shades. This color was the choice of many of the famous beauties of the old French court, and entire boudoirs were decorated in this shade.

VARIETY IN HATS

Wide Range of Fabrics Seen in Fall and Winter Millinery.

Military Influence Still Much in Evidence, Both in Colorings and in Shapes Featured.

Considerable height and great fabric variety are the two strong points of millinery designed for late fall and winter wear. Many draped crowns are bought a month ago need show, and the millinery influence is not regret her choice for any reason still very much in evidence. Not only so, but the shops are perhaps a bit more military colorings, such as scarlet or French blue with gold braid, shown, but military shapes also are featured.

The two hats shown in the sketch may be regarded as smart models for wear with a suit or tailored street



Two Chic Suit Hats.

Each is made of velvet. The further severe lines of the upper of the two models makes it a little more difficult to wear than is the lower one, with its soft draped crown and drooping brim, which curves low over the brow and softens the lines of the face.

A small or medium sized hat is by all means the wisest selection for street wear during the fall and winter days. Satin was very much featured in the between-season models, but for fall and winter panne velvet is the most popular fabric, and a range of dark soft gray shades lend in color selection.

More plush, bronzed, and panne velvet also are used extensively in the development of next season hats, but panne velvet leads.

Ribbon trimming is popular; feather bands and stiff quills and wings will be used, and in winter millinery fur promises to play a big and important part.

Vells always are popular in cool weather, and among the new veillings noted a very sheer net embellished with vari-colored velvet spots is striking.

BATH SET FOR LITTLE BABY

Pretty Model Can Be Copied by the Amateur Sewer With Two Yards of Fine Turkish Toweling.

For the little baby, there is a pretty model in morning bath sets which may be readily copied by any amateur sewer. Buy two yards of double width, very fine Turkish toweling, and, having cut off enough for a good-sized wiping towel and a face cloth, reserve the remainder for a lap robe.

Bind the larger piece with a pink or blue wash ribbon, and embroider the center of one end with a garland of rosebuds or forget-me-nots in their natural colors. Only one side of the ribbon towel and face cloth need be embroidered, and to the upper corners of each of the three pieces should be attached ribbon hangers.

These hangers are very short on the laprobe, considerably longer on the wiping towel and of extreme length on the face cloth, so when they are hung up to dry the three strips of ribbon, coming at all of the top corners, will keep the towel sections of the set together.

NAS MOST TALKED-OF GIFT

Duster Box, Prepared at a Total Cost of 75 Cents, Center of Attraction at "Linen" Shower.

The "linen" shower for the engaged girl struck one of her friends at a time when her pocketbook was, oh, so very thin. She would have liked dearly to have brought a set of little towels or a really pretty runner, but it was out of the question. After all, linen showers are more or less elastic things; so she finally decided to buy eight yards of cheesecloth at 5 cents a yard. She cut this into two-yard strips and folded each into a yard square of double thickness. Then she blanket-stitched each with a different colored cotton to hold the edges together. Incidentally, she knew the color scheme of the engaged girl's new home and so there was a pink edge for one bedroom, a lavender for another, a blue for the dining room and a yellow for the living room, though nobody would say a word if the dusters—yes, that's what they were—if the dusters got mixed.

Then she painted up a nice flat tin box with two coats of black enamel and added a cute little dusting lady cut from a magazine and to the lid. The dusters went into the box with a small bottle of furniture oil, the kind used for mops. This was to make the dusters dustless, and a note went with them to tell the engaged girl all about it.

The duster box was the most-talked-of gift of the shower, and the whole thing only cost 75 cents because the clever girl had the tin box and the bits of colored cotton.

HERE IS NEW 'NEEDCRAFT'

But the Needles That Are Employed Are Those That Are Obtained From the Pine Trees.

It's really a needcraft because you use needles, but not the fine, shining steel needles of embroidery or the bone or amber of knitting and crochet, but the long, green needles of the pine trees, the longer the better.

One is reminded of Indian basketry as one binds the sweetsmelling needles gathered from under pine trees into pliable ropes of many uses. As the needles vary in length, the binding must be a continuous process. The thickness of the rope decided upon, the needles are laid in a bunch until the correct rope thickness is reached, then they are tied with a bright cord or strand of raffa, which winds round and round, and as one needle ends another is added. The rope may be shaped into a basket or mat as the winding goes on, and the attractive trinket further elaborated with embroiderings of raffa after the whole is finished. The continuous rows of rope are held together either by sewing them with the cord or raffa run through a long-eyed needle or as each row is wrapped it can include the row just preceding.

PRETTY SCHOOL DRESS



To make a plain dress in a new way and to make it attractive, spells success when the task is to outfit the schoolgirl. A dress made of dark blue serge and bound with silk braid is as plain as the most austere taste could wish, but it escapes being commonplace by a very simple expedient. The sleeveless overbodice has come to the rescue of the plain frocks in dark cloths, wherein the miss at school is correctly clad.

The overbodice is shown in many developments, one of the simplest and most practical appearing in the picture above. Instead of darts at the front the material is laid in folds fastened down with bone buttons and buttons serve to fasten the back. A sailor collar of georgette crepe, with a little silk embroidery at the corners, finishes off the toilette of the young girl whose mind is busy with other things than dress. But she is encouraged to freshen up her appearance with collars of organdie or lace or crochet that may be laundered.

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