

LATE STYLES ON LIST EACH WEEK

Fashions in a Fluid State, With Fresh Ones Offered in Profusion.

CHANGES RAPID THIS SEASON

Eighteenth Century Decolletage, Especially in the Black Velvet Gowns, is Reinstated by Some Famous Designers.

New York.—To the layman, it may appear that the excitement in new clothes dies down about Thanksgiving day. To those in the trade, writes a fashion authority, and those who follow the movements of the trade this is far from a dull season.

The American designers have acted quite cleverly during the last two years. They use the tactics of Marshal Foch. They do not let any sector of the long line of apparel rest serene from attack, and while they do not make a grand offensive, except twice a year, they disturb parts of the line at frequent and close intervals.

When the sector of skirts seems settled into comfortable quarters, they drive in a wedge and change the silhouette or the treatment of detail sufficiently to make the public perk up with interest.

When the condition in jackets appears to be well settled in trenches they destroy the serenity by throwing over grenades which break up the line, change the arrangement of the neck and shorten the length.

They do not cease from troubling. By this constant maneuvering for surprise, they keep the public from losing interest in the industrial battle. Their patrols are constantly going over to France to get new information to bring back in order that a small flank or frontal attack can be carried out with success. They do not permit women to feel confident of their clothes because they were well chosen in October.

Details of Changes.

It might make interesting reading to run over the fashions of last month and those of this month at the points where they differ. In other days, we would have called it the stabilization of fashions, for November was the month to expect that kind of shaping down into settled serenity after the turmoil of October. But one does not feel that anything is stabilized today, not even in the apparel business, especially under the stimulus of new conditions. As the war changes, we change.

It might better be explained by saying that this month, much has been discarded that was considered first class in October. Those who showed their gowns late in the season practically eliminated many of the over-



Pictureque frock of black velvet. Fits tightly over hips and forms graceful folds around feet. Collar and deep cuffs are of tucked chiffon.

popular French models that arrived in September. The public, guided by these dressmakers, therefore, had the opportunity to avoid what was commonplace and overdue. Say what you will, there is a keen irritation caused by paying upwards of \$200 for a copy of a French model that is in half the shop windows of the country, selling for \$50. It was only natural, therefore, that changes should come about in not only the details of the gowns from one month to another, but in the ornamentation, and even in the silhouette.

Uncorseted Figure.

These later exhibitions of clothes, by the way, accentuated the corsetless figure. This does not mean that the mannequins who showed the gowns were always without corsets. Some of them were. But others wore girdles of tricot or elastic. The effect was uncorseted. That was the vital point.

Some of the greatest houses in Paris insisted upon this effect in their August exhibitions, but we have always taboed the idea in this country. It is not possible for any but the young and slim to go about in clothes that are merely dropped from the shoulders and tied around the waist. The new effect of the gowns

in this country, but now it is being taken up by dozens of slim women.

One of the most interesting moves in this direction, is a return to the Directoire of Josephine and Mme. Tallien in the high waistline and the unadorned convex curve of the natural figure in front. To the average woman, this silhouette is unthinkable; to the artists, sculptors, stage folk and certain designers, it is a return to the best there is in fashions. It is impossible for the middle-aged woman unless she has kept herself as thin as an eel.

This silhouette, as you can see, is entirely different from what has been commonly called the medieval one. True, in its original state, this was frankly uncorseted, when it was not boned to such a deep point in front that it seemed as though the woman were incased in one of the instruments of torture used by the Inquisition. This silhouette, which has come about



This is a charming Callot evening gown of green velvet, draped with blue tulle. It is embellished with a big pink rose for the trimming.

during the last few weeks, is plainly Directoire, or Roman, for the former was a copy of the latter.

Its startling innovation is the bringing about of the line of girdling the figure to the bust instead of the hips, and yet, as it is done by clever designers, it really reduces the figure to more narrowness than ever. It is used in connection with a tight Egyptian hip-band that holds the material tightly to the figure and then allows it to drop downward to the toes and heels. So it is not pure Directoire; it is a combination of Roman and Egyptian.

Callot's Mummy Frocks.

The house of Callot also accentuates a change in the silhouette from what we have had from other French houses. It is nothing new under the name of Callot, for it was advanced last February and we called it the mummy silhouette, for want of a better name. The gown is really a bag, with square sleeves and tight ankles. It is in striking contrast to the straight, chemise tunics of nearly all the other French houses.

This season it is not so pronounced in its baglike proportions. It takes on more of the atmosphere of a gown intended for a live, and not a lay, figure. It pulls upward in drapery around the knees and ankles, has a closer line to the figure under the arms, and depends for its beauty upon Indian embroidery that spreads itself in sharp points down the front from shoulders nearly to knees. This is usually done in copper tones of silk floss.

Outside of this peculiar silhouette which the dressmaker exploits more than the public adopts, are the draped Roman and Grecian gowns which are also in direct contrast to the chemise tunic.

And here is another decolletage which is a change from October and which is seen in black velvet gowns; the fabric is cut to the bone of the neck in back and then downward in a deep U in front. It is edged with a three-inch collar of antique ivory lace which is slightly full, but caught to the fabric, so that it may rest flat and steady. This extends nearly to the waistline, and where the lower part rounds itself out over the figure, there is a straight tucker of flat tulle-covered with lace.

This is an eighteenth century decolletage and is far more becoming to any woman than the severity of the half low, medieval line. (Copyright, 1918, by McClure Newspaper Syndicate.)

FASHION TIPS

For children Paris sends us velvet capes, but for grownups capes of similar character are of Scotch plaid.

Youthfulness is the keynote of all Paris designs, and results in slim, straight lines, dropped girdles, a sort of Moyen age waistline and round necks.

Frocks of velvet, devoid of trimming and cut on slim, youthful lines, are a pleasing mode of the moment, draped girdles and draped collars of the frock material being the strikingly new features.

Rose-colored and white crepe effectively combined were developed into a charming girlish frock by Lanvin, the unique feature of which is its low V-neck at the back and slightly rounded

FURS ARE SCARCE ORCHID TULLE DANCE FROCK

Woolly Novelties From Paris Are to Be Substituted.

New Neck Arrangements Are on Scarf Order; Waistcoats of Angora; Use of Covert Cloth.

Furs are to become scarcer and a new supply is not anticipated, as the trappers have gone to war, and the soldiers sent to Siberia and Russia were not sent out without an effort to mitigate the temperature of the northern climate.

The very high priced furs and the very cheapest remain in market, but the demand is not great. This is not encouraging, but we still have Paris to depend upon. Not that Paris can supply us with furs—far from it—there are now very few furs left except American ones. What we do depend upon, France, for is something which will take the place of fur and satisfy our longing for the beautiful. Our ally has never failed us, either in adversity or in the little things of life which keep our interest fresh.

If we lack furs, novelties are forthcoming in the way of woolly devices and the cleverest of ways in which to wear them. If wool is short Paris invents the newest of ways to make satin and a little lining take its place. And so it goes; she never fails us. Among some of her latest offerings are neck arrangements on the scarflike order, designed to take the place of fur, and waistcoats of Angora of the same intent. A brown velvet model by Doucet was equipped with a striped Angora vest of beige blue and red and scarflike revers which ran to the bottom of the coat with slit pockets in the ends. A tiny bit of fur did duty as a collar.

An "on voyage" model by Lanvin is of gray covert cloth with a collar which develops into a scarf lined with wide black silk braid.

Black silk braid trims many of the velvet suits, and one costume is bordered in white even about the bottom of the skirt.

SKIRT OF NAVY GEORGETTE

An unusual and charming dress skirt of navy georgette, paneled in navy pussy willow and stenciled in an attractive orchid design. An added attraction is a large buckle of mother-of-pearl which fastens the crush girdle at the left side.



An unusual and charming dress skirt of navy georgette, paneled in navy pussy willow and stenciled in an attractive orchid design. An added attraction is a large buckle of mother-of-pearl which fastens the crush girdle at the left side.

DICTATES OF FASHION

A cloth or satin cap will take the place almost of a fur neckpiece.

Bolero styles are very becoming to small women as well as to young girls. Lingerie with hemstitching and tiny self-ruffles is in excellent taste always.

A girl's corset is more important than any other item in her wardrobe. Cotton voile has such an obliging way of serving for almost any occasion.

Color is more fashionable than ever before in the clothing of even little babies.

Some of the most charming of present-day garments are the little bibbed aprons.

Slowly but surely the high French feel is giving way to the sensible military heel.

A good voile waist has a square necked collar and a front panel of horizontal tucks.

Black in Favor.

Each season brings out its own special colors, with navy blue always in the lead, and this year much black is being worn. It is not the dull, lusterless black of mourning, but black tulle and velvet and fine black velours,



Many ruffles and bands of iridescent trimming are featured on this charming orchid tulle dance frock. Ribbons of pastel shades surround the waist and wreaths of small flowers decorate the waist and skirt.

LITTLE SLOPES FOR BABY

Warm Garment for Cool Evenings When Infant's Back and Chest Must Have Protection.

A dainty little slipover for the baby is just the thing for cool evenings, when the little back and chest must be protected.

Very little material is required and the directions are easy to follow. The added touch of a row of Angora gives the little sweater quite an air of distinction.

Light-blue Shetland floss and white Angora wool were used to make the model. Medium-sized knitting needles are required.

Cast on fifty-four stitches. Knit three plain, three purl for two inches.

Beginning on the right side, knit one row (two needles) plain, with white Angora.

Then knit sixty-two rows plain. Bind off the twenty-two stitches in center of back, using separate needle. Knit six rows for shoulder. Increase one stitch at beginning of every other needle toward front ten times.

Knit the other shoulder and front to correspond. Put all stitches on one needle; knit forty-two rows. Knit one row in Angora, and finish with three plain, three purl for two inches.

Sew up under arm seams for forty rows, leaving balance for arm-hole; finish neck and arm-holes with one row of single crochet stitch in Angora.

FOR TABLE LINEN ECONOMY

Paper Napkins and Other Necessaries Supplement More Costly Articles—Utilizing Warm-Up Materials.

On many a table formerly graced by the daintiest and costliest table linen one now finds the humble paper napkin used, while even at dinner, in place of a cloth, the simplest of scalloped centerpieces and dollies cover the glass-protected mahogany. Not only are time, labor and money saved, but also the wear and tear on the linen, when you know how or at what price it can be replaced. The paper towel may not be very satisfactory, but it is of great advantage where there are children, for it is not only economical, but absolutely sterile.

The hard usage of the laundry causes many a table cloth to wear out on the folds, and, while no longer fit for the table, many are the uses to which it can be put. If still in fairly good condition the two outer sides can be cut into runners about 24 inches wide for the breakfast table, and by crossing them in the center of the table places for four can be set. Or, if you disdain to use paper napkins and towels, cut your old cloths into napkins and towel size, hem neatly and use to save your good linens. The small pieces can be sterilized and rolled into bandages for the home-made "first-aid box."

Don't Forget.

When you are making that new luncheon set don't forget that there are a few other things necessary to complete the effect besides the centerpiece and the various sized dollies. You will need covers for the asbestos mats, among other things. Make patterns of your mats, cut from the linen or other material from which your dollies are made a half-inch larger all around. Finish the edges as you have those of the dollies and, if you like the work, add a motif or spray from the plate dolly pattern. It is rather foolish, however, to waste time on work that is sure to be covered up. If you use a bread tray, make a cover for it, and don't forget the hot-bread cover and a cover for the tea wagon or service tray.

Prescribing for Paul

By JANE OSBORN

(Copyright, 1918, by McClure Newspaper Syndicate.)

Aside from any considerations of patriotism—and he really was as true a patriot as any in the county—Paul Dedham longed to join the colors and to be of military use to his country. This secondary feeling of discontent in Paul was frankly due to the fact that he felt completely snubbed in the once-doling circle of his own family, snubbed by the young women of the community by whom his mother had once assured him he was regarded as quite a catch. For the little community of Marden was within short range of an encampment and Marden was doing its best to create a "desirable home atmosphere" for the boys in khaki. Meantime men who still wore gray chevot, or blue serge, or pepper-and-salt business suits were negligible.

You don't mind not having any sugar on your baked apple," Paul was assured sweetly by his mother at breakfast. "We are making apple pies for the canteen this morning, and those apples were so tart that we had to use all the sugar we had on hand." And when Paul, his mouth in a pucker, put his hand out for the sugar bowl for his coffee his mother passed him a nice little jug of sirup, assuring him that he was going to enjoy using that in place of sugar because they had used practically their entire quota of cut sugar and they would henceforth have it only when they had soldier boys for dinner.

"The boys just love cake," his sister assured him, "and it does seem a pity to use any substitute in it." Then with moisture in her eyes—"They'll be in France so soon the least we can do is to let them have our wheat," and Paul gulped down a soggy bullet of a corn muffin and slipped cautiously the insipid mixture of his coffee.

Occasionally, however, Paul was assured that he was a "perfect dear." That was after he had signed a check for his mother for the Red Cross, or when he had paid the bill for a hundred pounds of candy for a soldier spread at the canteen. He was a "nice boy" too, sometimes, and was assured that he was one by some of the girls who had once rather vied with each other to meet him on the tennis court, or golf links. But to earn that title he had to sit for an hour or more on someone's front porch holding hands of yarn or winding them from the backs of chairs, while he was actually deserted for a man in khaki.

"If you should happen to get anything the matter with you," his sister told him one morning when he was feeling especially dejected over the cook's most recent attempt at war muffins, "I do wish you'd let Doctor Pratt have a try at you—not, of course, that I want you to have anything—but if you should."

On an inquiry as to who Doctor Pratt was he was informed that Doctor Pratt was Kate Pratt—that Doctor Peters, being a skilled surgeon, had volunteered for the war and that Kate Pratt, his niece, just from medical college, was going to handle his practice.

"And she has quite a lot of money, so she is going to give all her fees to the Red Cross or to the captain of something. That is confidential, of course, but I have it on good authority. So it would be awfully nice if you did get something the matter with you to go to her. She's been quite successful. She set Priscilla's chow's leg the other day and the blessed dog didn't even whimper, and she fixed one of the soldiers' ankles at the five o'clock dance. He was dancing with that fat Baldwin girl and she tripped him and he strained his ankle and Doctor Pratt fixed him—but of course she didn't charge for that."

To Paul there was something odious in the idea of letting a woman doctor prescribe for him, but he kept his opinion to himself and merely made some comment on Priscilla's chow, and hoped that he was much better. Meantime he had a new worry. He was wondering how he could get his socks darned, for his mother and sister knit soldier socks now to the disregard of the darning bag. At first he had bought new socks as he needed them, but he had now accumulated three or four dozen pairs and it didn't seem the best solution. He was wondering whether he could arrange with some seamstress to mend them without letting his mother know—he didn't want her to feel offended, of course.

So Paul's spirits and his appetite waned, and before long his mother and sister noticed a lagging note in his step and a stoop to his shoulders that had not been there before. He neglected the unsweetened apples and the coffee with corn sirup and they decided he had no appetite. "Well any way, it will be a case for Doctor Kate," his sister told him, and because Paul was actually becoming alarmed over his own dejected condition and because there was no other doctor in the place, Paul made a special appointment for consultation and went to see her in old Doctor Peters' office.

Paul had realized before that there would be difficulties in consulting a woman physician, but the difficulties were different from those he had expected. For Doctor Kate proved to be a most radiant and bewitching

young woman, who somehow sent strange thrills coursing through one's veins when she felt one's pulse, and for lack of a stethoscope she had to lay her golden-crowned little hand against his heart for full three minutes at a time to find out the state of that organ. But, anyway, there were advantages in this new embarrassment. At least she was taking him seriously—even though she received a fee for doing so—and that was more than any woman had done since the encampment was established near Marden. She told him that he surely did need treatment, but that she would have to think the matter over before she could prescribe.

Meantime Paul went, home encouraged and Doctor Kate cultivated the acquaintance of Paul's sister and mother. She had suspected something and she found it to be true. Then she laid out a plan for a cure and proceeded to apply it. But the cure did not come in any pill boxes or medicine bottles. The first dose was an invitation to dinner at her house, on the pretext of meeting her mother. And Doctor Kate watched with satisfaction that was not all professional as he accepted his fifth muffin—they were made with as much wheat as the Hoover regulation allowed—and watched him eat the dessert to make which she and her mother had foregone sugar for two days. Doctor Kate had a wonderful way of finding things out, for Paul himself never told her about his socks. But before many weeks had passed he was actually bringing his socks stealthily to Doctor Kate's mother, who assured him she had a perfect passion for darning, and since her own boy had gone to the front she had had none to do.

Then Kate prescribed some sort of electrical treatment for her patient that had to be administered every morning in her office before breakfast, and she also assured him that the good effects of the treatment would be offset if he went out afterward without eating. Having breakfast with Doctor Kate and her mother therefore became part of the treatment. And Paul recovered rapidly. He regained the lost pounds, and presently his case was spoken of as a feather in the cap of Doctor Kate Pratt. Gosip had it that he was in an actual decline when she took him in hand. No one knew just what the treatment had been, but it had required many, many visits, and the fee that was handed over to the Red Cross as a result was enough to buy all the yarn that Marden women could knit up in a year.

And the funny thing was that when Paul sued for Doctor Kate's hand and hand and gained them both Marden women folk were a little peeved, even to Paul's own mother and sister. "It's always that way with eligible men," was the comment. "The girls in the home town can get these and pamper them for years, but the first nice girl from out of town is the one they marry."

For Marden failed to see how pitifully susceptible Paul Dedham had become as a result of the neglect he had suffered.

ALL HAVE DREADED GHOSTS

Spirits Play a Most Important Part in the Lives of Primitive Peoples of the World.

Ghosts are extremely ancient. The people of old who dwell in caves were well acquainted with them.

In the lives of primitive peoples of today a very important part is played by ghosts. Their world is thickly populated with them. When a man sleeps his phantasm, which cannot sleep, goes a-traveling.

With this phantasm he is quite familiar, because it visibly attends him in the daytime. It is his shadow. Savages are usually more or less afraid of shadows.

To the savage, not only animate but even inanimate things have their ghosts. Concocted within every object is a mystery—a nounmen lurking behind the phenomenon, as a psychologist would express the idea. In any rock there is fire hidden. One has only to strike it with another piece of rock and sparks fly.

Among the most appalling spooks that haunt the Iroquois is a carnivorous ghost that feeds on men. *Weko*, in their belief, is a phantom that repeats their words mockingly among the hills. Particularly malevolent are certain huge heads, without bodies, that go flying about.

Where Americans Lead.

The American is fascinated by novel problems, by unguaged and unguageable difficulties. He glories in building a Panama canal after Europe's most famous engineer had failed. Because Europe had never ventured to build skyscrapers that is no reason why a Woolworth should not rear a structure more than 80 stories in the air. For centuries man had dreamed of flying, but without success; yet two obscure American lads, nothing daunted, experimented until they conquered the air. The original McCorkmick was a farmer, not a mechanic, but that did not deter him from making up his mind to produce a machine which would cut grain, and he did not give up until he had made both a reaper and a fortune.

Army Supplies.

Since April 1, 1917, the army of the United States has been supplied with 5,377,000 overcoats, 5,086,000 woolen coats, 10,577,000 pairs of woolen breeches, and 56,968,000 pairs of woolen socks. Motortrucks to the number of 17,988 have been sent overseas and 9,200 motor ambulances have been provided.