

## COURT TRAIN IS GIVEN APPROVAL

Style Is Seen in Dressmaking Circles for First Time in Several Years.

## SASH PLAYS IMPORTANT PART

Decorative Aids in Carrying Out Very Effective Results in the More Fashionable Informal Evening Frocks.

The long court train has returned. It is seen in the best dressmaking circles for the first time in several years. The resumption of social life by the many women who were engaged in war work set the dressmakers to designing clothes of a more formal character. During the war years the patriotic woman thought only of serving her country and doing so in the most suitable dress that she could find.

Then came the period of wild extravagance that followed the signing of the armistice. In the history of fashions this will go down as a time when clothes were elaborate, with little of beauty or good taste to recommend them. It seemed that everything possible in the way of decoration or elaboration was combined in a single model.

Now, asserts a leading fashion correspondent, we see the reaction. The lines of the best clothes made today are very simple. There is elaboration, it is true, but it is a dignified elaboration. Some models are really works of art in the beauty of drapery and cleverness of design. Their very simplicity makes them appear as though any one might have made them, whereas they could have been only created by the brain and hand of an artist.

### Bride's Dream of White Satin.

Lavinia features the long court train heavily embroidered. One of her most interesting models is a bride's dress of white satin having a court train richly embroidered in white. This falls from the shoulders in one continuous piece, being attached to the bodice by means of an embroidered band which crosses the front just above the décolletage. Long bishop sleeves of tulle, the lower half embroidered in white, are a feature of this dress. Embroidery also appears across the front of the bodice and on the full, simple straight skirt.

A Lavinia model of black satin with the embroidered court train falling from the shoulders is held in place by an embroidered band about four inches wide which passes over the shoulders and crosses the front. Panels hanging at each side of the dress are of satin shirred in at the bottom to embroidered tassels the ends of which are of black satin ribbon. The skirts of even the most dignified frocks still are short, although several of the best designers are showing skirts a trifle longer than those now actually being worn.

### Sash Train Lends Smartness.

A surprising number of the more informal evening frocks have trains. They may be only sash ends, and this, by the way, is a favorite method of

course, in direct opposition to the one which is decidedly formal, but it, too, has its practical side, for the band supporting the train is made separate from the dress and just slips over the shoulders.

### Train Makes Its Own Laws.

The train, having once got back into the limelight, takes to itself many liberties. It absolutely refuses to abide by any set rules. It may even fall from the front of a dress. A frock created by one of our own American designers has a very uneven hem, the front being extremely short and the skirt falling much longer at the sides and back. There is a sash which ties in a bow directly in the front and the long ends hang to the ankles several inches below the bottom of the skirt. To accentuate the appearance of the unevenness of the hem there are side panels also longer than the skirt.

Perhaps the most popular place for a train is at one side. The wrapped-around effect with the drapery drawn across the stomach, as in this model, is very prominent in fashions. These models, slightly draped at the waistline in a free and easy manner, are quite a contrast to the tightly draped princess dress sponsored by Madeleine de Madeline. Dresses of this sort usually fasten at the left side. This one illustrates, too, the liking for black and white in evening



Frock of Gray Mousseline Embroidered in White and Gold Threads.

frocks. It is of white velvet, showing a long side panel of black velvet and black tulle. The large flat flowers are of velvet and tulle. The back of the dress is draped in the same manner as the front.

### Black Broadcloth for Evening Wear.

Ever so many of the skirts which wrap tightly around the figure have fullness let in by means of narrow godets on one side only toward the front. They may be laid in where the skirt laps over and forms the closing. Cheruit has resorted to black broadcloth for evening dress. She embroidered it in white. One such model has a novel skirt, with one side wrapping over the long train, while the other comes from underneath the train, fitting the figure quite snugly. On the skirt are two bands of embroidery in leaf design. Long, full sleeves are of white lace. So, also, are the sides and back of the bodice, the latter having an applied square of the broad cloth.

Another model which is very lovely is of white brocade and black lace. It shows the corsage swathed about the bust and cut fairly low in the back. A length of the black lace outlines the square décolletage at the back. This band, about six inches at the small of the back, widens until it is at least twelve inches over the shoulders, and then it falls at the front in pointed ends. The skirt is short and of the wrapped type, and there is a black lace train attached to the waistline at the side.

### Scarf Adds Distinctive Touch.

A most important movement in evening dresses might be termed the scarflike movement. It appears on many models and may be described in this way: The silhouette of a straight chemise dress is changed by attaching a scarf to the hem of the skirt or to the belt of the dress. Scarfs starting at the belt line always loop at the bottom of the dress and then up, forming the bodice, swathing the shoulders and falling down one side. These scarfs are of the same material as the dress.

This season's evening dresses are much less décolleté than they have been for some time past. All of the models today show a rather high neck line for evening gowns.

### About Shoes.

Many of the new shoes will show a certain amount of French influence, for there will be straps of all varieties and a short effect in the moderately pointed toes—a compromise between the extremes of the long American vamp and the stubby French toes. Shades will deepen; the white, the pale gray and the sand color slippers will disappear of course, and dark gray, taupe, russet, brown and black will take their place. "Pumps and oxfords will share the favor of the smart woman for street wear, and in wet, stormy weather high laced boots will be worn.

## PICK YOUR COLORS

Women Should Use Care in Selecting Suitable Shades.

Complexion, Height and Weight Important Points That Require Careful Consideration.

Although it is hard to characterize definitely types for certain colors because of varying complexions and heights and weights, the following table may be of help if you are still wondering which is the better color for you:

The fair blonde with flaxen or golden hair with blue, gray, or brown eyes and clear complexion: Black or high luster with touches of bright colors and white; a clear and oyster white; dark brown and bronze brown; peacock, navy, and delft blue; pale and delft green; pearl and dove gray; soft violet and wistaria; no reds; softest yellow and most delicate shades of pink.

The Titan blonde: Black, in velvet, heavy tulle, or transparent goods; cream and ivory whites; deep, dark brown; reddish browns and pale tans not so good; midnight and darkest navy; pale greens in evening and summer dress, but dark greens or Irish greens too contrasting; taupe with a pinkish cast; purples, too vivid a contrast; no reds; amber tans and pale yellows; flesh pink or palest blue.

Light chestnut or brown types: Black not especially good; white relieved with some color; golden brown; blue, especially with blue gray eyes; bright blues to be avoided; blue gray; darkest purple; no reds; pale pink and soft rose; bronze.

Pale brunette with black or dark brown hair: Black with white relief; cream and ivory white; all shades of brown; electric and sapphire blues, if eyes are blue; orchid, burgundy and dark red; amber and copper yellows; all pinks, unless too highly colored.

Olive brunette, brown or black eyes and hair: No black; ivory and cream white; mahogany and negro browns; darkest blues; dark green; gray not good; purple not good, dark, warm reds; terra cotta and buff and apricot; pink in warm and pale colors.

Highly colored brunette: Black with color touches; cream and ivory; golden, buff, and nut browns; pale and peacock blues; silver grays; no purple; cardinal and clear red; yellow in every tone; coral, old rose, and flesh pink.

Fair skinned, mature woman with gray or white hair: Black, relieved by white; white; seal and chestnut browns; dull old blues, pastel tints and midlight blue; soft grays with blue touches; heliotrope, grape, and darkest purple; no reds; buff; palest pink and rose.

Sallow, mature woman with gray or white hair: Black with white or cream or bright color relief, creamy white; no browns; midlight and navy blues; avoid green; warm gray; blue and dull toned purple; dull burgundy; no yellow.

In choosing colors a woman's age has to be taken into consideration, of course. Deep pinks are for the youthful, while a woman of sixty may wear white, delicate pink, flesh, nutberry, lavender, and pink violet. White may be worn by a woman of any age, but the pure and blue white, must be softened to cream and pink whites to suit the individual.

## CHARMING HAT OF DUVETYN



This is a picturization of a sand-colored duvetyn hat trimmed with brown silk chain stitching and brown grosgrain ribbon for sport wear.

### Bleaching Faded Dresses.

Light dresses that are faded may be easily made into fresh-looking white ones by dipping into javelle water which is made as follows: Dissolve one pound of sal soda in one quart of boiling water. Dissolve one-half pound of chloride of lime in two quarts of cold water. Let the mixture settle and pour off the clear liquid and mix with the soda. Bottle and keep in a dark place. Soak for a short time the articles to be bleached in this solution diluted with its own volume of cold water and then rinse in several clear waters.

### Rose Color for Children.

In the color range for children rose is a great favorite. It appears in dresses for day-time wear as well as in many of the charming little party frocks.

## THE WOODS

BY DOUGLAS MALLOCH

### THE SNOW IS HERE.

THE snow is here. I heard it in the night Upon the roof in marshaled measure tramp.

The passing year Has changed the world to white. And set the seal of winter on the camp that ye'erday A footpath down the hill Touched hands with other roads that led afar.

But now the way Is hidden beneath the chill Of diamonded drifts that glisten like the star.

We are shut in From every distant thing. That other life amid the world of men; From dirt and din, Until returning spring Shall find the road and waken us again.

The chore-boy now His frosted finger leads And makes his path from islanded door to door. Like starry snow He parts the billowed snows And leaps his brand of comfort on the floor.

Thy little piles With piles of pity pile Until the flames roar upward in a gale, And we arise To breathe the wintry wine. To plunge ahead and lay tasks assail. So breaks the day.

So comes the arctic dawn In this our world when snow is here; And so away The months shall follow on Till softer skies shall mark another year.

The horses stamp In clouds of steamy smoke, The teamster's voice of mastery await. Their bits they champ And shake their leather yoke— And life breaks forth where life is isolate Now from the wood.

The timber on the hill Comes stroke of ax and sawyer's steady swing. The trees that stood Beside the frozen rill In powdered snow to earth comes thundering.

The snow passes day With sweet and merry call. With echoed blow and crosscut's swishy sweep. Until the gray Of eve envelopes all And drives us back to shelter and to sleep.

Though this our life, A rugged life and plain, Of sudden danger and of slow reward, The wind a knife, A scintilla of pain, With death to light and frosty stream to ford.

Though chill the wax, Laborious the toil, Though rough the fare, the habitation rude. Though skies be gray, Though stubborn be the soil, And even day a night of solitude— We fondly know, In other years When we shall look again on sunny seas, This land of snow Shall rise from out our tears And dearest seem of all our memories. (Copyright.)

## THE GIRL ON THE JOB

How to Succeed—How to Get Ahead—How to Make Good

By JESSIE ROBERTS

LIMITATIONS

THE reason why many women fail to make a success of their work is because they are not careful in studying their own limitations.

We all know that there are thousands of people who think they can write or paint or act or become motion picture stars, and who waste years of effort in thus attempting the impossible, ending in disappointment and poverty where half the amount of effort given to something they could do would have brought them at least a fair living.

But there are other limitations besides those of lack of artistic talent. There are bodily limitations that need to be recognized. There is no more use in attempting work for which you are not physically capable than that for which you are mentally or temperamentally unfit.

Many people can do excellent work if they are not obliged to superintend or arrange the work of others. For a woman of this type to try to run a business of her own to try to run a business of her own is more foolishness. However well she understands the job, she will not make a success of it if she cannot direct other persons. Because a woman can trim a hat smartly is no sign that she can run a successful hat shop, whether the money to start is available or not.

The old adage that it pays to know yourself is nowhere more necessary than in business life. Live and learn is all very well, but you want to do considerable learning before you attempt to start making a living, especially if you mean to start in for yourself.

Some of us are congenitally unable to spell correctly. If that is your trouble, don't try to be a stenographer. You will drive your future employers frantic and never be able to hold a position long enough to be sure at which floor to get off.

Study your limitations. Everyone has them, but the successful are those who know them and act accordingly. (Copyright.)

### Militant Honesty.

"Have you lost faith in baseball players?" "Certainly not," replied the genial old gentleman. "A crowd of youngsters persuaded me to umpire a game the other day on a vacant lot and their sincerity was so great I was lucky to escape with my life."—Birmingham Age-Herald.

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