

HIGH COLORS TO BE THE FASHION

May Hues Are to Characterize the Modes for Women This Autumn and Winter.

GREAT VARIETY IN SLEEVES

New Coverings Often Full Length and Many Styles Offered—Skirts of Various Lengths; Some Have One-Side Drapery.

Eccentricity in detail rather than change in form, together with an adoption of extreme novelties in fabrics, a revival of metal and the return to use of high colors, characterizes the fashions for autumn and winter 1922-23, writes a fashion correspondent in the New York Tribune.

Fashions seem to be moving toward a more stately type of dress, as many of the designers have gone back to the Renaissance period for the details. Hardly a dressmaker in Paris but shows some leaning toward the extravagance of the period of Francis I, Henry VIII, Henry II and on down to the period of Louis XIII.

Here and there the idea is caught in the sleeve, again one sees it in the collar and in the arrangement of the skirt. Very frequently it is the design in the fabric; again it is the regal coloring, mixtures of gold, silver, steel and copper in fabrics which look as if they had been hammered or wrought in metal and not woven on looms. Embroideries of jewels, precious and semi-precious, recall the flourishing arts of this sumptuous period.

Exploits Seventeenth Century Styles. As a variation from the Renaissance there is the note of the pure Victorian style of the seventeenth century. Some designers use this motif, those holding persistently to her wide skirt effects. She has little support, however, in this from other dressmakers. A predominance of the slender silhouette confirms the insignificance of other eccentric period styles.

Running through all of the fashions is the Oriental note, the Persian, the Egyptian, the Chinese, the Japanese. Sometimes in its pure form and again in the cleverly modernized interpretation.

Magnificent embroideries, hand-quilting, beading, incrustations, hammered, pressed and painted fabrics all have significant showing. France, from the standpoint of novelty materials and trimmings, is coming back to her own. For since the savagely propitious seasons immediately preceding the war has France produced so many wonderful novelties. This elaboration of tissues, whether it be in weave or applied after the work of the loom, will add greatly to the cost of fashionable clothes.

Sleeve Details Vary Silhouette. Details of sleeves have changed considerably, and it is in this point that the silhouette of 1922-23 will express itself largely. New sleeves are often full length and may be large at the wrist, elbow or throughout their full length. Long mitten-shaped sleeves

a big percentage of models continue to be in low waistline style, many of which blouse in the back. There is still every degree of low waistline from that which starts below the normal waistline to well down to below the turn of the hips, in distinct Egyptian and Oriental form.

One-Side Drapery. The length of skirts is still variable, but the consensus of opinion is that the street skirt will be nine to ten inches from the ground. More dressy afternoon toilettes will be four to five inches from the ground. Eccentric period styles, both in crinoline and Renaissance effect, often touch and



Three-Piece Suit; Dress of Gray Cloth; Jacket of Dark-Red Cloth, Brocaded in Gray.

trail. So many of the best makers show such a predominance of the shorter lengths—that is, from nine to ten inches above the floor—that one might expect this to be the standard length. Other variations will be more or less personal and individual things.

Surprising as it may seem, the skirt remains narrow, often extremely narrow. Fullness, when introduced, is noticeably and is usually achieved by means of the circular cut. There is less emphasis about the hem, many of the skirts being straight around.

The one-sided drapery is a strong feature even in the plainest tailored dresses and coats; also the one-side fastening and wide overlapping front. This overlapping one-side effect is also much noted in skirts.

The Three-Piece Suit. Tailored suits are very pronounced in the showing of both two and three-piece effects. A great majority of the jackets are waist length and in straight, unbelted or slightly blousing and belted styles. The exceptions are incidental novelties in very short bolero styles, Chinese mandarin full swinging coats and three-quarter length circular-cut effects, the latter usually trimmed with fur.

The three-piece idea is prominent. It expresses itself in two forms—the smart one-piece wool dress with matching jacket or the crepe de chine or satin dress with a wool coat entirely covering it, the lining of which is made of the same material as the dress.

Afternoon dresses are much more elaborate than they were last season. They are often made of beautiful novelty materials; or if they are in plain materials they are richly embroidered, appliqued and beaded. They are in decided contrast to the very simple hand-made crepes which have been so greatly in vogue.

Evening dresses are much less decollete than in former years. Many of them are made with a slightly rounding or bateau neck. Some of the evening dresses have full-length sleeves, and it is only the very ceremonious type that is extremely decollete and sleeveless.

Draped Evening Dresses. Considerable moire is used, notably in evening dresses, the moire often having a high luster satin back, making it possible to use in drapery where both sides of the material is allowed to show.

In crepe weaves marocain continues strong, replacing to no small degree crepe de chine. There is, however, a new quality of silk crepe called crepe mongol which is being used quite extensively. Crepe georgette and crepe roma are used for beaded dresses, of which there are still a great many. Georgettes and sheer crepe roma are also used in combination.

Many pile fabrics in wools are being shown, notably in thick cord weaves and waffle checks, sheared to give a velvet pile surface. These are in solid colors and also in mixtures of two and three tones. A very beautiful line of this character, brought out by Rodier, has a mixture of wool and artificial silk which gives a sort of frosty look.

Rodier often uses a metallic sort of the artificial silk which he uses to illuminate the lighter wools threads. In shades of brown and beige he uses flecks of gold and copper-colored silk in blues and gray he uses silver and sea-tone silk. Thus even these wools may have a metallic glitter.

Paris Furriers Stitch, Twist and Cut Fur into All Sorts of Shapes—Seam Together.

Mangles in fur are more voluminous and more extravagant in cut than last season. For evening the most attention-arresting things are used in gorgeous metal and printed effects. Velvet brocaded chiffon veils have bright satin linings in some of the more elaborate models, the satin being in a vivid tone and the chiffon brocades usually in a fur tone—that is, brown. This makes a very soft and beautiful lining. Metal brocades with brilliant colors in the pattern are frequently used for lining evening mantles. Ermine mantles are lined with black and silver brocade.

The Paris furrier has seemingly surmounted all obstacles in the working of pelts. He stitches, twists and cuts them into all sorts of shapes, then seams them together to form mosaic patterns—squares, diamond shapes, round and curving. There are straight and horizontal stripes; there are undulating stripes and festoon stripes worked out perfectly in furs. Mole-skin and seal are often worked in what is called the shell pattern; that is, cut into bits and sewn together to simulate the markings of the tortoise.

Unusual Frock. A blue serge frock, cut on delightfully girlish lines, with the waistline at the normal place, is trimmed only with diamond-shaped medallions of black silk and a sash of American Beauty colored georgette.

DIGNITY IN MODES

More Consideration Given Garments of Present Season.

Individual Selection Rules as to Styles; Materials Are Gorgeous; Trimmings Very Elaborate.

Fashions never have been so indefinite and so contradictory as they are at the present time. Long and short, wide and narrow skirts are worn, advises a fashion authority in the New York Tribune. There are high necks and low necks, gowns with sleeves so long that they cover the hand, others with sleeves of elbow-length and still others that are sleeveless. So for the time being fashion resolves itself into a matter of individual selection.

Designers in their endeavor to popularize something new have been working against great odds. Women apparently are well satisfied with the type of clothes that they have been wearing for several seasons past, but despite all this confusion a few definite themes run through the fashions of the present season. One is the preponderance of models more nature in appearance; that is, gowns and wraps designed for the woman rather than the young girl. Clothes are more dignified than they have been for many years. Materials are more gorgeous and trimmings are very elaborate.

Among the most noteworthy evening gowns are the white dresses ornamented with beads. Sometimes they are embroidered in tiny pearls in designs of hands running around the skirt. What might be known as chandelier embroidery also is used. This is done in crystal beads with crystal pendants hanging from the motifs. Embroidery such as this is extremely effective on black.

Charmeuse is an exquisite dress in all black developed from panne velvet and has a very open pattern of crocheted lace which looks almost like a



Dinner Dress of Black Panna Velvet and Black Lace.

the passerette draped about the skirt. There is a radiant girle of rhinestones and gyps at the low waistline, which hangs at the front in Egyptian panel style.

WAYS OF FASHIONING PELTS

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SOMETIMES THROW A BLUFF

Fresh-Air Friends Have Been Known to Exaggerate Their Fondness for Life-Giving Ozone.

Murphy ran on to Woods in the hardware department. "Hello, there, Woods, old man!" Murphy exclaimed. "Glad to see you!" "And glad to see you," Woods replied. "It's rather snappy weather we're having, isn't it?"

"Yes, but just right to make you feel fine," Murphy answered. "Nothing like a dash of cold weather to put pep and punch into a fellow!"

"I suppose so," Woods admitted, "and yet I believe I'll take the good old summer time for mine. It's getting rather too cool for comfort. I had to move in from the sleeping porch the other night."

"Move in from the porch?" Murphy exclaimed. "Man, alive, you ought to sleep out all winter long! Fresh air will do you good. Our houses are built too much like a handbox—we're too afraid a little fresh air will get into them!"

"Maybe so," Woods agreed to escape argument. "But here's my purchase, good day! See you again!"

As Woods walked away the clerk inquired of Murphy what he wished to buy.

"I want to look at some first-class weather strips for windows," Murphy, the fresh-air friend, informed him.—Kansas City Star.

POET FOND OF ODD PETS

Rosetti Said to Have Laid His Affection on All Sorts of Birds and Animals.

Among the eccentricities of Dante Gabrielle Rosetti was his passion for strange pets. Many a queer "beastie" was to be found in his London home in Cheyne walk. His brother, in his "Memories," says that Dante Gabriel had a collection for an animal on account of its beauty, but that he preferred rather the quaint, odd, or grotesque. His pets were strangely various. There were dogs, owls, rabbits, dormice, hedgehogs, wombats, armadillos, kangaroos, wallabies, a deer, a white mouse with her brood, a raccoon, squirrel, mole, a raven, a jackdaw, laughing jackasses, a parrot, a pea cock, chameleons, green lizards, and Japanese salamanders. The animals upon which the poet spent his warmest affections were a wombat and a woodchuck. He would sit with these fat, stumpish quadrupeds in his arms at five o'clock, dandling them, gently scratching at their cheeks or noses, or making the woodchuck's head and hind paws meet. Each of them was his housemate for a firm, and each expired without warning.

A Short-Haired Age.

"Long hair for man is a thing of the past," said the barber. "I don't mean the kind that could be braided, but the kind that used to be worn by 'statesmen'—the sort that bushed out behind, and imparted a majestic appearance to an otherwise insignificant individual. Twenty years ago a man did not consider that he was living up to the traditions of congress unless he wore a bit of hair on his head. Now men want short hair, and I think the secret of this change in style is due to the fact that fairly close cropped hair gives a suggestion of youth, and that after all is a greater possession than the reputation of being the possessor of a master mind, especially when one knows in his heart that he is just four-flushing, and living in dread of being called."—Detroit News.

Australia Growing More Cotton.

Cotton growing is rapidly increasing in favor in Australia where the federal and New South Wales governments have agreed to guarantee a minimum price to growers for the forthcoming season and generally do their utmost to encourage the industry. Special attention will be given to assuring a ready market for cotton when produced. Many dairy farmers in a large area near the northern end of the coast of New South Wales propose to abandon dairying for cotton, their slogan being "Cotton before cows every time." Experts affirm that the soil is highly suitable.

Japanese to Raise Sheep.

Mutton as a food being almost unknown in Japan, there has been little inducement to the Japanese farmer to raise sheep, and as a result practically all the wool and woolen goods used here have to be imported. The government proposed to subsidize the importation of pedigree rams and ewes from abroad, and also the production of wool. There are now only about 10,000 sheep in Japan.

Dryness of Lake Tulare.

There was a time when Lake Tulare boasted ducks by the millions. It was in the days when the lake used to stay put and did not expand and shrink like a stock market. The lake is now a number of leagues away from the levees and entirely surrounded by wet land. The duck takes to the small white spot which is all that is left of the famous Lake Tulare in spite of the geographers.—Hanford (Cal.) Sentinel.

A Real Pleasure.

"One of the favorite sports in a moss-grown community like this," admitted old Bascom Bollige, the town devil of Periwinkle, "is to attend the funeral of some late lamented who never joined the church and picture joyfully to each other how much he must wish he was back in Periwinkle."—Kansas City Star.

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Evening Street Dress Developed from the Broadtail and Black Broadcloth.

so much used. Many new forms and effects are seen. Sometimes breaks at the elbow, again it is a ruffle. Sometimes a ruffle is placed at the wrist of a tight-fitting dress. Sometimes they are seen on evening dresses, and they are used to cover the wrist, covering the circular crease. The effects are graceful and elegant. Sometimes the ruffles are placed at the wrist of a tight-fitting dress. Sometimes they are seen on evening dresses, and they are used to cover the wrist, covering the circular crease. The effects are graceful and elegant.