

SMART BLOUSES and HATS at the AFTERNOON MATINEES



Short Fluffy Plumes Arranged at the Side



Pretty Marquise Blouse in Gray and Blue



Persian Silk Quills the Very Latest Fad



Little Mistle Blouse Accompanying a Dark Suit



Chantecler Hat Made of Ostrich



The Loose Graceful Blouse Lines Largest Slenderness

September is intolerable—to those who must spend it in town. The lucky ones who may enjoy this thrice enjoyable month in the mountains where the air is crisp and saturated with sunlight, and by the sea which has a brilliance and a warmth surpassing summer time, have no cause to complain; but in town the dusty air is still humid enough to wilt collars and tassels—and the only interesting thing is the shop window with its promises of a new season to come.

It seems odd to see fur displayed for one's consideration when the thermometer is still in the 80s and a mistle blouse is all that is bearable over one's shoulders; but the wily shopkeeper knows that the thought of furs in the middle distance will increase the appeal of the trim new autumn wearables whose neckline is close at hand and undoubtedly every fur muff obtrusively exhibited in September brings about the immediate purchase of several new fall hats.

The New Hat Brings the Costume Up to Date.

Of course, the new hat is the first autumn expenditure with most women, for all the details of the toilette, the hat is most important. Its newness, unquestionable modernity of shape and style, and the sensation of satisfactory correctness it lends its wearer, will carry the season-old tailored suit safely over the edge of the between-time into the settled period of winter.

Time was when one sallied forth, early in September, in search of velvet wings and other "fall trimmings" by means of which the straw chapeau purchased last spring, was made presentable for autumn use.

The new fall blouses match the skirts they are designed to accompany—these skirts, of course, being closely related to the smart tailored coats. With a well-cut wool or mohair suit, newly pressed into crisp lines; a smart hat, up to the minute in style, and irreproachable new gloves, one is equipped for several weeks of fall weather out of doors. When the coat is removed in playhouse or restaurant the matching blouse gives the effect of a dainty frock, or at any rate makes a most pleasing color harmony, even though the material be quite different.

Thin, soft silks, satins, marquisettes, silk muslins, crepe de chine—and chiffon are the fabrics of which these blouses "en suite" are fashioned. Chiffon is far and away the most popular of blouse fabrics just now, and while a really handsome chiffon blouse costs a tidy price, every charming little affair may be picked up on the ready-made counters as low as \$5 and \$6.

These low-priced chiffon waists are really not complete blouses, but over-blouses, and beneath them a slip or guimpe of lace must be worn, or they may be put on over an elaborate embroidered lingerie waist.

The Usefulness of the Chiffon Over-Blouse.

Many color effects can be achieved by means of these useful over-blouses—a most practical addition to woman's wardrobe. Two over-blouses are shown in today's illustrations. One is worn with the Persian silk, feather-trimmed hat; the other with the velvet turban having Persian silk quills. Both of these over-blouses are pictured over white slips, but the chiffon over-blouse may be worn over a contrasting color with excellent effect. For instance, a dark blue chiffon over-blouse may be worn one day over white, another day over the new, pretty pea green; another day over a Persian silk slip. In this way three color combinations may be evolved, all according well with the dark blue serge suit, to match which the over-blouse was provided.

These over-blouses are made rather simply, with groups of tucks, embroidery or simple braiding. They are cut without shoulder or arm seams—in the peasant style—and fall very loosely from the shoulders.

Chiffon Blouses Must Be Loose.

This easy fit is the secret of success in a chiffon blouse, which is hopelessly ugly if so tight that a drawn effect is suggested anywhere. If the ready-made blouse is too snug across the bust for grace, the under-arms seam may be opened and a V-shaped gore set in from the armhole to the bottom of the blouse, so that the material of the front will be thrown forward to give proper fullness across the bust.

Tucks are troublesome to set in chiffon, for each one must be carefully measured and basted before any stitching is done. If a strip of thin paper be laid under the chiffon before the machine sewing is started, the work will be much easier and one may sew faster without danger of the fragile material catching under the needle. The paper may be pulled away readily when the seam is finished.

The girl who can embroider is putting dots and geometrical patterns in self-color or two-tone effect on her new chiffon over-blouse, placing the design where it will show to best advantage and taking care that the embroidery silk is heavy enough to show up boldly in an effective pattern. Sometimes a double layer of the chiffon is used in trimming effect, when the blouse is to be worn over a light slip. This has been done in the chiffon over-blouse worn with the hat with Persian quills. A double layer of the chiffon forms the little yoke at the neck, the extra piece having been added, of course, underneath and carefully stitched in place with a double-line or fine stitching. Tiny satin-covered buttons outline the yoke and add an extra trimming touch.

The Double Layer of Chiffon on this blouse, to finish the sleeves which end at the elbow and fall loosely over the lace sleeves of the guimpe.

A Chiffon Waist in Jack Tiar Style.

Often the chiffon blouse is a creation in itself and is not a separate over-blouse to be donned above various guimpes. These chiffon blouses, built to match fall suits, are as light as a feather and as soft as a silk handkerchief in the hand. The chiffon is often dropped over a second blouse of the same material and the slip, or lining, is of the thinnest Chinese silk. The graceful sailor blouse pictured is made in this way, two layers of black chiffon being dropped over the thin white lining silk. Yoke and cuffs, attached to the lining are of tuckéd mousseline bordered with a fold of black satin and a softening outer fold of chiffon. The manner of tucking this blouse is simple and graceful, the tucks giving sufficient fullness over the shoulder and extending all the way down the loose sleeve. At the center front, almost hidden by the sailor knot of satin, are tiny satin-covered buttons set in a row. The white satin turnover collar and cuffs, combined with the black satin and chiffon, give great smartness to this jaunty little blouse, well suited to a young girl.

The Loose, Unfitted Waists Youthful in Effect.

Like the chiffon blouses, those of soft liberty silk and Persian foulard are girlish in suggestion, this girlishness arising from the simple lines and loose, unfitted effect, like a young girl's garments.

Some of the Persian silk blouses are delightfully pretty and always there is a touch of black, which seems to bring out the rich coloring of the Persian patterns. These blouses are not at all gay or gaudy, for beautiful, soft, two-

toned effects are selected, or three colorings richly blended in a subdued harmony, and black pipings, black cuffs, rows of tiny black buttons and a little black neck bow give just the snappy touch for smartness.

Such blouses are cut in the seamless peasant fashion and are worn, like the chiffon models—over guimpes of lace—preferably in a soft creamy tone. A charming model of orange and yellow Persian foulard, with lines of black in the pattern, had three-inch turned-back cuffs of black satin and a turned-down collar of the satin around the neck opening. Up the outer side of the broad sleeve, above the black elbow cuff, and down the front, below the black satin collar, went double rows of small steel buttons, laced across with black cord, which was tied in a tasseled bow. Nickel and steel buttons, by the way, are very much the thing on these dainty fall blouses and usually the tiny, round buttons travel in a double row wherever used.

This orange Persian blouse was worn over a cream net guimpe, the net sleeve showing below the cuff. At the waist there was a broad girle of black satin. Very broad, folded girles are seen with many of the little peasant blouses which are revealed when coats are removed at matinee or tea-room, and sometimes at the back of the girle is set a rosette or the broad Japanese bow. These garnishments, of course, for the slender-waisted woman only.

A pretty little blouse in saffron pink liberty silk is shown in one of the photographs. This blouse, which is very youthful in effect, accompanies a suit of checked worsted in brownish shades, in which there is a touch of the saffron tone. The pin tucking over shoulder and arm makes a graceful little waist, the small ornamentation on the front forming, however, the chief interest point of the blouse. This trimming is produced merely by a pleated frill of the silk, stitched to the blouse in long, tab-shape, small buttons, and cord loops crossing from one side of the pleating to the other. Beneath the very loose kimono sleeve is a second, more closely fitting sleeve, also set in pin tucks. The liberty silk is mounted over a slip of cream batiste trimmed with lace of the same color, and rows of insertion on the slip, beneath the thin liberty silk, show through in what is called "shadow" effect.

Shadow Blouses the Craze Now.

These shadow effects are immensely popular, and to achieve them various thin materials are mounted over lace-undereblouses or over the Persian patterned silks or chiffons.

An attractive waist which will appeal to the woman who likes trim tailored effects is the marquisette model of striped silk. Old blue and a soft blue-gray are combined in the stripes of this waist, the trimming being of plain blue satin with small satin-cov-

ered buttons. The yoke and cuffs are of white Irish lace.

Matinee Hats Which May Be Held

The huge hat, which is so hard to hold comfortably on the lip and is too big to tuck under the seat, is not such a favorite with the "matinee girl" as the lighter, smaller model which may be conveniently managed. Three charming matinee hats are pictured. One, a new fall model, is a modified

cloche turban of old pink Persian silk, with wine-colored feathers at the side and a trim of wine-colored velvet.

Another turban, of dark blue velvet, has a draped trimming of black bengaline silk and two Persian silk quilts, backed with velvet and having centers of velvet over wire. The third model is a very smart French turban of blue felt from Camille Roger, in Paris, and is trimmed with a fuzzy astrich Chantecler head.

ATTRACTIVE NECKWEAR

No season of all the year is so important—so far as neckwear is concerned—as autumn. Something fresh and tidy at the throat is particularly necessary with the coat and skirt suit, when the collarless frocks have been laid aside and furs are not yet and the smart new hat, new gloves and boots and a veil adjusted according to the very latest notion, proclaim one correctly ready for fall.

The shops are overflowing with cheap, pretentious neck wearables, made of coarse lawn and elaborate trimmings of lace and machine embroidery, but the fastidious woman will prefer to invest in one or two really beautiful and distinctive bits of neckwear, doing the laundering, if necessary, with her own hands to insure utmost cleanliness.

Pleated frills continue to dominate neckwear, and these feminine little frills are everywhere—on collars, on cuffs, on coat lapels, at the top of blouses, and along the edges of jabots. Net pleatings lose their crispness at the first hint of dampness, but the soft mull pleatings retain their form as long as they keep clean. For the woman to whom laundering expense counts substantially, neckwear of embroidered linen with trimmings of Irish crocheted is most practical, for these hangings may be "done up" in one's room with soap and water, and a dash of bluing in the rinsing water, the bit of neckwear being pinned out carefully on the bed afterward to dry in shape. Pleats, of course, cannot be managed in this way, but provided a bit of neckwear is clean, the pleats will be put in by a dry cleaning establishment at a trifling cost.

The high stock is the preferred type of neck finish for autumn, and such a stock looks much neater above the collar of the tailored coat than the Dutch collar, which is so charming in summer time. A very smart and pretty white stock is illustrated, showing just the right amount of white jabot to look correct with a dark wool autumn suit. The stock is made of fine linen and has a turned-over piece at the top embroidered by hand. This turned-over portion extends downward in a small tab, which is also embroidered and which is finished with three lace motifs, grouped together. One of these lace motifs is set into the turned-over top of the stock. Below the tab is a

pleated jabot with two sharp points, each point daintily hemmed and edged all around with crocheted lace.

Another handsome stock, shown in the larger photograph, has the embroidered turn-over pieces, in this instance a scalloped piece of colored linen being inserted between the stock and the upper turn-over. The turn-over is embroidered with dots matching this linen insert, and four small pearl buttons at the front make the stock very smart. Cuffs to match are provided with this set and, indeed, cuffs matching one's neckwear are particularly smart just now. Whether the sleeve comes to the wrist or stops just below the elbow, there are very likely to be snowy cuffs at its lower edge, and these may be of Irish crocheted, of embroidered linen or simply a turned back pleating matching the pleating at the neck.

A pleated Dutch collar, with jabot to match, is shown in the same photograph. In this case yandekes of pale blue linen being laid over a white linen pleating embroidered with blue dots. This neckwear set is intended for wear with one of the little worsted or mohair frocks which will be worn through the fall without a coat, and the deep pleated collar with its pointed jabot are most graceful and picturesque.

The new bodices, rounded out at the top, require very shallow little yokes coming not more than half an inch below the lower edge of the stock collar. Half a dozen of these little yokes are now too many for dainty freshness, and they may be whipped out in a jiffy and new ones basted in. This is an easy matter if the yoke and collar have been correctly fitted. Pins are set into bodice and yoke at the center front and back, and with a needleful of silk the color of the bodice the yoke is lightly basted in—a tiny stitch through the bodice and a moderately long one through the yoke all the way around, keeping the bodice top evenly half an inch below the stock on the yoke. Such yokes may be made of all-over lace, of tuckéd net or of lace insertions joined with beading. Cluny and Irish insertions are best for such collars and yokes, as they wear and launder better than the thin French laces.

A Virginian has a farm where he captures wild geese while young, clips their wings and raises them for market.

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