

Each Woman for Self in New Styles



By ANNE RITTENHOUSE.

THAT Paris had the American trade in mind this season is evidenced by the fact that she named one frock "Whiskey" and that one of her fustian nights was staged with wigwags and Indians and called "Amerique."

Yet certain fashions stand out prominently. First there is the definite choice of fabrics. They must be soft and clinging. Staff weaves are taboo. Whatever the style of the frock or the blouse, whether Rumanian, Egyptian, Indian, Babylonian, the material of which it is fashioned must create the illusion of grace in the figure.

This demand has brought duvetyns to strong popularity, a new and better weave, we hope, than its former rival. Each woman recognizes its grace, as she is cognizant of its previous peculiarities. When one pays the present price demanded for a frock and finds that it carries away with it the impression of every chair it touches, every person it rubs elbows with, despair is not far off.

The weavers acclaim this season's duvetyn. Realizing its former meteoric rise, they put forth their claims of its reforming nature for a buyer's question. The public, however, is willing to accept these claims and again stake her money on a venture. Why? Because human nature remains the same—the fabric looks so alluring that it can resist its appeal.

I hold colors like an autumn sky—a high wind, and this season they have done their best to persuade women from the universality of black, as Paris proclaims it, by putting into the market the shades that have intrigued women since the beginning of clothes.

The American woman did not go wholeheartedly into this scheme of dressing. She likes variety and color. Her climate encourages the desire. Her capricious weather demands a variety of costumes. But she has worn much black nevertheless.

The figure on the left shows a frock of Venetian red duvetyn with heavy dull gold embroidery. Second is a frock of blue and ruby changeable velvet banded and girdled with taffeta. Third is a hat of gray velvet and gray lace with black glycerinated ostrich feathers. On the lower left is a coat dress of gray duvetyn embroidered and trimmed with gray crepe. On the right a blue serge frock with skirt embroidered in Chinese landscape design, colored threads and beads.

In the effort to make it a season of classic frocks and primitive wrappings, velvet glides back into fashion on this current. The weave is extra soft and appears perishable, but its producers promise stability for it and the qualities of endurance. Strange to say the velvets have taken on the air of crepe and the latter has become as sturdy as heavy satin, for which it is the present substitute. Certain of the evening capes built of it seem to weigh down the body as the wearer walks. This enables the tailors to use it for street suits, the new kind with the one piece frock entirely covered by a Balkan coat touched with braid or embroidery.

The colors demanded. Leaving our black, which will have a host of adherents, the new colors are showing more strength every week. It is said they have a better sale in the small towns rather than the large centers where a woman puts the most of her money into a very few well-selected clothes. This is natural. The woman who goes around in the same group, like a squirrel in a cage, needs diversity. She often feels it is wiser to sacrifice quality in order to achieve variety, choosing the more important factor for success by dressing for her particular area.

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colored shoe and stocking in high fashion and almost banish the conventional ones to having the effect to be expected by those who judge from experience rather than by theory and hope.

Through the summer the Americans got accustomed to the wearing of gray and beige on the leg and foot, but now they are asked to get accustomed to the same things in cold and wintry weather.

SHEILA LLYN, fair and witty daughter of Erin, and LORD MALLON, English Governor of Jamaica, "about and merry," and the state is the hand of Sheila or the liberty and honor of Dyck Caliban, adventurer.

NO DEFENCE Gilbert Parker's

First full-length novel in four years "shows that its author can do for Ireland and the West Indies what he has done many times for Canada."—Boston Transcript.

Another real Parker romance, with its warm and human love episodes and its swiftly moving plot, but in addition, with penetrating insight and great artistry, the author has contrasted the Irish and English temperaments in many deft and tragically humorous scenes.

Do You Know —who first said "The public be damned"? —that the editor who "discovered" Irvin Cobb is in Sing Sing? —how Melville Stone was scooped by a cub reporter? —why Joseph Pulitzer stopped swearing? —that Russell Sage always mended his own socks? —how "The World" got the Titanic story? —where Pete Dunn found his first job?

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The French will accept the high shoe in these colorings, and the Americans are ordering fanciful ones in suede with brown or black leather, always to be worn with colored stockings. In sheer perversity the only place a thin black stocking is worn, except in the evening when it is joined to a black satin slipper, is with white canvas or buckskin low shoes at resorts.

One of the World's Master Story Tellers relates one of his Finest Tales



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