

DELIGHTFUL NEW MODELS FROM PARIS SIMPLE IN EXTREME

Two Types of Skirts Appear, One the Shawl Drapery, the Other in a Long Narrow Effect—Chemise Robe in High Favor, but Few Novel Evening Frocks Are Seen

By MARTHA GOODE ANDERSON. NOW that the very last things have arrived from Paris and we have seen them we find ourselves still wondering at the amazing simplicity of the new fashions, not only as to line but also as to trimming. The beauty of the fabrics themselves has never been so exploited as this season. It is as if the designers had said in many instances "The unadorned is the most adorned." Particularly in the case of those delightful soft dresses of silver tone, duvety or the woolen fabric of this

out in a Callot model of blue black velvet hung from the shoulders with a sort of kimono effect for the sleeves, which are more simulated than actual sleeves. The waist line is introduced somewhere along the hips by a bright tracery of peacock blue heavy silken threads. This, by the way, is one of the new notes to be observed in many Parisian creations. Where trimming such as beading or embroidery has been employed it has been done with a sort of barbaric splendor. Curious combinations of fur and jet and fussy things, such as Angora, thickly beaded and powdered with little bright colored



It is developed in tan silk poplin and is made like a shirtwaist, except that there is a bosom or waistcoat effect of a vivid rainbow hued woolen material, buttoning from the collar down. The cuffs are of the same material. When this gilet is worn it has the effect of introduced merely as a very shallow hem along the bottom of the narrow skirt until the back is reached, when there is a deep panel showing underneath the long black satin tunic which buttons down the back. This tunic resembles nothing so much as a long

narrow black woolen fringe which gives the furred, fuzzy look Paris seems to esteem highly. The fringe runs along the bottom of the skirt from the hem to a depth of twelve inches. The same use is made of it in the long coat, except that the fringe runs down the sides of the front. Very long coats with one piece frocks are distinctly featured among the French things. They are so long that they seem to be redingotes and if they have sufficient interlining can be of the same service as a heavy outer coat. For the most part they appear in three piece combinations, skirt and tunic and coat, and are generally made up of two fabrics and two harmonious colors. Now and then the very long jackets are split at the back or sides to permit the under tunic to be seen. When used in this way the panelled effect of the spring is produced. White is to have a vogue this winter. Long white coats are very smart indeed. Of course the sumptuous things of ermine are like kings, at least for the average woman—merely

Nothing could be prettier than the new dinner gowns of white velvet. They are unrelieved by any sort of ornament. Now that well dressed women do not wear jewels of any sort there is not even a gleaming diamond permitted to be worn with these dead white frocks. No sleeves, no corsage decoration and no sashes appear. One can readily see that only the freshness of youth and the most pronounced beauty can successfully carry off a white velvet evening frock. They

A rose duvety suit of Jenny, a Cheruit gown of black velvet and silver ribbon, a Callot frock of velvet and embroidery, a Worth gown of black velvet with barbaric trimming and a Drecoll coat frock of brown duvety.



lots of silken thread, are new and black beads and hung from shoulder to shoulder across the back like a monk's cowl. The silver is used at one side in a very long sash, giving a really good looking evening dress. Certainly very few have been brought over here. One regal creation comes from Worth and is developed richly in black velvet with jet and silver. Its elegance and simplicity of line bespeak still. One of the newest models has its master creator, carrying out the apparent desire for charm of fabric and line to characterize all garments. Most of the waistcoats have been still another evening creation, also of black velvet, has a curious cape arrangement of silver tissue brocaded into

being merely a simple vest; but as observed it makes it possible to remove the coat. To meet the needs of the hour, which seem to demand the sort of dress that can be worn equally well in doors and out, we find certain three piece frocks. One of these is developed in wood brown velours and black satin. As little of the Velours as possible has been used on the dress, and it is in-



Atty E. Underwood.

LONGER SKIRTS MARK NEW FRENCH FROCKS

By ALICE ZISKA SNYDER.

PARIS, Sept. 25. PROPERLY to round out the last bars of the Paris autumn fashion symphony there should be added a coda.

Just as Worth is considered the apostle of the classic evening gown, so Bernard ranks as the exponent of what is best in tailored frocks. This year his skirts are perceptibly longer and wider than those launched by the other big designers. They hang well below the boot top, measure a yard and three-quarters at the hem and have not the flippant cut of some of the newest frocks. Duvety, reversible satin, velours de laine, the new long haired poil de chameau and gabardine; with here and there a mixed homespun, are the favorite materials of this house. Fur is used on everything; for first choice monkey skin, which pelt when combined with black satin accentuates the much sought after length of line. Skirts and dresses made entirely of fur are another novelty. Paquin is showing a charming petit gris model, described in an earlier article. Bernard's creation is a satiny caracul coat dress cut on severe straight lines, buttoning at the left and trimmed with collar, cuffs and wide revers of white angora, whose joining to the black fur is indicated by a narrow gold cord. Bernard's jackets come either just below the hips or are of the seven-eighths length variety, and nearly all of them have wide fur revers extending to the bottom of the coat, which makes an attractive trimming when the garment is worn open.

Fur Freely Used and Black Is Common Color for Dinner Gowns—Other Novelties Offered

In a more dressy coat the upper part is of ivory white cloth, richly embroidered in shaded tans, while the lower half is completely covered with tan wool embroidery. This coat also buttons at the left, and has collar and cuffs of seal. Juliette Courtisien, who dresses most of Paris' smartest actresses, as well as other more conservative women, has an especially good collection this fall. Undoubtedly her prettiest dress is a one piece chemise frock of heavy black silk jersey made absolutely plain save for a twenty-four inch hem band of gray angora embroidery that looks just like fur, a touch of which embroidery edges the rounded neck. Long, clinging sleeves, reaching almost to the finger tips, are set in a wide armhole, and the back of the dress is gathered on a square yoke which continues in a piece that doubles over and forms a sailor collar. Through four buttonholed eyelets passes a narrow jersey girdle that goes twice around the waist and can be knotted either at the side or at the back. With this dress are worn a long stole and a muff of petit gris and a toque of the same fur. The right side of the hat has a stucco silk pompon standing out at right angles from the brim. Sometimes, instead of the angora

embroidery in the model just described, Juliette Courtisien varies the garniture by embroidering an amusing design of little Japanese maidens in kimono and parasol set against a background of small fleecy clouds. For Monna Delza, one of the best known Paris actresses, this dress has been built of navy silk jersey with the Japanese motifs done in white wool. Another original model is a one piece blue serge coat dress that is plain in the back, while the front is cut to imitate a short jacket whose revers can either be buttoned up to the chin or thrown back to show a little corset jersey gilet. The pseudo jacket and its two slit pockets are bound with black silk braid, while the tall collar and cuffs are of cerise silk jersey. A full length blue serge coat, cut in the classic English line, is worn over a one piece serge dress that has a long black satin tunic embroidered in tarnished gold. The waist line is marked by three rows of corded shirring finished with a silk cord and tassels.

Black for Dinner Frocks. For dinner frocks black is much used, sleeves are very short and the Watteau pleat is favored. In a black mousseline de sole gown embodying these details the corsage consists of a broad draped cerise velvet girdle that narrows at the back and holds down the Watteau pleat with a large bow. Juliette Courtisien specializes in coats, and two of her fall models are excellent. One is a maroon satin cape lined with Nattier blue crepe de chine and topped by an enormous brown fur pelisse that falls to the waist, but when worn closed, drapes in soft folds and comes well up around the ears. On the inside edge of the cape is a band of fur that half way down has two loops through which the arms can be slipped. A top coat of heavy black silk jersey lined with brick red crepe de chine has two deep bands of rough Milanese embroidery at the hem. The large fur collar looks equally well open or closed. Dreddy, another house that has a reputation for its unique ideas, is touted for the charmingly individual touches that make each of its frocks a distinctive creation. Dreddy is showing an attractive three-quarter length tailored suit of dark red duvety through which run blurred lines of black. The only trimmings used are stripes of the material on horizontally, the clever arrangement of the stripes giving a novel effect. Instead of copying others in their

sleeved apron; it is made exactly like one and has no trimming whatever, except a row of jet buttons on each shoulder and down the back, and a string belt of very heavy silk cord. A long and very handsome coat of the velours is worn with this frock. The black tunic of the dress is long enough to appear as a sort of over-drapery between the woolen hem of the skirt and the bottom of the coat. The latter has the simplest of lines, no trimming, except its wide, deep collar of rich beaver. The straight sleeves are flaring at the wrist. Nothing could be more practical than this sort of dress. It has a counterpart in a handsome black satin dress made on the same plan with the addition of quantities of rows of a very

velvety nature. They are simply made as a school dress, the colors of the material being unrelieved by any other tone or trimming except the narrowst of string ribbon belts, vivid in a harmonizing tone, tied straight around the waist and left to hang straight down the back with long loops and ends. There are two kinds of skirts among the late arrivals. One is called the shawl drapery, as the two front sides are crossed at the waist, thus leaving a narrow slit at the bottom of the skirt to make walking possible. With-out question these French skirts are much longer and much narrower. In fact without this slit effect, produced by not sewing the two pieces of the skirt together either in the back or the front, walking with freedom or grace would be impossible. We cannot recall the other threatened return of the slouch skirt with its accompanying open hem. The chemise robe seems to hold all favor. The waist line appears on such dresses at any point the wearer prefers, now and again not being seen at all. This medieval effect is brought

TODAY'S AID TO BEAUTY

Hair is by far the most conspicuous thing about us and is probably the most easily damaged by bad or careless treatment. If we are very careful in hair washing, we will have virtually no hair troubles. An especially fine shampoo for this weather, one that brings out all the natural beauty of the hair; that dissolves and entirely removes all dandruff, excess oil and dirt; can easily be used at trifling expense by simply dissolving a teaspoonful of Centrox (which you can get at any drug store) in a cup of hot water. This makes a full cup of shampoo liquid—enough so it is easy to apply it to all the hair instead of just the top of the head. This chemically dissolves all impurities and creates a soothing, cooling lather. Rinsing leaves the scalp spotlessly clean, soft and pliant, while the hair takes on the glossy whiteness of natural color, also a business which makes it seem much heavier than it is. After Centrox shampoo, arranging the hair is a pleasure.—Adv.

YOUR STORE ROOM.

TAKE time soon to go down into the cellar and plan for the storing of this winter's food. Have your store room as far from the furnace as possible, and see that it has at least one window. The window should be easy to open and shut, and for proper ventilation it should be closed during the day in warm weather and opened at night. In cold weather it should be opened during the day and closed at night. Collect your boxes, barrels, crates and baskets and clean them well. They should not be put on the floor, but raised on slats so that air can circulate freely on all sides; then leeks, parsnips, turnips, celery, cauliflower, cabbages, onions and apples may safely be stored in them. The common vegetables with few exceptions are best stored in a temperature ranging from 35 to 45 degrees Fahrenheit, but the roots will be safe between 32 and 50 degrees. The air should be moist and should circulate freely. A pan of water set in the cellar is a great help in keeping vegetables from freezing in a cold snap. The air takes up the moisture from the water and is thus kept from getting dry enough to freeze the vegetables. Onions should be stored in a dry place with the temperature just above the freezing point. Do not store them before cold weather sets in. They should be placed in a shed where there is plenty of air free from dampness. Potatoes are best stored in shallow bins. Before being put away they should be well dried by spreading them out in a dry, rather shady place for a few hours after digging. It pays to sort them over with care before storing, putting aside for immediate use all those that have been cut or bruised or show signs of decay. Do not wash them. During the winter get over them occasionally, pinching off the sprouts. Sweet potatoes need more warmth and dryness than white potatoes or any other vegetables. For this reason they should be set in a barrel in the vicinity of the furnace, where the temperature will never get below 55 degrees. They should always be handled

may be summed up in the brief verdict: beautiful—at least to behold. Along with the vogue of white is that for a combination of black and white, always the much favored, but again a fashion demanding skilful treatment to be successful.

with great care, for bruising starts decay at once. Parsnips and parsnips may be left in the ground outside, as freezing does not injure them. Carrots, beets and turnips require so much more moisture than potatoes

Balch, Price & Co.

EXCLUSIVE CREATIONS
in FURS for the 1918-19 Season

Depicting the
Authoritative Style Tendencies.
The Most Comprehensive
Collection of Designs
in Greater New York

THE
FOREMOST FUR-INSTITUTION
OF AMERICA

BY GOVERNMENT REQUEST
Customers Having FURS IN STORAGE Are Requested To
Take Them Personally Whenever Possible. The Government
Has Returned Us To Our Designers, Thereby Ensuring
Considerable Competition In This Department.

FULTON & SMITH STREETS
BROOKLYN