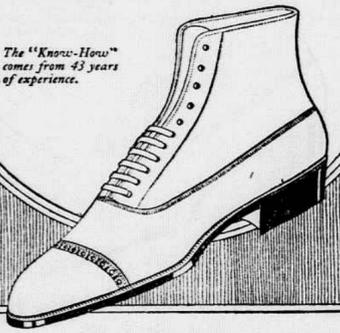


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## Of Interest to Women

### BUSTLE GOWNS OF THE SEASON.

BY ANNE RITTENHOUSE.  
Special Correspondence of The Star.

NEW YORK, October 30.—There is no doubt that the bustle has the significant contribution which America gave to the season's silhouette. The name is so ugly and the drapery itself so inoffensive that it is quite a pity its designers did not feature it under another title.

Those who have not seen it and who have read much of the news are surprised to see how commonly it is worn in the thoroughfares of New York and how little comment it causes. When Ina Claire wears it every woman in the audience sits up straight and falls to catch every line of the play for five minutes, but the gown worn by the actress is the most exaggerated edition of this new skirt. It is quite worth while to forget the play and watch the gown for a good quarter of an hour. In Japanese velvet, with two black sashes sticking out over the bustle and a half belt made of open jet diamonds, this gown is extraordinarily conspicuous.

This is as it should be. The designer, the playwright, the actress and the stage director put a great deal of faith in the riot this frock would create.

However, the gowns which imitate this one and which appear in an inconspicuous manner from a soda water fountain to a Red Cross meeting are so innocuous that one thinks of them as an attractive but simple addition to the silhouette of the hour.



#### A Bit of Drapery.

After all, this far-famed bustle is merely a bit of clever drapery arranged to break the silhouette. Last year it appeared on the hips. This year it appears over the spine. That is all. There is not the least use in a contentment of women getting excited over it and the critics calling it a return to days that were dreadful and styles that were impossible. It is easy to arrange by the home dressmaker. In truth, much easier to make artifice than the plain chemise frock, which must be cut by an expert to prevent it from drawing across the back in a way that is both ugly and absurd.

Bullock puts this bustle effect straight across the front of the gown, and we in America transfer it to the back. His new skirts, which are quite popular, have two or three caught-up folds running across the front of the figure from hip to hip, then drooping in a cascade of fullness at each side.

You can choose between the American and the French silhouette when ever you like. Neither one is ugly. Both use up a bit more material than the straight gown. It is possible that the dressmakers who have been adopting the bustle were a bit dismayed over the quiet appearance made among the throng of people. For this, or for some other reason, they have chosen to put the bustle on gowns of glaring colors, so that it will not escape the eye, as it has been doing.

#### A Quantity of Braiding.

On all these bustle gowns, as, in fact, on all the frocks of the hour, there is so much braiding that one wonders who is to do it. The shops insist that we have enough workers to turn it out by the mile. It is constantly allied to the bustle and brings back the American fashions of nearly twenty years ago. Then we wore dark green and red gowns, heavily braided, with straight, short coats and high collars that enveloped the chin and ears. Today we do the same. The gown which is shown in the sketch today has the bustle and the braiding, and yet it remains exceedingly attractive in a modern setting, old-fashioned as it is. It is a street costume that can be

worn with a bit of fur on a mild day and under one of the thousand top coats of the season on a cold day. It is of bright sage velours de laine, with skirt slightly gathered all round and drawn in sharply at the ankles. The hem is made from a wide band of black satin covered with the suit lining. It extends upward in front to give that peculiar line that is a part of the season's silhouette. There is a high collar of the braided black satin and at the end of the tight sleeves are bits of cuffs, also braided. The bodice, as you see, is quite slim, which is the demand. It must be so when it is put in juxtaposition with a gown that protrudes in any way below the waistline.

## FASHIONS

The sketch illustrates one of the "hostess" gowns that have enjoyed such a vogue this season. These frocks are designed for wear at home, and both negligé and dress designers have laid claim to them.

The gown shown in the sketch combines a rich brocade with plain color velvet or satin, and while it is very simple in style line, the richness of the fabrics employed makes it a very handsome garment. The underneath frock is simple, with round length skirt and perfectly plain sleeveless bodice. Over this is worn the long trained overdress of brocade, with flowing angel sleeves. A cord girdle, which may be either of metal or of silk matching the gown, encircles the waist.

If preferred lace may be employed for the overdress.

Inasmuch as formal entertaining will not have very much of a place in the scheme of things during the winter season of which is two yards wide at the lower edge, three and a quarter yards of plain material thirty-six inches wide and four yards of brocade the same width will be required.

Considerable originality is possible in the development of these gowns, and the woman who has skill at designing may easily turn the frock into an expense for herself at comparatively small expense.



#### HOSTESS GOWN FOR AFTERNOON SOCIAL FUNCTION.

son of 1917-18, gowns such as that shown here will undoubtedly be very much favored. There will be entertaining, of course, but most large functions will be war benefits, and clothes will be made for the occasion. The "hostess" gown for the hostess will be quite the correct thing, and the guests will be in street clothes, assuming that the affair is an afternoon one. For evening functions, of course, the dress problem will be solved in the usual way, except that the fashion has decreed few bare arms and shoulders this winter. Many evening gowns have full length long sleeves, with velvet décolletage. Soft dark shades are preferred for the lovely "hostess" gowns, and frocks of taupe, beaver brown, plum and several shades of blue are shown.

Georgette crepe is a popular combination fabric for either satin or velvet, and metal embroidery is used on the georgette to enrich it.

For the gown shown in the sketch, the

## LITTLE STORIES FOR BEDTIME

BY THORNTON W. BURGESS.  
(Copyright, 1917, by T. W. Burgess.)

### Old Man Coyote Tries His Luck.

The beechnuts shaken from the trees by every passing Little Beeze—Three-sided, little, brown and sweet—Are most delicious things to eat.

That is what Happy Jack Squirrel says. So does Chatterer the Red Squirrel, so do the Grouse family and the Gobbler family and the little blue and great big Buster Bear and tiny little Whitefoot the Wood Mouse and Sammy Jay and several others I might name. Right down in their hearts I suspect they are a bit sorry for those people who do not eat beechnuts.

But they needn't be. No, sir, they needn't be. You see, some of these people who don't eat beechnuts are just as much pleased when the beechnuts ripen and fall as are the ones who do eat them. They know that beechnuts are very fattening to those who do eat them, and that they make very sweet and tender flesh. And they know that people who are fat are easier to catch than those who are thin, and ever so much more satisfactory others I might name. Mrs. Reddy is another. Grumpy Fox is a third. Old Man Coyote is a fourth and several others I might name. Weasel and Hooty the Owl and Mr. Goshawk and some others I might mention.

You know how Reddy Fox and Mrs. Reddy were on hand on the second day of the great beechnuts feast, and how Chatterer the Red Squirrel upset their plans for catching one or more of the little feasters. Old Man Coyote knew all about what happened that day, too. He had been looking the ground over, and was not far from the place, but had not been near enough to see, he had heard Chatterer give warning and it had made him chuckle. Taking care that none should see him, he trotted back home still chuckling.

"Foolish, very, very foolish of them to try so soon," he muttered to himself. "Those Foxes think themselves very smart. They're not. No, sir, they're not. If they were they would have waited a few days. Now I am going to keep away from there until those beechnuts are not so plentiful. When they begin to get a little bit scarce Happy Jack Squirrel and those Grouse and the Gobblers will have to scatter more in order to find them, and that will give me a better chance to catch one of them. Besides, they will be fatter because of all they have eaten. That means they will be able to move so quickly. More than that, they

will be better eating when they are caught." So crafty Old Man Coyote kept away from the Green Forest and was patient. At the end of a week he decided that it was time to try his luck. Before daylight he was hidden in a clump of



A FAT YOUNG GOBBLER HEADED STRAIGHT TOWARD THE CLUMP OF FERNS.

withered ferns on the very edge of the beech grove and there he waited for the Jolly Little Sunbeams to chase away the last of the Black Shadows. Hardly had the Black Shadows gone when the Gobbler family arrived and at once scattered and began to hunt for their breakfast of sweet, brown little beechnuts. The Grouse family were not far behind. Then came Happy Jack the Gray Squirrel and Chatterer the Red Squirrel. Old Man Coyote kept a sharp eye on the latter, for he remembered that it

was Chatterer who had upset the plans of Reddy Fox and Mrs. Reddy. It was with relief that he saw Chatterer attending strictly to the business of hunting for nuts on the other side of the grove. Presently a fat young Gobbler headed straight toward the clump of ferns in which Old Man Coyote lay. "Luck is with me," thought Old Man Coyote, and his mouth began to water as he watched the young Gobbler and saw that in his greed he was careless and not the least bit suspicious of danger.

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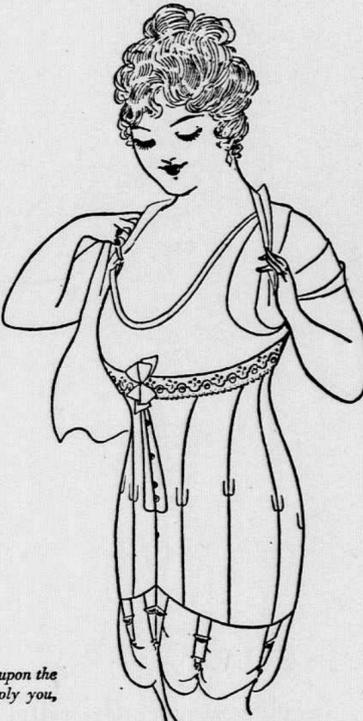
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