



ABBIE BAILEY

104 WEST MAIN STREET

NEW FALL SUITS of distinction. Fitted, semi-fitted, belted or Empire models, of Broadcloth, Velvet, Wool Velour, Gaberdine, Serges and Velour Checks, some are richly fur-trimmed all new shades, in a host of different styles. Priced \$17.50 up.

NEW DRESSES WITH INDIVIDUALITY

Street and afternoon dresses of Satin, Chiffon, Velvet, Georgette, Serge and Satin and Serge Combinations, featuring Redingote plaited, straight lines or belted models; embroidered in wool metallic thread, beads or chenille. The new colorings, of course. Prices are from \$8.50 upward.



NEW FALL SKIRTS

See the latest models, in SATIN, BROADCLOTH, SERGES, WOOL POPLIN and NOBBY VELOUR CHECKS Wool embroidered and bead trimmed. Priced from \$5 to \$17.50

NEW IN BLOUSES

You will find in my shop all the newest materials and latest designs in the seasons blouses. The Georgette Crepe Blouses have the new Monk and Sailor Collars. The color you want is here. They are trimmed with lace, embroidery and beads, and they are remarkable values. At \$3.75 to \$12.50



SOME DIFFERENT STYLES IN THE NEW FALL MILLINERY

You can easily be pleased, for if your taste runs to the larger shapes it will be good. If you choose the smaller shapes, you will be just as much in style. Fashion this season doesn't draw any line on the size. You will find here the fads and fancies, also plenty of the conservative styles. Each hat possesses a wealth of individuality and it is quite hard to determine which out-ranks the other in style and beauty. The original patterns from the most noted millinery artists. Prices to suit all pocket books.

Extremely Smart are the Newest Modes

When the fairies restored their presents to the princess, afterward turned for her 100 years nap, they made her glad and lovely, rich and wise, but in modern times a "sleeping beauty" should wish to have conferred upon her the gift of "dress instinct," for the American women crave that as a most precious boon. Nowadays we must credit her with possessing it, for the standard of good taste and the understanding of what to wear places the American woman in a class by herself. There is nothing frivolous about studying the clothes problem. Those who give it the most thought and then apparently forget it, are the ones most practical and best dressed.

Autumn is the season when the greatest fashion changes occur. The practical sartorial ideas originated with the assistance of foreign designers, has given us a world-wide fashion reputation.

Inspirations for fall garments have been taken from many periods and countries. Russia, the ancient costumes of Poland, the Moyné era, Louis Fifteenth period, are among those that contribute their quota.

Broadcloths, velour de laine, velours, duvetines, gabardines, zibelines, jersey and pile fabrics are the materials generally sought for. Features of the suits are the longer coats and skirts. It may be safely affirmed that the skirt within a few inches of the waist, is no longer rated dowdy as it was a few weeks previous.

The question raised as to the width of the skirts to be worn with the three-quarter length coat, is answered by saying that heavy materials do not exceed from three to three and a half yards, the wider skirts of lighter weight material, know no limit to the yardage.

The waist line is slightly above the normal in some of the tailor suits and separate coats. Collars are high and hug the throat closely. The military collar high fur collar, or collar turned back with wide reverses to show the fast, are prominent.

Sleeves are snugly fitted at the top, set in at the circular or extreme shoulderline, though certain types show unexpected fullness at the top.

Fur, braid and embroidery are used lavishly for trimming. All skirts have some fullness at the top with a tendency to push the fullness to the back. Modified circular, pleated effects and many novel models are used. Skirts distended by stiffening at the top of the back or below hip and knee continue to be worn.

There is a pronounced vogue for the long tunic and various panier ideas. One cannot refrain from mentioning pockets of every description.

A two-piece suit of elephant gray broadcloth trimmed with smoked fur has a three-quarter length jacket semi-fitted back and front. Fur bands are run under short tabs of the cloth outlining each side of the front. The collar is of fur. Deep pockets on the coat are fur trimmed. The long sleeves are set in at the normal arm hole with tab trimming. The cloth belt is trimmed through the center with a fur band and set in one with the front. A belt made of fur is run through cloth sashes on the full skirt.

A blackberry colored broadcloth trimmed with seal is made in simple conservative lines. The medium length jacket is collared with fur. The pocket has the back fitted and seamed. The side portions are gathered at the line of the waist and extend over the skirt of the jacket. The skirt has a plain front panel and gathered side. Below a band the shirring, there is a pocket at each side of the front panel.

Separate coats are made in both straight and flare effects. With the exception of sport coats and "sport" these days is an elastic term, coats are 45 to 48 inches long.

Belts are used on motor and street coats. Collars of every variety from the high standing collar to the cape and sailor collar are different—very different—this fall both on the coats and suits.

Modifications of kimono styles and bell sleeves or those with a fullness caught at the cuffs are seen on the utility coats. These is a call for coats of mixtures, tweeds, velours, checks and plaids, wool velour, broadcloth and pile fabrics. Fur trimmings again have a liberal use.

A coat of English cloth cut on ex-

actly the same lines as a man's coat, spells service for more than one season.

Of the Second Empire a coat of mahogany velour de laine with gray satin lining and krummer trimming, has raglan sleeves and fastens at the neck and hip. Silk cords ornament the sides. Seven rows of stitching finish the bottom, the lining of gray satin matches the stitching.

A coat of blue Bolivia cloth has a Chamois back. The straight panel back collar and stoles are like a precious blue and silver embroidery. The high collar, adjustable so it can be worn either open or closed, is of gray lined with blue. When open, it takes the shape of a fan-shaped Medici collar. At the slightly low waist line the coat belts itself across the front.

An evening mantle developed in scarlet velvet has a large medallion in front embroidered in black and gold. The high collar has black fox on one side and satin on the other, just as the cuffs are partly of fur held by straps of the material. A deep cape of the material is banded with the fur.

Of violet panne velvet a wrap gloriously trimmed with touches of metal and chinchilla fur, has a deep pointed collar finished with a tassel at the back. The front section of the coat forms a muff with fur hands.

Separate waists answer so many obligations that we are as ever loath to forsake them. The other colors of fashion's rainbow are used with suits, especially steel gray, navy and deep red. Blouses of chiffon, georgette, taffeta, faille, net and tulle and satin often portray colors such as chamois, Copenhagen, cyclamen and gold. White, gray, maize or blush with or without black or white lace, have long sleeves and open collars, or as fancy wishes high collars.

The bit of color on sheer white blouses mark them. 1916 models. Waists are often worn outside the skirt. A middie blouse of crepe de chine has the fullness belted in with a sash. Then there is a close-fitting striped taffeta blouse which reaches to the knee and buttons down the front.

A silk jersey waist has a flower embroidered on the left side with another flower embroidered on the opposite sleeve.

White Georgette lace and fillet lace combine to make an effective blouse. The waist has a shell collar of the crepe inserted with a wide band of the

fillet, and edged with a knife pleating of the crepe and it is brought around and fastened with a knot of turquoise velvet ribbon. The sleeves are of crepe with inserts of fillet gathered very full of the elbow and from that are huge puffs of crepe to the wrists finished with a narrow band of the turquoise ribbon.

Serge and black satin comprise the most obliging one-piece frocks. Old-time cashmere is again used. Navy blue with black, black with pink, natter blue with maize, or royal blue with black are good combinations. One-piece dresses of taffeta, jersey, velvet, satin charmeuse, ribbed effects, broadens and pile fabrics—element are vital factors in the trend of fall fashions.

A marine blue charmeuse and black Chantilly lace combine happily in a distinctive gown. The corsage has an unique stiff, wide charmeuse collar topped with a wide ruffled black net collar. The long sleeves of black net with pointed lace cuffs have three-quarter length over sleeves. There is a pleated charmeuse skirt with the sides draped and the underskirt distended from the hips across the back. Pleated black Chantilly lace shadows the front skirt panel.

The Russian dress lends itself well to the style of the moment. A frock of bottle green plush has embroidered designs worked out with multi-colored beads. The pockets are lined with satin to match the material. The belt steps in the front of the pockets, leaving the sides free. A stitched satin collar reaches nearly to the ears. The skirt is banded with chinchilla and the same fur is repeated on the waist.

A one-piece dress of elephant gray alpeline has carriage pleats appearing in waist and skirt. The front of the bodice is slightly gathered to a yoke, and opens over a deep cream lace vest. The beaver collar fastens in front with a short pad of cloth finishing with a ribbon cravat with beaded ends. The fullness at the sides of the skirt is confined with a cravat of the material. The bottom of each side of the skirt is banded with beaver.

A sumptuous evening gown of black and white taffeta, striped with silver, has the sleeveless bodice in surplice effect, trimmed with unbordered silver net. The skirt is draped in side panier effects and in back into a bustle. These draperies are finished with bands of silver net, dropping over a rose chiffon petticoat, covered with pale pink net with horizontal



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