



Extremely Smart and Strikingly Original are the New Modes

When the fashions restored their presents to the princess, afterwards famed for her 100 years nap, they made her good and lovely, rich and wise, but in modern times a "sleeping beauty" would 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 without 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 Mogen age, Louis Fifteenth period, are among those that contribute their quota.

Broadcloths, velour de laine, velours, duvetines, bardiens, 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 hem 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 two 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 vest, are prominent.

Sleeves are snugly fitted at the top, set in at the regular or extreme shoulder line, 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 gored 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 panther 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 cut in one with the front. A belt made of fur is run through cloth slashes 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 jacket 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 fine 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 kimona styles and bell sleeves or those with a fullness caught at the cuffs, are seen on the utility coats. There 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 exact the same line as a man's coat, spell service for more than one season. Of the Second Empire a coat of mahogany velour delaine with gray satin lining and krummer trimming, has raglan sleeves and fastens at the neck and hip. Silk cord 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 Chasuble 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 Medicis 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 useful 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 bands.

Separate waists answer so many obligations that we are as ever loath to forsake them. The sober colors of fashion's rainbow are used with suits, especially steel gray, navy and deep red. Blouses of chiffon, Georgette, taffeta, faille, net and affeta and satin often portray colors such as chartreuse, Copenhagen, cyclamen and gold. White, gray, maize, 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 filet lace combine to make an effective blouse. The waist has a shell collar of the crepe inserted with a wide band of the filet, 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 filet gathered very full at 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, nattie blue with mauve, or royal blue with black are good combinations. One-piece dresses of taffetas, jersey, velvet, satin, charmeuse, ribbed effects, brocades 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 side, 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 stops 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 zibeline has cartridge 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 puff of cloth finishing with a ribbon cravat with beaded ends. The fullness at the sides of the skirt is combined 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 embroidered silver net. The skirt is draped in side panter 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 silver threads. Silver braid and cloth of silver roses trimmed both the skirt and bodice. French blue velvet girdles the waist.

Justified by its sheer beauty an evening costume of net and aniline lace has an overbodice and draped skirt of emerald satin. Frills of net attached to bands of green chiffon form the sleeves. The lower front panel of the skirt is of deep lace flouncing, while narrow flouncings of the same mounted on net reach to the waist.

Classic in line is a gorgeous panne costume velvet in cyclamen pink with velvet train, tulle scarf and sable bands, the princess line and slender hips featured by Callot are worthy of mention. The velvet skirt draped in front falls in irregular length. The train hangs from the raised waistline, falls in deep points. A tulle scarf matching the velvet has fur which adds to its elegance and hangs from the shoulders in cascades.

Clever Originations In Furdom

By Adele Mendel

The fur designers have created something of a sensation in the manner in which they have used pelts this fall. Furs are really a good investment, not only for their sheer beauty and warmth giving qualities, but if one is the proud possessor of a luxurious fur, it is apt to increase even in value, while the wearer is deriving the benefits thereof.

Neck pieces are not merely neck pieces, but they are throws reaching to

the bottom of the skirt and any width which one can carry with ease. Capes, peleries, victorines, broad animal scarfs with heads and tails, and draped scarfs. Foxes probably always come first, as their long hair is becoming to so many women. Under the category of foxes are taupe, black, white, Sitka, battleship gray, pearl, slate, blue, red, silver, Isabella, cross, Klondyke and Kamchatka. All of these furs are developed in this

season's models, frequently in combination with other furs.

Beaver, raccoon, dyed lynx, skunk, Kolonski, Fischer, mole, chinchilla and squirrel are the predominating pelts used.

Very dark mink, which has been in vogue for some time again has come to the front. Long stoles of mink trimmed with tails are worn with one end thrown over the other over the left shoulder. From a modish standpoint an oblong scarf of black fox with a border of ermine and a tie of black satin, finished with fringe, is sure to be a pleasing adjunct to the fur array.

Owing to the fondness for neutral tints velvety mole holds popular favor. One fur "throw" of mole is made of two pieces each three cornered. The pieces are held together with silk frogs. This peculiar model fits closely about the shoulders, buttoning in front with a large fur button. The "throw" slopes upward to the center back so that the wearer is assured the back of the neck will be shielded from drafts or breezes.

Another variation is a mole shoulder cape with high collar which rolls up closely to the throat. Stoles of ermine sometimes reach almost to the knees and wind themselves once and then again around the neck.

In the language of the furrier, ermine is the fur of kings and queens. A muff and neckpiece of ermine has a small black tail caught across the bottom of small. The neckpiece is in cape effect

extending just beyond the shoulders and has rather a close fitting high collar.

Ermine in combination with mole, white or black fox or sealskin, goes the limit in the various new ideas. Chinchilla, like the feminine wearer, never loses its charm. Chinchilla furs in scarfs, in ecclesiastical effect is outlined with

A charming set of skunk has the neckpiece forming a stole or scarf, wound around the neck with long ends in front. The round muff is finished with a deep gathered frill of chiffon velvet. Quite an assistance to the muff is the fur wrist bracelet, attached by means of a cord.

The liking for beaver has shown itself in a beaver collarette crushed in at the throat and fastened at the side with a bow of satin ribbon. The barrel shaped muff is finished with a frill of satin at each end.

An animal set of blue fox has the neckpiece finished with two heads and shaped in collarette style. The longer end extends down the front and is trimmed with a brush and claws. The small muff is also adorned with the claws.

A Hudson Bay collarette exploits the new fancy of cutting slashes in the fur. Through these slashes long tabs of fur are drawn toward the front where they are crossed and form long ends, sometimes extending to the waist line.

Muffs are round, barrel and ball shaped. Sometimes elaborately trimmed with heads and tails, crochet ornaments, velvet frills, or with a tailored bow of the fur.

Hudson seal has never been ousted from its popularity for long coats. There is considerable variety in the Hudson seal coats this season, as the greater majority are used in combination with contrasting furs. Coats are all lengths, from short ones flowing from the shoulders for young and slender figures, to longer ones averaging from 40 to 46 inches. The sleeves are more voluminous either in bell shape or deeply

cuffed, but fancy may have full sway in sleeves as there are many novel arrangements shown.

Huge are the collars, square, round, pointed or shawl in outline, and they are often convertible to be worn high or low. Narrow shoulders and some form fitted effects are developed in many of the best models.

Kolonski, Caracul, Persian lamb, opossum, squirrel, leopard skin, ermine and mole are employed to fashion many stunning coats. Wondrous in its elegant simplicity is a mole skin coat following somewhat the lines of the figure, banded with blue fox. A draped collar, cuffs and muff to match were of mole edged with fox.

A Kolonski short box coat was simply made and depended upon its beauty for the workmanship and Chinese pattern lining used. Smartly chic in military fashion, a Caracul coat gives itself an unmistakable modish look by its beaver collar, belt and cuffs.

A Hudson seal coat banded with three bands of skunk at the bottom was strongly indicative of the Louis fashion influence. The cape collar, soft revers, flaring cuffs, almost voluminously full skirt all proclaimed the inspiration of past days.

A short basque coat of Hudson seal endeared itself to fashion's fancy by its wide cuffs and convertible collar of natural raccoon.

The beauty and variety of the linings is really beyond description, so exquisite are they that they add tremendously to the fur garment. New solid colors are obtained in effective designs. Most entrancing are the Chinese figured effects of old gold, combined with peacock coloring.

Marvelously lovely are the new gold tones with wide stripes of blue, rose or green. Handsome afternoon and evening coats are lined with sumptuous brocades with decided either in self color, or in a design contrast.

There are about 10,000 electric United States, operating in 124 lines trucks and wagons in service in the of trade.

TO BUILD A "VENICE." NEW YORK, Sept. 29.—Work has just been started here on a project to build an American "Venice," composed of scores of little islands, connected by bridges over little canals, in Jamaica Bay. It will be a giant-

tic summer resort, teeming with canoes, gondolas, launches and summer girls. A new million dollar city boulevard from the mainland will intersect it.

**WATCH FOR OUR BIG FALL OPENING AND SALE To Be Held in October**

Our manager is in the east now purchasing the latest novelties to add to our stock

**A SURPRISE FOR YOU IN FLOWERS, POTTERY, BIRDS AND GOLDFISH**

**Hayman Greenhouse Florists Company Main St.**

**You Are Invited**

To make a personal and critical examination of our complete Fall Showing of Style-Craft coats and suits. We believe we never before have offered such a varied and altogether attractive display.

All the newest and most wanted colors and fabrics are here, available for your selection, and you can't do yourself a greater favor nor give yourself a sweeter pleasure than to come here and try on some of our newly-arrived models. We'll gladly show you.

This is a very dressy suit for many occasions. It is made of high-grade lustrous Broadcloth. The large collar is edged with Maupon fur and the cuffs are trimmed to correspond.

**The Bon Ton**  
W. Main St., Clarksburg, W. Va.

SAVANT SOLDIERS HAVE QUARREL ON GRAMMAR.

BERLIN, Sept. 29.—A German war correspondent tells a story of which Professor Otto Kohr, of the University of Koettingen, is the hero. The famous scientist and writer serves as a first sergeant in a number of French prisoners from Picardy to Germany. Between Brussels and Cologne a lieutenant found him in a hot quarrel with one of the prisoners. Both men were gesticulating and shouting wildly, and the lieutenant, fearing a fight, considered it necessary to separate them.

The French prisoner, whose torn shoes were tied together with strings, was a professor of the Sorbonne in Paris and had gotten into a scientific argument with his learned escort over the use of the conjunction in the songs of the ancient provençal troubadours.