

# IN LINE AND COLOR COATS AND BLOUSES ARE OF INTEREST

## Much Fur on the Coats--Yellows in Many Shades Popular--Top Coats With Huge Collars

By ELEANOR HOYT BRAINERD.

THE long-sleeved coat and the top coat are very important on the winter schedule.

Sometimes they have so much in common that the suit coat can be made to serve both purposes, but as a rule fashion makers scorn the utilitarian and it is not to the interest of any one save the woman concerned that she should be able to make one garment do duty for two. So a majority of the coats that are made as integral parts of two-piece or three-piece costumes carry their purpose clearly stamped upon them. They may make their bow to the straight silhouette, but they are less ample than the top coats, and very often they make slight concessions to waist curves, resolving their extreme fullness for a point below the hips.

Many of the suit coats are belted, but the belt is not so general as it was last season, and quantities of the good looking long coats of costume, in velours de laine, glacesin, bolivia and the other popular velvety woolens, are very cleverly cut to indicate the waist curve just a little and fall full below the hips on the sides, though retaining a certain flatness in front and back. The wearer looks wide and comparatively straight from front or rear view, but more slender in profile.

It is this sort of tailored suit that the conservative woman is likely to order, but the coat of three-quarter length or more is trying to some figures, and in its semi-fitted phase often gives a matronly air that youth and even modern matronliness will not admit.

The alternatives are the long Russian coat, the long, fully flaring coat and the shorter coat, which range all the way from fingertip length to the length marked by the fingertips when the arms hang straight to the short flared and flon which, in straight or belted lines, are seen on some very shir fur trimmed costumes.

Lavon has one good, very short,

and on the front of the coat--attached to the coat, mind you--was a flat fur muff, into which the hands could be slipped. Convenient, of course, this muff that could not be dropped nor lost but rather plasterlike in effect when not in use.

The skirt, showing but little, was full and short and the entire model was more than a little bunched and absurd, yet a piquant little mannequin succeeded in looking drooly delightful in it.

Much more wearable in line, but very striking in both color and detail, is a suit of yellow wool, a beautiful gold yellow, trimmed in white fur, the close high collar of fur continuing down the front in a sweeping curve, to merge into a deep band around the coat bottom. The lines and detail of this coat are distinctly original, and copied in less striking coloring the costume would be admirable.

Yellows are apparently to be popular with the crowd, and the greenish mustard and chartreuse tones are very considerably in evidence, particularly in motor coats, though one sees many street suits in these tones. The exclusiveness that distinguished these yellows last season has, however, departed, and, though fur trimming can tone down the trying colors and rescue the complexions of the wearers, these yellows are noticeable among the cheaper suits rather more often than among the very high class models this winter.

Exceptions to the rule are many and some of the models in the lovely brownish yellow for which Cheruit and several other French houses showed a liking at their opening are being copied over here in the more vibrant yellows, decidedly to the disadvantage of the originals.

Those same warm yet soft brownish yellows and light browns, beige and sand tones, even the light honey shades, are all made into modern tailored costumes, trimmed in valuable fur, trimmed, the fur giving an air of warmth where the tone of the material is perhaps a trifle cold.

The grays also are in demand and they too are riddled of any coldness by lavish befringing. Even a gray satin



A suit of yellow velours de laine with brown fur, a coat of Bordeaux chenille cloth with seal and a gray skating coat lined and trimmed with squirrel.

being the wine red and the very lovely tawny blue, which has a tinge of gray, is, it is perhaps the dark color most liked for street wear.

Both the reds and the blues are very often relieved by gray or gray-tinged gray fur, gray cloth, and the French makers like a touch of old blue on wine reds, though the combination does not seem to be appealing to American taste.

Mossy is beautiful on both the reds and the blue, but for that matter, more is used on practically everything save certain browns, and manages to harmonize with all.

Sea is less popular than moose, yet is effective, and in its usual form is moderate in price. Genuine Alaska seal is in the fur class where prices are prohibitive to all save the few, but the best is imitated so closely that the imitation answers trimming purposes as well as the real thing, though it will not wear like the real thing.

The French designer like seal on the reds and some one--Piquant, wasn't it?--sent over a top coat in Bordeaux cloth, seal trimmed, that had been much admired and copied. The irregular fur line at bottom, so dear in Paris, is featured in this coat in old fashion.

The main body of the coat is belted slightly at the waist line by a soft scarf belt of the cloth and is copied in fur across the bottom and collar. High in fur, side sections fall straight from shoulder to a point several inches below the rest of the coat and are broken in line only by big pockets. They give the approved straight silhouette and there is no suggestion of boniness or woodiness about the model as there is about some of the top coats.

There has not been a martial look about the winter wardrobe, but a very few coats that have not a trace of fur, but drape just a bit around the head and waist, though retaining its straight line, buttons up the side front and has a soft collar muffling the throat and brought forward over the right shoulder, where the fluttering end shows glimpses of a very gay printed silk lining.

There are also good imported models of one-piece wool whose enormous collars and trimmings are of fur and the wool instead of fur, and other cleverly designed coats are all in plaid of almost invisible design and softly blended coloring, but when all is said and done there are among the high class coats four models fur trimmed to one with-out a fur.

Preret is responsible for a striking cheviot coat of very light brown or brownish beige, the entire body section of which is of brown rabbit, while the dropped waist line down the cheviot coat is of full straight felt and the belt or by a seam, and whether the belt is very broad or very narrow, it does not draw the waist in, though it may confine full folds loosely. A wide cloth belt edged narrowly at top and bottom is sometimes seen, and a wide belt entirely of fur is not unusual, the belt running all the way around the waist or limited to either back or front.

Coats of soft, light weight stuffs, ranging in straight platts from a draped waist line, show a very straight body, are made with a belt or with only a cord or stitched seam to hold the platts, and Preret and Cheruit do not hesitate to make a long coat skirt full to a straight, long waisted top, leaving a little upstanding full head the skirt section.

Jersey or tricot must not be forgotten in talk of top coats, for it is popular not merely for sports coats but also for the long top coat designed for general wear, and like everything else is often lavishly fur trimmed. With its soft with satin, the fur is really needed, for this woolen material, though thicker than the tricot of summer, and very soft and pretty, has not the great luxurious warmth that characterizes the woolens of velvet or moose. Preret does not even look as warm as the chevrets and homespuns it does. However, fall in general, and with fur standing, collar and cuffs is charming.

The new three velvet has been taken up by coat makers and the best of the velvet coats are made into and making fur trimmed top coats, while for the long coat dedicated to afternoon wear velvet shares honors with velvet surfaced woolens and satins.

All these materials are made up on the same lines and in the same coloring, and the cloth and satin coats at their best are usually as expensive as the velvet models and, thanks to the big fur collars, almost as becoming. Still there is a plainness to velvet of the finest quality that no other plain fur material attains, and there are velvet after-noon coats, particularly in the modest reds, toned down by moose fur, that speak the last word in richness.

Again, at Lille the mortality of the children of women who go daily to the factory is 67 per cent. greater than the mortality of the children of the women at the forge. In these two facts he hopes his countrymen will plan some order in that strictly unproductive expenditure of human life which civilization in ordinary circumstances could hardly ensure.

The remedy is, if need be, the labor force, even Kabyles and Asiatics, and he has much to say of

## Peplum Models Among Blouses Tempt, but Are Not Always Wearable--Exquisite Imported Designs

BLouses are more interesting than they have been in many a day. That they are more becoming one would hesitate to say, for the loose, peplum models that add so much to the variety and charm of the blouse collections are not to be worn by every woman and do not look well over every skirt.

Many a woman who loses her heart to one of them and sends her heart after her heart will end by wearing the blouse tucked inside her skirt; but if a blouse worn over the skirt is becoming it will be welcome change from the inevitable tucked-in model.

The designers are working the new idea for all that it is worth. Not that the idea really is new. Peplum blouses were worn last winter and there were plenty of them among the summer things; but so many new variations have been ranging upon the theme that the models do take on an air of novelty.

Among the simplest and smartest models for tailored wear are those entirely of satin. One very successful model in this class buttons straight up the front and on up through a high close collar with buttons of the satin, but is left without buttons or other closing device for four or five inches below the base of the throat and so cut that it opens just a trifle there, breaking the stiffness of a buttoned line over the chest.

The blouse has a shoulder yoke, is loosely and narrowly belted with a satin band, and the collar is faced with white satin and rolls over just a trifle to show the becoming line of white. This same model is made up in chiffon.

Equally tailored in air but open necked is a chiffon and satin blouse, a model that has proved wonderfully successful. Collar, buttons, buttonholes and belt are of satin, the rest of the blouse in chiffon of the same color. The square neck line is good and new, and the irregular arrangement of the button trimming on the front gives an original note.

Both of these blouses are comparatively short, but there are others that fall much further over the skirt, some of Russian allure dropping to knee length and below. This extreme length, of course, practical only under a long skirt or for the woman who does not invariably become, but the importers show some exquisite things of this sort in brocade tissues, chiffon velvet brocade, brocade satins of very lined blouse white of flesh or ivory with a touch of embroidery in color matching a suit back, falling blouse in the color of the suit and while a light blouse and a dark skirt do not figure so well and are disastrous to any save the slender or long waisted, the light blouse is ordinarily more becoming to the face than a dark one.

The necks of the smartest blouses are prone to show oval and square lines, with occasional straight shoulder to shoulder or the stand away rising collar that is so picturesque but so difficult of adjustment and so impossible to wear under a coat without missing. For those who object to the neck opening, however, there are still, innumerable pretty blouses.

Models buttoning in the back and models slipping on over the head, the



A blouse of sand colored silk with blue velvet and one of white chiffon with red.

simple white and intricately embroidered plain blouses, Georgette crepes, etc. The blouses are very often fur trimmed, but embroidery plays a very important part in the fashioning of many of the new blouses. It is usually embroidery of a delicate kind, shadows, traceries with perhaps a hint of metal among the spidery threads, but it succeeds in being very effective.

A blouse blouse of Georgette crepe, very simple in line with a flat low collar, full sleeves with narrow wrists, stands a moderately long peplum below a narrow belt, gains distinction through well designed embroidery in black, a deep shade of the tracery around the bottom, narrow bands or belt, wrists and collar. Dark blue embroidered in gray, white and gray, and in some colorings is very stunning.

latter models blouses of the peplum or belted bodice style, are shown everywhere and by the way one must not pass over the semi-long, softly wrinkled bodice blouse without a word of appreciation. It usually shows down the shoulder and under arm, is embroidered a little along the edges, and on the right wrist is a very picturesque affair but it calls for willowy slenderness.

Picturesquely lovely too, and like the certain something hard to wear well, are perfectly straight, thin blouses of the finest and softest velvet, cut square at the neck, embroidered around all edges, long sleeves, graded high by a very narrow band of the velvet that does not draw the blouse in at all. The model has a mechanical air and in some colorings is very stunning.

THE Illuminating Engineering Society consists of more than 1,000 members interested in fighting from various standpoints--engineering, economic, hygienic, aesthetic and artistic--the problem of lighting with any commercial organization. These men recognize the importance of spreading knowledge about the use and misuse of light, because ignorance is apt to injure one of man's most precious possessions--good eyesight.

And in order to conserve eyesight for the future it has brought together expert hints which may well be considered by the average man and woman.

Do not think that because a lamp looks glaring and brilliant it is giving good light. It may be merely giving you too much light in the wrong place, and the other hand a well shaded table lamp may appear to be dim because it is well shaded, and yet be giving just class light for working. See that your light is steady. If the light flickers your eyes endeavor to adjust themselves to the wavering motion, with the result that the flickering light keeps the eye "see-sawing" and the muscles that govern the eye get tired, resulting in the nerves and causing discomfort as well as pain.

Results of reflection from some from polished glass, metal, bright chrome, surfaces, or even from glossy white paper on which a newspaper is printed, shining from the overhead light fixture, and the reflection from the sky and sea, and some instances to be avoided.

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# WOMEN WORKERS ARE THE ONLY HOPE OF THE WAR STRICKEN NATIONS

By Dr. PAUL BARTHOLOW.

AMONG other things the war has revealed new phrases. I do not refer to such a trilogy of King as "Black Maria," "Jack Johnson" and "Great Britain," but to terms which have some real solemnity of expression, which in addition to being sharp and adapted to the requirements of the hour have depth and precision of meaning.

The war has taught nations to think in terms of mechanics, and so we have the phrases "man power," "woman power" and unappreciated too "child power" to sum up those human factors in the strife that are now regarded as hardly less important than the soldiers in the field. These new phrases are thus assumed to harmonize with the tragic atmosphere of the age.

The keynote to the war's aim and method is to be found in the dedication of women and children to the work of supplying a nation with reserves of human material. No doubt the two elements of life when war is being served must always be concurrent and inseparable, for it would be inconceivable that women and children--that is to say the source of population and population--should be left to languish in the enemy of strife. Children or recruits in germ, and women, or the means of producing those recruits, can be made to cover a multitude of losses, social, industrial and military, under the plea of serving truth and the fatherland.

An article of this subject of women workers in France and Germany, written by M. Pierre Hamp, appeared lately in *La Grande Revue*. M. Hamp's observations come at an opportune moment, now that the shortage of men is realized as an early forthcoming event in the war. He writes as an actor who has taken an active part in the developments and vicissitudes of the past year in France; in fact, if one accepts the view of his article the conclusion must be arrived at that without the labor of women, and entering labor force, there will be no resource for France, for the employment of African and Asiatic races, the uncivilized Kabyles and the distinctly unwelcome Chinese. "We must choose," he says, "the Kabyle or the French woman."

He ignores the brutality of this depressing remark. The situation which reveals is somewhat strange to Americans. It may need but a week to cross from New York to Cherbourg, hardly an hour for a bottle to travel from New York to Paris, yet the people of America know less of the industrial conditions of France to-day than they did before the war.

It is probably correct to say that in the minds of most people France is a battle-field and nothing more. There are but few Americans who know the French. Roger de Bonis, thoroughly well, who have a long if superficial acquaintance with the country; while those Americans who take up their dwelling in Paris rarely set into print or into the intimacy of French households. They know the history of the war and they know the very correct and teach it and have grasped the spirit of the soldiers, the resources of the shops and munition factories, the high qualities of the workers, the lights and shadows, the panoramas of war. Notwithstanding this knowledge they rarely, however, have the time or disposition to master the great and prosaic operations of war by the quiet industry of women and children in the daily battle of industrial life.

M. Hamp is well qualified to deal with these delicate questions from many standpoints. He is an economist, and like many cultivated Frenchmen, an expert in such various things as sociology, business, syndicalism and eugenics. His views are thus introduced: Democracy is trying to gain an industrial victory with foreign labor. It is a mistake that the war has made it necessary to import Chinese and Kabyles. He fully recognizes the perils of a system of labor which has already in so many places supplanted the old skilled artisans of France. "It is a foreign legion in the ranks of the Confederation Generale du Travail."

Womp, he says, cannot quite the

He is equally impartial in discussing the differences between the characters of men and women workers. And this is why it is irritating to hear men speak of the "depopulation of France." The calculator of a nation's wealth in woman power are simply to state their calculations, that done they should be the first to find ethical and physiological reasons why the industrial employment of women is a loss in the birth rate and a gain in infant mortality.

In France the districts where women work in the factories are mortal to children. M. Hamp gives some figures to support his view. At the munition works of Creusot, for example, women were formerly not employed at all. At present 7 per cent. of the workers here are women, and in a short time there are 1,000 women engaged in making guns and shells at the greatest of French munition factories. Now the infant mortality rate is the highest in France, being 2 per cent. above that of the department du Nord, which is the "Paris district feminine" and where from 28 to 33 per cent. of the babies die annually.

Again, at Lille the mortality of the children of women who go daily to the factory is 67 per cent. greater than the mortality of the children of the women at the forge. In these two facts he hopes his countrymen will plan some order in that strictly unproductive expenditure of human life which civilization in ordinary circumstances could hardly ensure.

Women are engaged in agriculture, in forestry, tree felling and cutting, tree planting, the beet sugar industry. But hitherto the educated woman has rarely had the chance she deserves, and the employment of women in France has been mostly on jobs which require no special intelligence. The war has changed this, and the "distribution of woman power" to use the technical phrase, is now going on impartially in the chemical, cloth, glass and metallurgical industries.

M. Hamp's theme is the right expenditure of this power. He, like other economists, has to find room in the national dispensations for expense upon the family and in some sort the luxury of having children. A patriotic and purely scientific writer, he has to consent to the use of the labor of women in the factories and munition works. But, though he tolerates this expenditure in a patriotic cause, he insists that all labor of married women outside the factory is a much loss and destruction of infant life.

two functions of motherhood and business and do the work of rearing children. And this is why it is irritating to hear men speak of the "depopulation of France." The calculator of a nation's wealth in woman power are simply to state their calculations, that done they should be the first to find ethical and physiological reasons why the industrial employment of women is a loss in the birth rate and a gain in infant mortality.

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