

CHARM OF WOMEN'S CLOTHES NOT LOST BY WAR ECONOMIES

Old Frocks Easily Brought Up to Date at Small Cost, Color Combinations Helping

By MARTHA GOODE ANDERSON.

THE army of women who are going to "make things do" this year and to forego the pleasure of buying new clothes is nearly as large as that great army in khaki for whose sake deprivations of all kinds are cheerfully borne. And making things do is a very good plan to follow and is one of the needed lessons in thrift which this war is teaching Americans. At that, many old things can be made to look quite up to date by a few changes, and these possibilities are the subject on which I shall write.

First of all, the skirt has undergone some changes which have been creeping in so slowly that few of us have accepted them, as we undoubtedly will a few months from now. As to the matter of length, beyond question the Paris skirts are longer and much tighter. It is not always easy to achieve this extra length in an old suit, but it can be done by the addition of false hems and under slips over which the top skirt may flare.

Again we are threatened with a return of the hobble. Now this solves the problem of making the old net, especially practical in remodeling house and evening gowns. For instance, I have seen a very smart black net dinner dress which has been almost made over by the addition of a rather narrow hem of pink grosgrain ribbon, slightly hobbling the net about the ankles. The ribbon, three inches wide, is threaded through a hem at the bottom of the net and shows through, being tied in a flat bow at one side of the skirt.

The Hobble Look Secured.

The ribbon is drawn tighter than the net, producing a little shirred effect along the bottom and the desired hobble. The sleeves are shortened and finished at the elbows with the same trimmings and a flat bow and a loose end of net floats from the back of the sleeve to give a softened look. The ribbon, also introduced about the front of the waist in plastron effect, makes the belt and hangs in sash ends.

As to the net dancing frock of last year, it is quite possible to make it delightfully by adding panels and panniers of metal cloth of the color of the net. If, for instance, the net is of midnight blue, the panels and the puffed, short panniers about the hips are made of beautiful silvery blue metal tissue. Again, if the gown is of the metallic material the panniers and panels may be made of net.

As to last year's coat the problem is more difficult, but it can be solved. Many of the newest coats have deep yokes and high collars of fur—patch collars they call them. Now this is just what I find that the fur forms a high collar, reaching up to the ears, like a straight round collar on a military coat, and extends in a square yoke in an unbroken line. It is possible, therefore, to use old fur to advantage in this way.

By the sleeves above all else the latest cut is told. This need not discourage any one, because the upper

part of the sleeves remains rather light and narrow, and huge cuffs, reaching quite to the elbow and made of fur to match the patch yokes, are added. In fact the deeper the cuff the newer the sleeve.

Colors May Be Combined.

If one understands well how to combine colors and to avoid the queer, patched, mad, mottled look which amateur hands are apt to give such combinations, then there should be no hesitation in using two materials in harmonizing tones. Black and tan are a favorite combination, and so are blue and red. Seldom has red been so much in evidence as this season, especially the brightest hues, such as scarlet, cherry, pomegranate and a new brilliant vivid color called artillery red.

As to the old blouse of georgette or crepe de chine it can be made as new as any model one can buy with the addition of bright cross stitches done in woolen threads of a color contrasting with the body of the blouse. Two shades of blue may be happily combined in this way.

Velvet blouses with georgette sleeves are very smart for suit wear. The velvet is hung in loose panels, like very deep, loose collars, over the front, and the thin sleeves are of the same color as the georgette over which the velvet is hung.

Few women have the patience to do much beading, though beads are having a great vogue, and appear in every department of dress. If one can do it patiently the results are undeniably compensating.

As to last year's fur coat, if it is too long to look up to date do not hesitate to shorten it, because the short fur wrap is seen quite as often as the long. If one seeks extreme effects, let the long coat be made into a three-quarter length coat and add along the bottom a very deep band of the fur which has been cut off the coat, tying the loose ends or rather leaving them to be looped one above the other well below the knees around the front. This sort of treatment will be excellent for a broadcloth suit on which one wishes to add fur trimming.

War Time Expedients.

If, however, the fur wrap of several seasons is too short do not hesitate to lengthen it by adding any sort of fur you possess, for it is permitted to mix furs, materials, colors and designs indiscriminately these war times. It is just as if we were all making the best of everything we have, and while we might as well make the most of what we have, until the war is over at least, we must not criticize.

I have spoken before of the new collars. For the most part the high collar is preferred for winter wear. It may be a straight round band of fur, fitting close about the throat, or a strip of lace clasping the neck tightly and extending well up under the ears.

As yet I have not seen a return of those little instruments of torture, the collar supporters, which worried us so when they raged, but very small silk covered wires are employed to hold up these thin collars. After all, few lace collars are accepted this winter and



A coat of duvetyne with seal, a suit of duvetyne edged with squirrel and a frock of taupe georgette with bands of moleskin.

nearly all gowns of dark materials and thin fabrics are entirely collarless.

Angora and brush wool are being cleverly employed to give a good note of color which contrasts well with the garment on which it is introduced.

The newest of this brush wool is made of cotton and is therefore much less expensive than wool, while having quite the same decorative effect.

The newest of the one-piece dresses of duvetyne, silverone, kitten's ear and serge have fuzzy collars, now almost all of white, but more often of tan or light shades of brown.

Service Emblem Displayed.

If you wish to display the military or naval emblem dearest to your heart

by all means embroider anchors, cannon, little torrets or what not on white collars or ties, and wear them proudly and devotedly, for this notion has received approval, and this sort of neckwear is called "Victory neckwear."

So many women are wearing the uniforms of the various war organizations with which they are serving that

it is well to suggest that fur scarfs and neckpieces are not permitted with uniforms. The warm angora or knitted mufflers may, however, be added, and because of the great number of women engaged in patriotic efforts at the moment a new collar has come in a way to mean service, and has won general respect and welcome.

Net Blouses, Many Embroidered, Come From Paris and Service Waists Are Wholly Useful

FROM Paris come very lovely blouses of net. It has been some seasons since the net blouse has appeared here, but just now there is a showing of Parisian creations of this kind which are beautiful to see and becoming to wear.

Many of them are richly embroidered in the exquisite French fashion, and few of them are unadorned. Much lace Valenciennes or filet, is used to put some of them together, and still others are threaded with ribbon run through a hem at the cuffs about the waist or in plastrons for the front. Of course blouses of this description are made of white or cream colored net.

While no other blouse is so becoming as the white, whether of crepe de chine, georgette or net, one finds such blouses not so practical as those of color, and therefore not so popular. The same tendency to combine colors and fabrics which one sees in other garments is almost emphasized in blouses. The suit waists entirely of one color. A brown blouse, for instance, designed to be worn with a brown suit will have sleeves of sand colored georgette, or the blouse will be made of the lighter shade and have its sleeves of an entirely different color.

War Service Waists.

Of course the war work in which women engage just now is a prime consideration in selecting clothes, and therefore the blouse make a feature of what are called service waists, which are absolutely without frills and as plain and practical as a man's shirt. For overseas wear the service waists are made up in khaki cloth or dark blue French flannel and have turn-over collars such as men's outing shirts have.

By the way, this sort of collar has set an army of girls learning how to tie a necktie, and in at least one patriotic organization where women are largely employed, instructions in knotting neckties are given.

The service waist is without a frill; but it should always be spotless, especially if it is made up in one of the white materials, such as madras, linen, blue crash and poplin. Some smart women of this sort are of khaki color and very practical.

In their hours of ease, however, the frillest and fluffiest of blouses are worn by the war workers just as much as in pre-war days, the soft, becoming flesh colored georgettes with their exquisite flutings and additions being still immensely admired and much used. Filet lace has supplanted all other varieties as a trimming for this sort of waist. It is put on perfectly flat and has no curve or fullness. Perhaps the beauty of the design is the reason for its use of flat lace.

Uses of Filet Lace.

Overseas no blouse of light material is worn with the collar outside the coat, perhaps because furs are not very kind to delicate fabrics whose charm lies in their exquisite freshness and delicateness.

upstanding band. Over this is a deep edge of pointed filet, and a black moire cravat two inches wide slips under the pointed over collar, tying in a flat bow in front. The cuffs of the long tight sleeves have received the same treatment.

A very pleasing fancy for utilizing filet is shown in another imported blouse of flesh pink georgette. The collar in this instance is low and falls around the neck to be finished at the yoke in front with pointed edges embroidered in a beautiful design. The same embroidery trims inserts of filet along the front of the waist and also the cuffs.

As to the use of beads there is no one above the ways in which they have been introduced. One of the prettiest fashions is that of threading the material in long strings from neck to waist and letting them serve as the only trimming. This is done usually on waistcoat of one color. For example, on dark blue georgette or sand colored white beads may be used. The smartest models are those with the beads of the same color as the blouse.

A notion reminiscent of several seasons ago, when many colors were transferred by means of many linings placed one above the other, is shown in some clever blue blouses of Georgette through which red, canary or petunia shows part of the way to the yoke and again for cuffs and collar.

Fur Vests for Thin Blouses.

The fur vest is quite new and is added to blouses of fabric so thin that one marvels that it can support the heavier material of the fur. White georgette with an ermine vest is as smart as the smartest could desire. Of course underneath the coat only the fur shows, but when one removes the coat the contrast of the two fabrics is seen at once. This is a decided innovation—the waistcoat blouse, I mean. Often the waistcoat on some of the thin, fine blouses is made of rare and exquisite brocade, so rich and lovely as to catch and hold the eye. The ends of these vests are pointed like a man's waistcoat, and they are very smart indeed.

Thin blouses with rainbow sleeves are no new thing. The rainbow effect is produced by faceting various blocks of color together—green, pink, canary, blue, in fact all of the rainbow shades. These vivid sleeves added to a dark blouse betoken its absolute newness. They are easily made and usually are very pretty. A lovely green and white waist which is to accompany a green velours suit has been made of a soft mignonette green with an overblouse of darker green and rainbow sleeves blocked cleverly in the two tones of green, white and a bright orange and pink. This rather bizarre fashion is very much more pleasing to see than it is to read about.

Narrow fringe of silk appears on many new models. I find a deep silken fringe falling from the round neck of a blue georgette, making a very good effect indeed. Now and then long strings of gay beads are hung in this way, to be tucked in an overhanging effect, like loops, over the skirt at the waist.

SWAN SONGS OF THE SOCK SINGERS' CONTEST

HEREWITH ends the Sock Songs contest, to the keen regret of its originator, its editor, the judges, and the SUNDAY SUN staff generally—also, we like to think, of contestants who from beginning to end have numbered more than 500.

There will be no book of the Sock Songs. Since this page asked contestants for expressions as to the desirability of a book, more than thirty friendly contestants have expressed themselves as eager not only to own copies but to help the project in every possible way.

We fully expected to publish the book or secure a publisher for it, devoting net profits to the Red Cross or some other splendid war work. We believe that in anything like normal times it would have been a fine success. But the book, like the contest itself, is an economic casualty.

Readers of THE SUNDAY SUN are aware that almost without warning an order of the War Industries Board curtailed our supply of white paper five days ago, thus compelling the immediate sacrifice of a wealth of Sunday features. Last week's honorable mentions, which were ready in type, had to be omitted with the briefest explanation. With this week the contest itself abruptly dies. The same general paper famine has required the abandonment of the book project.

We cannot deny ourselves the pleasure of publishing the proposed dedication by Edward Ten Broeck Perrine. It is one of the best of the astonishing number of genuine poems the contest has evoked:

To you whose feet have marched for liberty
And trod the blood drenched soil of distant lands,
We give these heartfelt songs. We who with hands
Of helpfulness and love the stitches cast
Know well our part, to strive unceasingly
Till every tangled skein shall be uncurled,
And Victory with Peace be knit. We sing,
Hearing the while a faithful promise ring:
"When God helps all the workers for His world
The stivers shall be helped of Him, not last."
Let Mr. Perrine, a distinguished contestant, sing this knitter's holiday to

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FINAL SOCK SONG WINNERS.

FIRST PRIZE.
Mrs. C. V. E. Morrison, Rio Hondo, Tex.
WHERE DOES OUR KNITTING GO?
From the shell strewn fields to the sea of woes,
Through battle's scars and the hell of bombs,
Through the forests old, with their stories grim,
"That's where our knitting goes!"

**Yea, through turbulent waters of crimson hue, and by the marshes low,
Through the turmoil of war, with its harvest of souls,
Where the Test Supreme is put to life,
"Even there will our knitting go!"**

**Then dare we falter and laggard be
In sending our offerings over the sea?**

SECOND PRIZE.
Mrs. Amy W. Eggleston, Ulster Park, N. Y.
**I knit him socks to wear away (my salt tears were their christening);
I knit him socks to wear in France in all the battle's din;
Oh! to-day I'm knitting cheerily, to-day I'm knitting merrily,
For I'm knitting on the socks he'll wear when marching to Berlin.**

**I knit him socks for Flanders mud (oh! my needles worked so wearily),
I wove curses on the Kaiser, sure I felt it was no sin;
But now, the fairies helping me, my fingers fly so joyfully,
For I'm knitting on the socks he'll wear when entering Berlin!**

THIRD PRIZE.
Mrs. H. P. Fisher, Vergennes, Vt.
SONG OF THE SOCKS.
We will sing once more as we sang of yore,
When Rhoda Farrand in chair of state,
From dawn's first gleam, in a slow ox team,
Told the tale at each neighbor's gate;
They carded and spun until we were done,
A big wheel stood on each kitchen floor,
All day we grew; we were firm and true,
For we were the socks the soldiers wore!

EXCITEMENT OVER NEW MODES KEEPS UP

TO the layman it may appear that the excitement over new clothes dies down about Thanksgiving Day. To those in the trade and to those who follow the movements of the trade this is far from a dull season.

It has been prophesied that the season would see far more rapid changes in fashion than have been thrust at us for three years. To keep within military phraseology, it is to be a war of manoeuvre, and all the branches of the service are to be called into action.

The house of Callot also accentuates a change in the silhouette from what we have had from other French houses. It is nothing new under the name of Callot, for it was advanced last February and we called it the mummy silhouette for want of a better name.

The gown is really a bag with square sleeves and tight ankles. It is in striking contrast to the straight, chemise tunic of nearly all the other French houses.

Outside of this peculiar silhouette which the dressmaker exploits more than the public adorns are the draped, Roman and Grecian gowns which are also in direct contrast to the chemise tunic.

The later exhibitors of clothes accentuated the cordless figure. This does not mean that the mannequins who showed the gowns were always without corsets. Some of them were. But others wore girdles of tulle or elastic. The effect was uncorseted. That was the vital point.

One of the most interesting moves in this direction is a return to the Directorate of Josephine and Mme. Tallien in the high waist line and the undoubted convex curve of the natural figure in front.

As the Americans have gone in strongly for drapery there is an uneasy feeling about the straight, unbroken transparent tunic over the bodied skirt that became so popular in October. Not only has the Japanese kimono again afforded an outstanding silhouette, with its bias line across the front and its skirt well lapped over and caught on the hip, but

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