

The Outcome of the War Workers' Income

By HELEN CORNELIUS

IN 1914, when the hydra head of war first bobbed up on a clear horizon and the combined forces of energy were directed towards an early and successful elimination of the "brute" of Berlin and his propaganda, just what Dame Fashion's attitude would be towards this vital issue that was filling the hearts and minds of every Ally, and the part that she would play and the bit she would do to help the cause was a matter of conjecture and almost doubt and fear. But hardly

fingers and individuality have been applied to the remodelling method of maintaining smartness, this news comes with happiness in its wings.

A formal simplicity of line is detectable in all French models that find their expression on this side of the sea. It is a combination of rich fabric and rich decoration in lines without complication, and colours subdued but effective which makes for the utmost in the refinement of gown design.

The chemise dress which enjoyed so much popularity last season is presented again in varied and new interpretations, which include the combination of two colours and very often two materials. The latter fact another boon to the conscientious woman who tries to utilize the materials included in her present wardrobe.

The war-time toilette of a Canadian woman in winter naturally requires a little more attention, thought and, perhaps funds than that of summer, but with all the

the medium hat with the unstiffened brim and soft crown, or the large hat that droops effectively and features a cushioned edge and crushed crown, require very little trimming. Beaver cloth and hatter's plush are two of the season's offerings which are often combined with velvet and trimmed with ostrich on banded effects and feathers, burnt goose, flowers, and "perky" ribbon bows.

HENNA and terra cotta have created a furore in millinery circles this year, proving successful merely as an incident to the entire hat, but never as a whole covering. Black satin, heavy and lustrous, has found its way well into the winter from Paris as hat-covering. In large shapes particularly this material lends itself well and is often successfully combined with a touch of black velvet or left to its own richness to create the formal effect for dinner and theatre hats worn with simple gowns of chiffon or black net.



To be Up to the Minute in Fashion is to be Up to the Neck in Furs.



Canadian-made with Parisian Dash

had the first gun been fired and the fact fully comprehended that it was not a matter of months but years probably before the "peace which passeth all understanding" could be established throughout the world, that this former butterfly of whims and sudden fancies became suddenly and miraculously transformed and cast her lot with the millions of staunch peace promoters and militarism murderers throughout the allied lands. Four long, tense, suffering, sacrificing years have faded into yesteryears, and the beginning of the fifth and, Heaven helping, the last "lap" on the homeward course to the inevitable, goal, Utopia, is stretching out before us and we are proud to say, Mistress Fashion is still one of us, loyal and true—"patriotic conservation" her creed.

It was not an easy task to put the "brakes" on and tie a few extra knots in the purse strings, at the same time maintaining a smart, ultra appearance with simplicity as a firm foundation, especially when money had previously been no object, "time, made for slaves," and no other goal in view than the pursuit of life, liberty, and happiness. Wisdom was the first essential in the transformation, discretion followed. Dignity and grace weren't sacrificed in the name of economy and the mere fact of big booming Berthas over the seat of Fashion, Paris, intensified the courageous note discernable in all Parisian models for the past four years, rather than enforced the sombre aspect.

The Paris openings are in full bloom and the good news is wafted from over the seas, that few changes are discernable in the new models from those of last year. The prophecy of longer skirts is obviously true, but all designers have been enabled to meet this situation by taking a few more inches off the width, thus obviating the necessity of using more material than last year.

To the women who have silently signed their own economy pledges, whose deft

ideas prepared for our benefit by our French friends with a view to decreasing the problem for us, its actual accomplishment is not a difficult one when handled correctly.

More decided changes are noted in the millinery maze which has been prepared for our approval than in the numerous other essentials of the season. It does not necessarily follow that excessive trimming



Milady's Fall Firm Foundation

is being used—on the contrary, the materials now employed for Milady's chapeau are so rich in themselves that over-trimming is decidedly poor taste. Unusual shapes, expressing individuality in points, tilts, drapery, and dashes of ostrich are so decidedly favoured that the blocked hat, machine-made, has been cast in the background. The soft hat, whether it be the small draped turban,

Everywoman's Make-Over Department

IHAVE a pale blue broadcloth suit which I have had ripped and dry cleaned and it is lovely. Will you help me choose a style to remodel same? The coat was formerly cut in kimono style with short sleeves, not unlike the Eaton jackets that are worn at the present time. The skirt was a two-piece, draped peg-top affair (a style of 1914) and rather narrow. I am sending you a rough sketch and measurements of same to give you more of an idea.—Mrs. Chris. Kelly, Chateau Village, Que.

IN response to your letter of the 24th instant, we would advise the following as the best and speediest plan for remodelling blue broadcloth suit. A fifty-four inch skirt is sufficiently wide to come within the field of fashion. A straight two-piece skirt of this width can be made from your material by inserting some blue lining as near the colour of your broadcloth as possible, but inexpensive (muslin or lawn), in those "V" shaped gashes indicated on your enclosed sketch which originally formed the "peg-top effect."

If possible match your cloth in blue velvet or a shade darker if the former is not possible—enough for bell sleeves, a gilet and side panels cut in one with gilet as indicated in enclosed illustration. The original body of Eton jacket need not be touched except to remove sleeves and cord arm-holes and edges of bolero. Make a plain foundation-waist of coarse white net or lawn or any other inexpensive thin material. Cut velvet to form gilet or vest and two side-panels which when worn with coatee of broadcloth appear to be a complete Russian blouse tunic falling from shoulders to almost knee length on each side of skirt. Instead of continuing around the figure in an unbroken line as the best of tunics often do a space of about 5 inches (below the waist line only) is allowed between the side panels in front and back. By using the net lining underneath broadcloth sleeveless bolero, it will not be necessary to make a complete velvet waist, but allowing it to extend far enough under bolero to give the desired effect. Velvet sleeves may also be joined to the net foundation at the arm holes. Gray chenille fringe would make a fetching finish for the bottom of the panels and bell sleeves and to carry out this touch of gray, a simple rather sprawly design might be worked out in gray chenille (which comes by the skein) across the bottom of panels, sleeves, and around edge of bolero.

If the unbroken line from shoulder to knee is not becoming to you, a cording made of the broadcloth pieces you had left and finished with fringe at both ends to encircle the figure, or waist line rather, and fall gracefully in two loosed ends in front of skirt would solve this difficulty. If you do not care to buy any new material to carry out this design—although two yards of velvet would be enough if you are medium-sized—we would also suggest the following idea which, although not so elaborate, would be very suitable for the occasion on which you desire to wear it particularly.

Still following the sleeveless bolero effect trimmed or designed in gray chenille or if not possible (gray wool couched on with blue silk floss would be effective, too), a blouse either of gray georgette crepe or flesh coloured georgette or batiste, daintily tucked in front with rounding neck line would look very well under the coatee.

The skirt problem in this latter instance would be a trifle more difficult to cope with, in order to make a two-piece skirt without disclosing the fact that at one time it was a peg-top. However, it may be accomplished by filling in "V" gaps and top of skirt in back with broadcloth you mentioned having had left from former pleating on bottom of coat and sleeves. If this is not enough, your two sleeves which have been cut from coat would undoubtedly be sufficient to make up the deficit in skirt gores. Cord these pieces in skirt and carry out design of chenille or wool trimming around inserted patches, which would then have the effect of being a distinctive design. A crushed girdle of either gray velvet or satin swirled about the figure and tied in the same manner as suggested previously and edges finished with fringes (gray) would be our suggestion for this particular model.

Fur turbans, small and close fitting, sometimes resembling the style of an aviator's cap, have been accorded a place in the milliners' salon in either beaver, squirrel, or seal.

The severity of winter will be answered by the exceptional layout of furs which have been utilized in divers ways to swathe and protect the war-worker from tip to toe. There are long coats, short coats, round capes, and square capes to choose from entirely made of fur or met half way by duvetyne, velvet or velour, and sometimes satin. Natural muskrat, belted, pocketed, collared and cuffed, is perhaps the most practical for general-wear coats, three-quarter in length. Seal skin forming a partnership with moleskin, beaver or skunk, have exerted a wonderful influence on the cape-coat.

The shaped stole, with curved back and pockets in front, which is just a slight deviation from the scarfs of short-haired furs which have been worn, are quite necessary for wear with serge or velvet dresses, the favoured costume of the early fall months. Next in importance is the short fur jacket of seal skin, or nutria, the latter a peltry that resembles beaver but is somewhat cheaper and of greater wearing quality.

Animal scarfs in fox and other long-



The Connecting Link in the Three-piece Suit

haired furs have not been denied their former clientele, even though there is a prevalent tendency toward the flat animal stole, lined with pussy willow or crepe de chine for tailored suit wear. Muffs are medium-sized and round, but with the pocketed scarf and coat so much in demand, this old fashioned hand-warmer is sometimes considered one of the unessentials. There are exceptions to this rule as in all others, however, and depends entirely on one's own conception of the idea and individual taste. Cloth top coats in either fitted or full lines, fur or leather-trimmed are distinctly in vogue again this year and so similar to those of the previous season that one need not fear a lack of smartness in a coat two seasons old. Velours and duvetyne lined with pussy willow silk and necessarily interlined with wool sheeting are secondary only to fur, and are equally as smart. The standard colours predominate, but novelty shades such as Delphine blue, terra cotta, and Algerian red cannot be denied their attractiveness. The separate blouse hasn't usurped the place of the one-piece dress by any manner of means, but it is solving the problem of formal afternoon toggery to a nicety. Worn under the jacket of suits of velour, broadcloth, etc., round-necked peplum waists, after the manner of Russian blouses of chiffon, georgette crepe or silk (as shown in accompanying illustration), very often fur trimmed are filling a long felt want of the busy war-worker, who is equipped with not more than one or two suits to meet the demands of a strenuous winter that includes business as well as a little pleasure. This idea was smartly executed by one of the leading couturiers in the following manner, which is neither elaborate nor expensive. Over a narrow navy blue velvet skirt, a peplum blouse of light blue silk edged in brown fur at neck-line and wrists was worn. Falling from the neck-line in the back to the bottom of the tunic a looped panel of the velvet was placed thus giving the final touch to the costume that might either be termed dress or three-piece suit.

In these days when laundry bills are just one of the many worries of the hour, the dark waist of georgette in navy blue, brown, or taupe, to match one's suit, is being thankfully received. Round necks, sometimes collarless, and finished with

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