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SKIRTS FULLER ACROSS HIPS

Feature That is Now Insisted On by Leading Parisian Dressmakers.

SOME GIVE PANNIER EFFECT

Startling Novelties, It is Sure, Will Figure in the Gowns for Autumn, but Long-Waisted Bodice Will Be Retained.

The most striking feature of the autumn suits and gowns is the increasing fullness at the top of the skirts. The ways in which the great French dressmakers achieve this fullness are interesting. One point on which most of them agree is that the fullness must be massed across the hips, leaving both front and back perfectly flat.

Buloz, however, has departed from this by introducing fullness across the front of his new skirts, thereby differing from the other designers. He makes one skirt with a full front panel gathered across the top. A little above the knee this panel has its fullness joined to a shaped flounce cut so that the greatest fullness of the flounce is at the edge where it joins the panel.

An instance in which Buloz, like the other designers, placed the fullness at the sides appears in a skirt which has winglike pockets to give the effect of panniers. This is decidedly new and unusual on a suit skirt. The jacket which accompanies it flares from the waist, giving such fullness about the hips that it approaches the point of clumsiness. But although both skirt and coat are so very full at the hips the skirt still remains narrow at the hem.

Mme. Jenny does something novel in the way of achieving hip fullness by making a skirt of very slim outline and applying to it rolled plaits which stand out over the hips. To make them even more pronounced she pads these rolls, which swing loose from the belt and disappear gradually into the narrowing fullness of the skirt lower down.

The chemise dress, which has held the center of the fashion stage for so long, was originally launched by Jenny. She still makes chemise dresses, which have been her favorites for the last three years, but she does something which fits them to hold their own among the wider hip models. Now Jenny's chemise dresses have wide panels hung at the sides and turned up in a way that gives the effect of a bunching hip basque. She



FOR AFTERNOON WEAR. Dress of cream georgette over flesh crepe de chine. Lace and delicately tinted ribbons make this charming.

also puts bulging pockets on the skirts of her tailored suits and lines these pockets with satin, arranging them to look as if they were turned inside out.

Side Gore Trimmings.
Bernard's method of adding width and attaining the full effect is the skirts of tailored suits is by side gore trimmings which take the form of ruffled pocket flaps standing away from the figure. This is not an entirely new idea, for these outstanding pockets have been used on the front of skirts, but this creator gives them further elaboration by the ruffled flap. The coats which accompany skirts of

this sort are three-quarter length and cut flaring with the fullness falling over the hips. On these coats are placed fringed pocket flaps and sometimes darning button trimming. All of these things are applied to further accentuate the width at the hips.

Paris dressmakers are vying with one another in introducing startling novelties that are just now having their first showing. A craze of the moment is the frock from Premet shown at the extreme right. Jade green satin is the material used for it and the embroidery is of jade and silver. Premet, in this model, obtains the breadth across the hips by placing double frills of silver lace down the sides of the skirt, bordering a tablier panel; thus creating an entirely new silhouette. The satin bodice is snugly molded to the figure and a sash of the satin placed about the waist disappears beneath the panel at the front.

Latest Hip Flare.
The fluted or plaited tunic is another method of producing the fashionable hip flare now so characteristic of the newest frocks. Taffeta is frequently used for models of this sort.

The long-waisted bodice appears in almost all of these models. A black taffeta day gown featuring such a bodice and the fluted tunic is sketched today. The half low neck is round



BROWN VELVET HAT.
A brown velvet hat flecked with small loops of henna chenille.

In outline and embroidered with claret colored bugle beads. The sash, which is really a continuation of the long bodice, has its ends fringed with deep red bugles.

Evening dresses still have very little in the way of bodices. Black satin skirts topped only by bright colored sashes produce some of the new dance frocks. From the house of Brandt in Paris comes such a dance frock. It is simply a black satin skirt attached to a sash. The long, slender train is made of ribbon. A vivid bit of color is introduced by having the sash corsage and train of orchidee pink satin ribbon. The ribbon used for the train is very much narrower than that which forms the sash bodice. The shoulder straps are of jet beads. Slippers of orchidee satin with stockings to match are worn with this frock.

Autumn hats are neither large nor small but of medium size. The Chinese note is conspicuous in them, bright Chinese silk embroideries being used to form round crowns which are completed by small uprolling brims of fur.

Hint From Russia.
It is some time since Russia has been looked to as a source of fashion, but that designers are turning their thoughts toward that country is evinced by a high draped Russian turban formed of gray felt and trimmed at the front with full sprays of fancy gray feathers.

Still another hat showing Russian influence has a small crown with an upturned brim curved high in front. Softly draped satin forms both the crown and brim which are embroidered in heavy threads of blue silk.

To correspond with the flaring hip frills of frocks, many of which have wider edges, are bell shaped hats having as their trimming wired ruffles of taffeta which cross the top of the crown.

Children Cry FOR FLETCHER'S CASTORIA

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Our soldiers in France faced perils other than those of shell and gas and machine-gun fire. There was the peril of tuberculosis. Up to August last 3,909 soldiers suffering from this disease had been returned to Canada. These were placed in sanatoriums under the direction of the Department of Soldiers' Civil Re-establishment, and they are one of the departments of that branch that must be maintained, and come under the head of capital war outlay.

All of these men and some 20,000 others, disabled or ill, will be looked after with money raised through the Victory Loan 1919. It is the sacred duty of Canadians that the money is forthcoming.

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