



This chic mink cape-coat, fringed with tails, is extremely fashionable. The muff is finished with frills of soft brown panne velvet.



THE hectic flush of excitement has gone out of the clothes question for the moment. The Canadian woman has now finished the task of assembling the real necessities of her autumn wardrobe and is enjoying a breathing spell before attacking the more vital winter problem. It is just in this breathing spell that she should take unto herself a few hours for the consideration of the winter models before she attempts to buy. Designs of more than usual attraction have been manufactured by and imported into leading Canadian fashion depots. Very few of these have, it is true, come direct from Paris. War-time shipping restrictions are rather drastic.

But the adaptations of French ideas by designers on this continent have been very cleverly worked out and are, indeed, more practicable and useful in our present day social life than the originals. We have progressed so far in fashions that we can take the French silhouette, a peculiar kind of material or trimming, a high neck, or a long sleeve, and concoct a salad of our own special make, from these ingredients that is more delectable than the rather extreme, ultra-modern ideas of the creative designer.

The stress of war naturally lessens the social pace and women of all classes of society will require fewer clothes than in other years, but it is obvious that they should be of good material and becomingly designed.

Silk and velvet weaves fulfil so many varied services according to the color and individual design, that for this reason they offer the best investment for most women. The one-piece dress worn with a top coat will fill a greater number of occasions satisfactorily than a coat and skirt costume, though to be sure the latter has never been equalled for its own particular kind of service.

The exploitation of velvet and satin for afternoon wear, indoors and out, is hailed with universal approval.

In examining the fabrics themselves and, later, the gowns which are fashioned of them, no one would suspect that the market for silks and dyes had experienced any irregularities, so beautiful are the weaves and so glorious the season's favorite colors. Foreign and domestic manufacturers assuredly deserve much praise for their splendid efforts in providing womankind in war-time with such an array of faultless fabrics, ideally adapted for present styles. Satins, silk weaves and silk velvets are as supple as chiffon. Striking drapery effects are achieved, but so cunningly manipulated that the slender silhouette is still maintained. Moreover, these silk weaves are so exquisite in themselves that they require little trimming, relying on their own beauty and the lines of the gown for distinction.

FEARFUL lest the narrow skirt degenerate into the sheath of former times, designers have regaled us with every variety of drapery effects known to their fertile brains. But be it known that they have kept the flight of their fancies well under control, for draperies of this season are all suggestive of clinging, subtle grace.

One-side drapery effects for skirts and for tunics or overskirts are having pronounced vogue. Long lines drop to the ankle on the right side, rising a little higher in the centre, until the opposite side shows soft folds which still, however, follow the silhouette. Draperies reach their most complicated

lines at the sides and back, where they cascade and frequently form the much talked of new bustle. Just a little trick or two under these, placed at the right angle for balance and beauty, and there is the bustle effect, with none of the old-time terrors of whalebone, canvas, wire and dear knows what else, forming this grotesque bit of artifice.

Plaits have not had their day since draperies have come strongly to the front, but more than one draped skirt is indebted to deftly laid plaits for its grace and beauty.

Plaits employed this season are narrower and laid more closely together. The all-round plaited skirt has given way to plaits that drop somewhere below the hip line, which are reserved for the sides and a back panel effect.

A new skirt, seen recently at a small, exclusive shop in one of our large centres, had its sides and back in plaits, its front plain, over which dropped a shorter tunic. In an imported collection, a gown of sapphire satin had its short yoke and back panel in one piece, laced up the back, while the front dropped over plaits that carried a band of chiffon on the edge.

Among the amazing quantities of new gowns shown this month there are so many waistcoats that appear to be substitutes for blouses that no one can miss them. If one should happen to be overlooked, the mannequin who parades in the gown will throw back the slight coat and stick her hands into the slashed pockets of the waistcoat, to draw the attention of the on-lookers.

They are fashioned after the manner of sleeveless sweaters, these new vests, and they may be found in tan colored jersey cloth, apple green velveteen, leather colored suede, midnight blue corduroy, velvet and satin in white. They are worn only with coats that can drop open in front. Many of them have little belts across the front, which look as though they belonged in the back. They are narrow, with merely a conventional mannish buckle to fasten the ends. These waistcoats are single breasted and some of them are cut to the neck and then flare upward above the chin in a collar of their own fabric.

Buff colored corduroy with flat gilt buttons is the kind of waistcoat that has been taken up with the colonial blue cloth suit, and when one adds to such a costume the new modified George Washington hat with its colored brim flaring back over the crown, the imaginative onlooker sees a symbol of the "spirit of '76" in which our American neighbors take such pride. The difference is that these feminine Continentals are not in "ragged regimentals." They're wearing very smart, very expensive and very well-cut new clothes.

Because women are now working harder than ever before does not mean that they are lounging with any less ease and grace. There is a good reason why the robe d'intérieur has wedged its way so universally into popular favor—the idea of conserving—that poor word is being worked overtime just now, but it has its place—the street suit of wool and of fabulous cost must be conserved or the day is lost for the women. And into their lives, as an instrument of Providence, has stepped this gown, in time to be donned the minute their feet have passed the threshold into their dwellings and to be clung to until the last minute

before they pass again into the street. Like every other economy that has been sprung on us, it has its healthful side. How much better to dress according to the temperature of the place occupied!

When you enter your intimate friend's apartment, you may find her, not the tailored woman you left recently at the Red Cross offices or work-rooms, but a modern portrait of Madame de Pompadour, a charming Greuze maid, a laughing Yo San, a Mme. Recamier or some mediaeval princess. We are told in the shops that purvey to dainty women that the boudoir gown department has become very important. One buyer is noted for the fact

living, and perhaps the most satisfactory boudoir cap worn is one of crepe de chine. It is picoted at the edge where the frill falls over the face and is pleated into a head size by the simple medium of a series of French knots—one on every pleat. An infinitesimal bunch of ribbon flowers over one eye is the sole trimming.

FROM negligees to furs is a big jump.

Now that America seems to be the fur market of the world one sees on every hand the most beautiful coats and scarfs of pelts. Judging from the wonderful chinchilla coats fur cannot be as scarce as it was last winter. Ermine is made up in a fashion that fits it for the most exclusive taste. One does not see so much sable, but there is plenty of its near relation, Kolinsky, which is really the old-time red sable, made into the most luxurious and pliable shoulder scarfs, richly decorated with tails.

The new thing about the animal scarfs, fox to the fore, is that though still flat they are shaped to curve a little like the cape about the shoulders instead of straight, as they were last winter. Lined with the same colored satin as the fur, they also have a double fold that extends a bit beyond the edge, and really protects the fur, besides making it look richer and thicker.

A really new thing is a bunched collar of fur that will go on over any coat or dress and look as if it belonged to it; for this, we are told, we are indebted to Callot. It is really a big shoulder cape but can be bunched up into folds about the face, and is cut so that it stands rather high before rolling over. A hat with crown of fur, large or small of brim, goes always with this collar; the same fur hats look like Russian officers' caps, and the aviator's cap is also new.

In furs, both long and short capes fashioned of one or more kinds, finished with a fringe of tails in the more expensive designs, are worn. Ermine is now favored above all other furs for combination with mole, sealskin, broad-tail, Persian lamb and other rich, short haired pelts. It is employed to enliven darker furs, which it does most becomingly, appearing as collars and revers that reflect directly on the face. Mink, too, is greatly in vogue, as the illustration above will demonstrate.

Capes appear as part of the new long coats of cloth and velvet. These are of good length and have quite outgrown the shoulder style. Capes are splendidly adapted to wear over one-piece dresses, no matter the hour of the day or night. Furthermore, they are featured in the new sporting togs in heavy weaves impervious to sun or storm. There is less voluminous flare to the new cape models—though there is still ample room for physical freedom. The outline is narrower, conforming more to the increasingly popular idea of the slim silhouette.

that not only does she buy lovely indoor frocks for her department, but she also designs them herself and has them carried out under her direction.

Of negligees, the old-fashioned affair of ribbon and lace and ruffles, and soft, plaited silken folds holds an unassailable place. Every wo-

man at any time, in almost any place, looks well in a drapery of this sort, and every woman knows it. She is not obliged to study her style to tie herself down to certain lines and types.

One gown of this variety had an underdress of accordion pleated azure blue crepe de chine, and an overdress of a most beautiful pattern of Spanish lace, reaching just below the knees, where the huge roses of its pattern showed to the best advantage.

Where pastel blue chiffon was draped over pastel pink charmeuse, and the whole strung together at an Empire waistline with a band of mixed pastel-colored ribbons—there was a negligee that defied a description of the way it was made. Its effect was just a dazzling mass of loveliness; it must have been put together by someone in a most dazed moment of inspiration.

Of this class of modern art, house gowns, there is a great deal to be said, for one looks on at their development and wonders whether they will not be permanently adopted by women, they are so entirely comfortable. The beauty and gracefulness of these gowns cannot be denied.

Boudoir caps have their place in the world, no doubt, and while they are not so prominent as they once were, they still have a strong hold wherever women's intimate clothing is displayed. Even here, in the shadow of the boudoir, simplicity is best for the season in which we are now



One of the newest of the neatly tailored winter suits



Paris gown of chiffon broadcloth in buff, trimmed with sable; V-shaped vest and lower sleeves of emerald green velvet and velvet panel of same color on skirt.



The originality of this Georgette crepe blouse lies in its intricate wool embroidery, thereby changing a suit into a complete costume