



October Ushers In A Riot of Colour and A Variety of Design

By Helen Bruchin

THE fur dealers and manufacturers are most optimistic about their trade this fall and are agreed that the majority of their sales will be in the more expensive and naturally better grade furs. While the plutocrat will undoubtedly swagger around in a beautiful Dolman wrap or one of those very chic short fur coats of seal, beaver or moose skin, the many tailed, novelty sable (skunk) "throw and tie" scarf (above) will figure very largely in the smart woman's outfit.

HARK! Hark! List, to the tale of a poor distracted fashion scribe who journeyed far and wide to poke her long "nose" into Fashion's "pie." She rambled here, she rambled there, and then returned with a stony stare for what she had seen had grayed her hair and twisted her thoughts beyond repair. There were skirts cut higher and hips made wider; sleeves chopped off and belts much tighter. There were panniers and puffs and furs all fluff!

Verily, ladies, the world has gone down on its knees before the shrine of Queen "Duds." All the pent up desire (of four years of war) to spread one's gay plumage has resulted in an all-star production of riotous colour and form. The winds of desire have blown forty ways and it would seem milady of fashion has followed them all. One minute she is shy and demure, frilling her lace and flouncing her skirt; dropping her sleeves and broadening her collar. A



THERE are innumerable ways of looking of the most important to every woman is to wear a becoming hat and wear it a veritable creation falls into obscurity upon a woman's head because she fails to put it on correctly. Either of the three hats above if worn on the right head in the right way will be stunning despite their lack of trimming. A binding of black grosgrain ribbon, a twist of the same about the oddly creased crown of the golden brown felt hat in the left-hand corner is all that makes it attractive. Heavy floss tassels trim the receding green felt (upper right) and monkey fur forms the curtain edge on the black satin hat (centre).

sudden whim alters her silhouette. Where before she was demure she is now daring, shortening her skirts decreasing her waistline, merely suggesting her sleeves and relying on beads and embroidery principally for her bodice.

To say she is not attractive, not alluring wouldn't be fair. She is even more than that. She enchants, dazzles, and leaves one gasping and wondering how it is done. Whether to remodel our "last year's best" after Maison Georgette who leans towards Louis XV. or Doeillet who expresses the 18th Century, Medici collars 'n everything or any of the

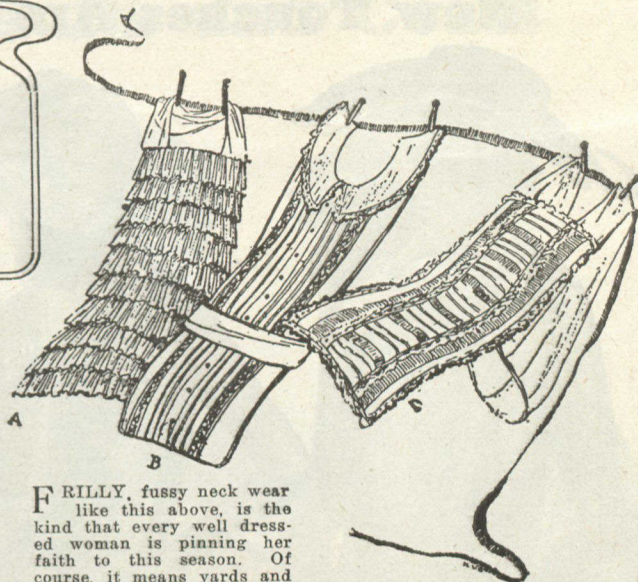
other innumerable designers is a problem. Of course, not one-half of us can afford to saunter into a shop and choose our winter wardrobe *ad lib* just as our fancy dictates. But, there is always a certain satisfaction in shortening our skirts or lowering them, taking them in or letting them out, putting on a collar or taking one off. At least we don't feel entirely out of it, and there is no reason why any woman with ordinary intelligence should allow herself to become dowdy. But, just which model one should adopt this year will depend largely on one's individual taste for we dare not, cannot designate one designer's word as law. This much however, we are sure of for all are agreed that skirts shall be shorter and somewhat wider to permit graceful navigation.

It is an established fact that every costume as well as every other work of art is built upon tradition plus contemporaneous interpretation and crea-



THESE are just two "whims" of the designers (above). There are innumerable others, too, but we have selected these as about the very nicest. If one were sure of appearing in copper duvetyne trimmed in squirrel (by the way that is a pelt which has returned to popular favour again), all our winter wardrobe worries would cease. To prove that we dare be individual in our tastes this year, the couturiers offer us the Eton coat suit again. This one is of velvet with long tunic pleated and bordered in fox.

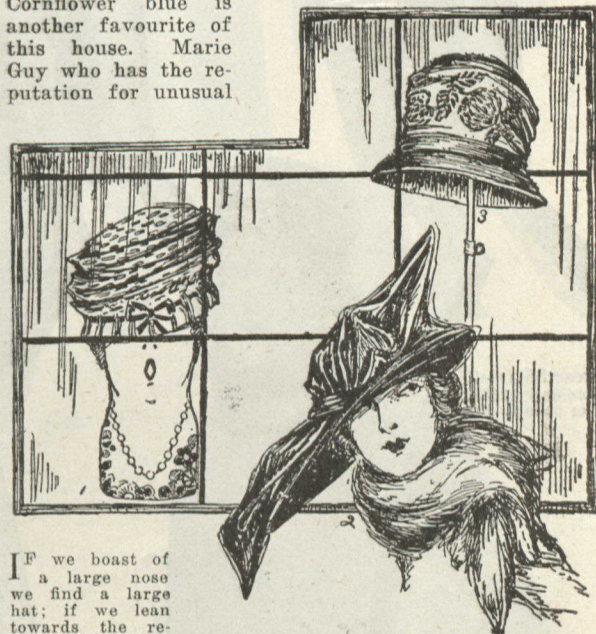
tion. The history of human thought and art has been continuous. Therefore, the mere habit of giving dates and periods in connection with modern styles, thus creating the impression that at certain times things began anew, is not true. The creation of a costume is exactly the same as that of any other physical fact. There is always the past, the present and the future to be considered. So when we hear that we are being influenced by the costumes of such and such a period it is not to be wondered at for we are bound to revive and revise—for "there is nothing new under the sun."



FRILLY, fussy neck wear like this above, is the kind that every well dressed woman is pinning her faith to this season. Of course, it means yards and yards of lace and organdie and patience to make these dainty bibs and gilets but what rare possessions they are when finished. Net ruffles stand alone in all their daintiness in A. Valenciennes lace, crocheted buttons and tucked organdie share and share alike in the beauty of B and C.

Hats

WHILE a certain richness characterizes the new fall millinery, there is really nothing surprisingly new in the way of hat shapes, trimming and draping. Contrary to the exceptionally profuse use of colour in millinery circles in this country, Paris is noticeably sombre in this respect. Occasionally a designer will deviate from this however, as for instance, Lucie Hamar who offers in her interesting collection of chapeau a new blue gray shade which has been christened "Lizard." Cornflower blue is another favourite of this house. Marie Guy who has the reputation for unusual



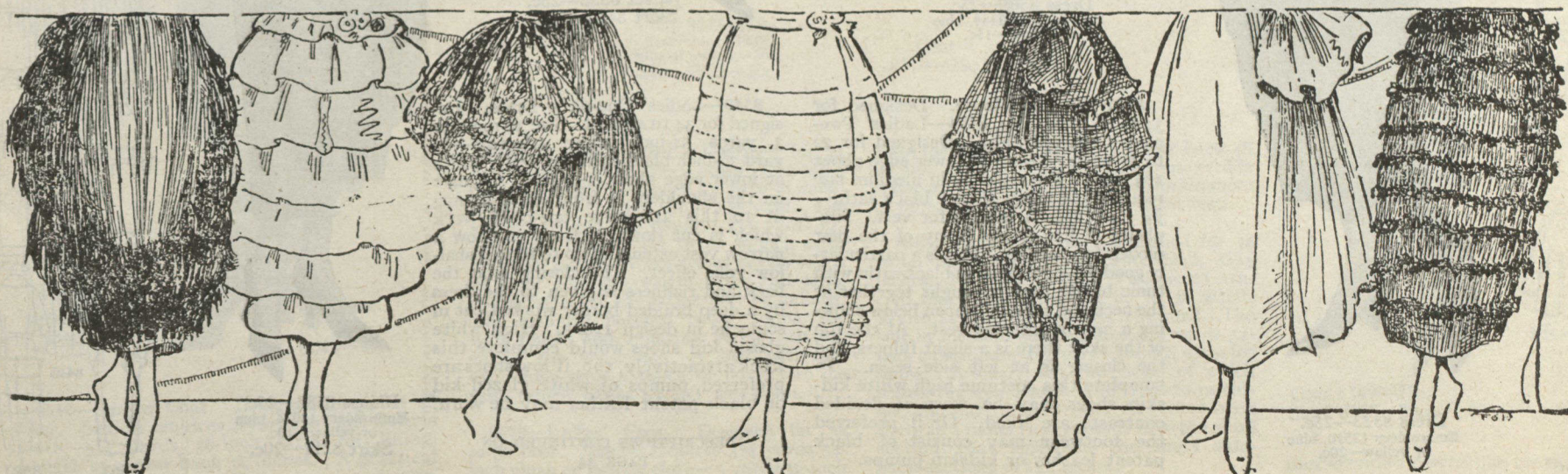
IF we boast of a large nose we find a large hat; if we lean towards the retroussé type we just look pleased and choose a snug little turban. In either case we will have plenty of models from which to select. The turban of brown beaver cloth (1) above is run with gray angora and trimmed with electric blue grosgrain ribbon. Dark brown satin is cleverly used in (2) to form the loop, the crown and brim. Brown is again used in (3). Felt is employed for the foundation of the hat; velvet drapes the crown and upon it shaded rose and green chenille embroiders the pomegranate design.

creative genius has specialized in black this season occasionally relieved by browns.

Metal and tinsel effects are being stressed by other houses by way of trimming and large draped puffed-out-at-the-sides velvet crowns are very often considered sufficient trimming unto the hat thereof.

There are many other novel ways of trimming including that of chain stitching beaver strip, a very popular fall millinery fabric. Flowers and leaves are often fashioned of this beaver strip too and when treated with contrasting chain stitching, is most effective.

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When milady of fashion frills and fluffs her skirts, she doesn't pay very much attention to her blouse—you see it's just plain by way of contrast and basks in the beauty of the skirt.