

Sashes Give Distinction to the Gown



If there are girde or sashless dresses designed for the new season, they seem to be keeping out of sight. Everything has a sash which does not define the waist line, but wanders above and below and around or diagonally across and terminates wherever it sees fit, sometimes at the bust, sometimes under the shoulders, again half way to the knees, and reasonably often somewhere near the waist line.

Nearly all the girdles are of the new and beautiful ribbons. Some of them are of silk wrapped about the figure and extending from below the bust to the swell of the hips. To sum up the matter, you may wear a sash or a girde of any sort of ribbon you choose and posed to suit yourself.

Four fashionable designs are shown here. The first is called the "Dresden," and is made of moire ribbon in all colors, with border and stripes in Dresden patterns woven in. It consists of a girde, a short, standing loop and a long falling loop with one end forming the sash. At the heart of this two-looped bow is a buckle made of narrow velvet wound over a foundation of buckram. The velvet is in a dark shade of the same color as appears in the body of the ribbon.

This is one of the most popular of all the many sashes now in vogue. It requires about three yards of ribbon, and is supported by narrow stays when fitted to the waist.

The girde without ends pictured next is called the "Alsatian," taking its name from the bow of two loops, and equal in length, which furnishes it. It is made of soft, mersa line ribbon. The heart of the bow is held in place by two shirrings over soft cord. A yard and a quarter will make this girde for a waist of average size, say 24 inches. It is an easy matter to calculate the length required, since it takes a trifle more than a half yard to make the two loops. Adding to this the waist measure with a little allowance for making and fastening above or below the waist line, the length required is ascertained.

The wide and soft sash pictured next

with its suggestion of a butterfly bow, is called the "Geisha." Wide ribbons are chosen for this, and an ample allowance for encircling the waist, since it is worn rather high.

The ends are trimmed diagonally, and hemmed. The hem is finished with hem-stitching or bordered with a velvet ribbon in the same color as the sash. This sash will require three yards and perhaps a little more. It depends upon the length of the ends. The shorter one, as a rule, is half a yard long. The character of the design admits of shorter ends, but hardly of longer ones.

The carefully made and beautiful girde shown at the right is appropriately called the "American Beauty." A soft, wide ribbon in rose shades is chosen for this, which is designed for afternoon or evening gowns. The ribbon is laid in four plaits and tacked to stays. The overlapping end of the girde is finished with a shallow loop. Just at its base two very realistic roses (made of ribbon) are posed with a bit of millinery rose foliage and stems, are sewed to the ribbon and the stay which finished the end. Hooks and eyes provide a means of fastening.

The story of sashes is a long one. There is the "Wishbone" and the "Sultana," both our interpretation of oriental ideas. There is the "New York" and the "Roman Girde," both excellent for plain cloth dresses, and the last particularly effective. Then there is a big family of bordered sashes, and all those girdles of brilliant and rich brocades, with which the deep and somber colors used in costumes are made to glow color, which rioted during the summer, until our fashions were color mad, has recovered. Emerging from an all black and all white reaction (or a combination of these two) it is to be handled from the standpoint of art during the fall and winter that are before us.

And it is the sash more than anything else which will provide vivid touches to enliven our apparel.

JULIA BOTTOMLEY.

Turban Designed for Wear When Using the Motor

TO just what particular country of the far east we are indebted for the turban shown here makes no difference. India provides plenty of models for copies that are effective and becoming in proportion to their fidelity to the original.

The turban shown here, designed for motor wear, is made of a shaped length of soft, changeable silk. It wraps about the head and fastens with loop and button at the top. Here a pretty ornament, a mock jewel may



be used. The hair, except that about the forehead and a few stray locks about the face, is entirely covered.

The coat is a mannish, rain-proof affair, with a velvet inlay on the collar and on the decorative straps that finish the sleeves. It is loose and roomy and it is warm.

The pretty autoist is provided with a small bag made of silk, matching the turban, in which she carries her veil, goggles and what few toilet accessories she may need, when they are not in use. It does not need to be

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OWNERSHIP OF FARM LANDS

Between Twelve and Thirteen Million Acres of Fine Cotton Land Owned Outright by Foreigners.

To Officials and Members of the Union: In previous utterances I have had something to say about alien or foreign ownership of our farm lands, particularly of lands in the south adaptable to cotton.

I have said that it was an alarming development, and some people have pooh-poohed such narrowness of views, and, at any rate, it wasn't very bad, and only a few English or French spinners were experimenting! That is what I got for sounding an alarm, which I believed then formed a serious menace, and which now I am absolutely sure is the case.

Now, listen, you scoffers and unbelievers. Do you know that between twelve and thirteen million acres of the finest cotton lands in the south are now owned outright by foreign individuals and corporations? Do you know that agents of these foreign individuals and corporations are constantly working to get more millions of acres of the cream of cotton lands? Do you know that foreign spinners are sending men here to be educated in our agricultural colleges and schools to take charge of these broad acres, cultivate and raise cotton to ship to spinners in England, France and other foreign countries?

Do you think deep and sense what this means? Do you know that it means the actual production of cotton in the south on farms owned and cultivated by foreigners, and whose product will go direct to their mills in England, France and other countries? In plain words, we are sitting supinely by while foreign capital and corporations are taking our oldest, richest and greatest heritage right from under our noses.

Time may not be far distant when our own people, the men who have raised and supplied the world with its cotton for generations, will be restricted absolutely to the home market. Sounds scary, and I want it to sound so, for it is time to get scared a bit.

There is, too, the other grave danger in this new something we are called on now to face, that of absorption of our farm lands by foreign ownership. Conditions are bad enough in all conscience by constantly growing city and town ownership of farm lands, which are cultivated by tenants or not cultivated at all.

These things all tend further to destroy our home-owning, home-making type of farmer, the backbone and sinew and soul of our national life. You people who have been preaching and working and theorizing on a "back-to-the-farm" movement, think over these things a bit.

Here is the inerness of things, and it is for wise and sane men to solve them. I ask national leaders, thinkers, men who really want to do something, to ponder these things seriously.

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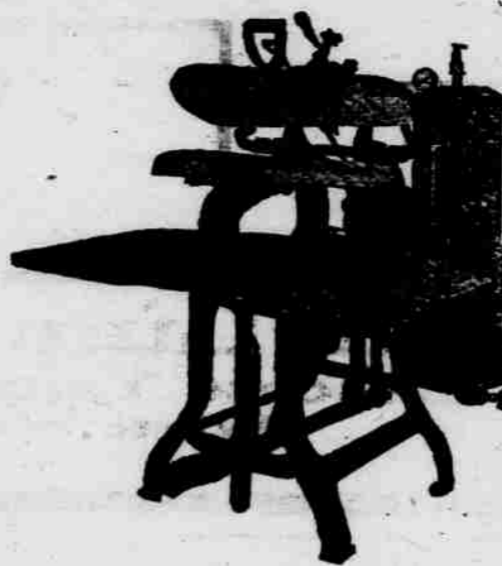
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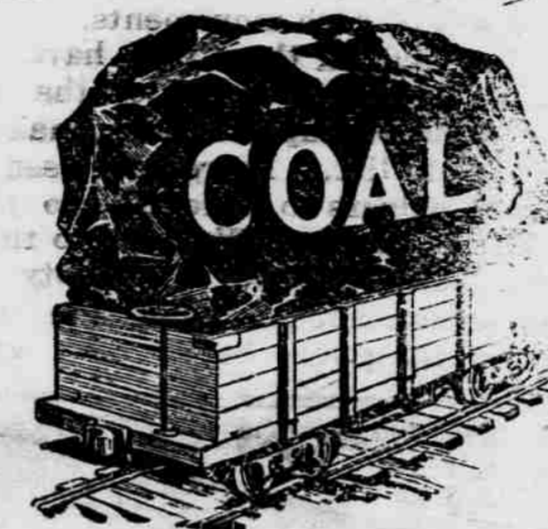
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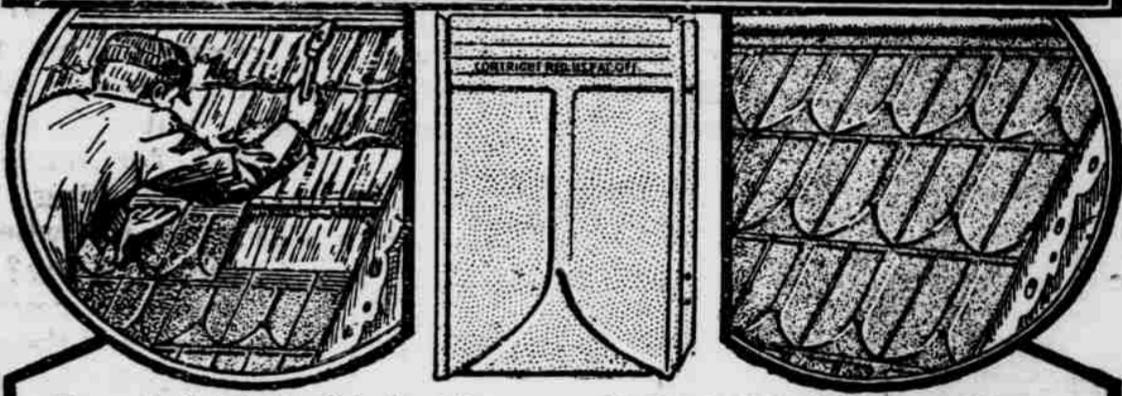
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