

### Long Sleeves and Tunic for Autumn

#### Radical Changes Meet With Disfavor—Fringe Trimming Favorite.

Genius and ingenuity have an oral similarity and nothing more. There is a vast difference between the poetic expression of a Shelley and the rhymes of the futurist, between the masterpiece of a Whistler and the vivid painting of the impressionist. And there is an equally broad chasm separating the creative designer from the sensationally inclined dressmaker, who will even espouse the grotesque in an endeavor to give madly something different. The test of true greatness in fashion, asserts a Paris writer in the New York Herald-Tribune, lies in the ability of the designer to induce a different mood rather than to create a new mode. Through the almost imperceptible raising of the waistline, the scarcely invisible change in the sleeve or waist, the Lanvins and the Chaneles are able to accomplish far more than all of the combined hack dressmakers who believe that a new style can only be achieved by compelling the mode to do an abrupt about-face. It is true enough that the essence of fashion is change, but it is equally certain that human nature normally offers the strongest resistance to any deviations from its accustomed fare. The task for the genius of the couturier is to reconcile these premises—to produce a vitally different effect, but to avoid radically different themes; to lead the mode into unaccustomed channels by the most accustomed methods.

**Not Favored by Autumn Mode.**  
These are pertinent considerations in any analysis of the new clothes which will sound the costume keynote for fall and winter. A great deal of disappointment has been manifested because at the Paris openings and at the French shore resorts, where some of the fall clothes made their appearance, there is no evidence of a very radical change in the mode. The short skirt has become a little shorter, perhaps a little wider; the straight line maintains its inflexible rigidity. And the dilettante critics, lamenting bitterly over the evil days which have come to a mode which in their eyes knows no change, seize avidly upon the bizarre efforts of a few sensation-alists whose creations will never grace anything more than the momentary shoulders of the mannequin.

The mistake of these too casual observers is that they consider the means and not the end. It is true that the tools of the designer have not greatly changed, that plait and founce, slenderness and simplicity, tunic and scarf, are just as potent factors in the new mode as they were in the old. But it is equally patent that the creative genius of the French couturier has brought a grace and dignity into its latest fashions which will have a deeper significance than any of the so-called revolutionary changes which have been sponsored by the lesser lights of the mode. The inauguration of a new style cycle is not necessarily indicated by these artistic changes but there has been unquestionably added an atmosphere of maturity which has been conspicuously lacking in recent seasons.

The logical representations of the new autumn tendencies retain the straight, short, slender simplicity of

From the elbow down the sleeve may vary in form. Often it is finished exactly like a shirtwaist, with a little cuff band; again it is straight in Chinese style and trimmed with a band of self-material, this band in many instances being corded. But it has always a neat trim appearance.

Occasionally these tight-fitting sleeves have below the elbow one or two plaited flounces or decorations of corded or lillian, a smooth tubular cord which dressmakers are now using for sewn-in and embroidered fringes. Each little strand of the cord that forms the fringe is threaded through the fabric with a half-dozen or more stitches.

Callot featured this sewn-in fringe in the early spring, and it is one of the decorative themes that has become



White Silk, Featuring a Combination of Fringe and Embroidery.

more pronounced as the season has advanced. Such an adornment immediately transforms the simplest looking dress into one of quite elaborate style. It in no way detracts from the slender line, as the threads, braids or cords used for this type of embroidery are of artificial silk and have both brilliancy and weight. The strands are sufficiently coarse to prevent tangling.

It is quite apparent that simplicity will again be the dominant note. Everything that is slim and straight is expressed in the newest dresses. The silhouette may have a founce, it may be plaited, it may be cut with a slight flare fullness, it may be straight around at the hem or there may be a tunic, but in all its varying forms fashion keeps to the very straight line.

#### Skirts Are Shorter.

Skirts are distinctly shorter than they were at the February showings. Just as the straight line has prevailed over the circular cut, so also has there been a definite movement in favor of the shorter skirt as against the longer one. Thus today the fashionable skirt is both short and retains its slender outline. The occasional wideness that is being introduced at the autumn openings does not materially disturb the straight silhouette.

The tunic form is in evidence everywhere, and so is the double volante with the upper founce a bit fuller than the lower. Often the tunic is flowered, embroidered or printed in high colors. Lovely new frocks are being made in pastel shades of various shades of one color, notably mauve and periwinkle blue. This plaid tunic is worn over a narrow foundation skirt of pure white, which may be either plaited or plain.

Once more the Paris modistes are staging a carefully prepared revolution against the perennial cloche which for the last few seasons has crowded every other chapeau out of the picture, and, from early indications, their newest efforts will be relatively successful. Which does not mean that the cloche is about to fade into a quick oblivion, but rather that it will now be compelled to share the spotlight with hats of different types.

The St. Cloud Country club, because of its social importance, has come to be one of the most significant fashion centers of the preautumn mode, and the millinery exploited at this resort definitely forecasts the styles which will eventually be adopted for fall and winter. At the recent polo matches many medium large hats were noted for sailor and cloche forms. These hats can only be called large in comparison

with the extremely small ones that have been so much worn—really they are not excessively large. Numerous Suzanne Talbot models were in evidence, some of them made of ribbons, anticipating definitely the autumn season. Talbot is also having great success with her straw-embroidered tulip hats, the straw being applied in feather-like motifs that fall flat on the tulle. This is a medium large cloche with quite a pronounced droop to the brim, suggesting in a way the poke bonnet, as the brim is narrow at the back. Another of her hats which is much noted is a sailor shape, either medium or large, made entirely of folds or cords of velvet set together with openwork stitching, like Venice point. This veining is so tightly made that it stands stiff and supports the space between the folds.



Beige Chiffon, Two Circular-Cut Founces on Skirt, Long Sleeves.

their predecessors in the mode, but they have added a graceful austerity which quickly distinguishes them from the garcon styles of last season. They are distinctive without being bizarre, different but not radical.

The long tunic is the most outstanding characteristic of these frocks which also exploit lace, the founce and vivid colorings. The basis for all is the simple silhouette, now more firmly ensconced than ever before.

**Long Sleeves in the Mode.**  
A distinguishing feature of the late season is the long sleeve. While many of the dresses are still sleeveless, the really new note is the long, perfect-fitting sleeve adjusted to a small shaped armhole. The sleeve follows the outline of the upper arm, fitting quite snugly and sometimes even tightly.

### Influence of Industry

Industry largely controls production. In regulating supply it controls markets and fixes its own prices. Farmers, unorganized, cannot do this. Instead of regulating supply and fixing prices, less cost of production, farmers take the other fellow's offer, less all charges.—E. J. Leonard, President Colorado State Farm Bureau.

### FARM NOTES

Shipping associations pay.

Good hogs and good dairy cows make a good combination.

Cruelty to animals is, after all, the most extreme form of cowardice.

Prosperous farmers are reading farmers. They keep up to date in their profession.

The management of the farm has a two-fold aspect, that of a business and that of a home.

Getting alfalfa brings profits beyond the hay pay, many grow it alone for the land's sake.

Let us never forget that the cultivation of the earth is the most important labor of man.—Daniel Webster.

Save a few tomato seed from your best plants for next year's crop. This is a good method of keeping out diseases.

Calcium cyanide may be used to control chinch bugs. The Illinois experiment station at Urbana has just issued a bulletin on the subject.

Instead of pulling fodder for hay, plant a late crop of German millet or Sudan grass, and get more hay with less labor and save the crop.

### FOLKS IN OUR TOWN

No Brains

By

Edward McCullough  
AUTOCASTER



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