

The News Page of Womens 1926 Fashions

FUR NECKPIECE ADDS COMINGNESS OF THE HAT



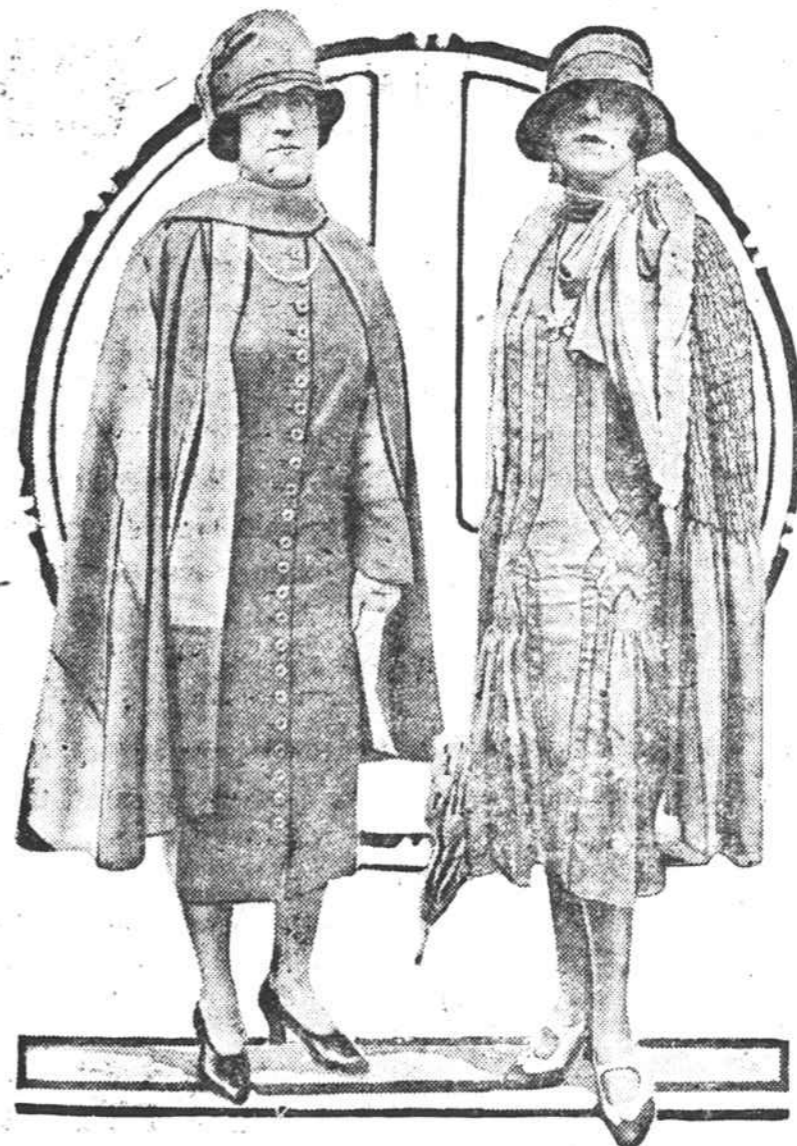
It is worth noting that the theory delightfully put into practice. Very pleasingly is the vogue for black and white stressed in the stylish black moire capelet to the right with its inevitable accompaniment of an ostrich boa, this time of snow-white. That most fetching millinery creation which tops this group is content to have as its "first aid" to becomingness a girlish high collar of gray squirrel, thus challenging ostrich with fur. Again fur competes with feather in the collarlette of black monkey, worn with the large black velvet capelet shown below to the left. This said in millinery circles that the call for large black velvet hats is insistent. In speaking of hats, velvet ones are ultra-smart, especially shirred velvet as shown in the nasturtium with cinnamon-colored model to the right. The pink-hedge hat last shown tops a feather novelty boa, the like of which is very fashionably present with new millinery. JULIA BOTTOMLEY. (© 1926, Western Newspaper Union.)

FROCKS OF SUPERFINE CLOTH REVEAL AN ENRICHED STYLING



WONDROUSLY and beautifully constructed are the cloth frocks of modern inspiration. Not only does this apply to the decorative features, but even more so to the intricate fabric manipulation which abounds in such amazing yet fascinating eccentricities. Seamings the like of which has not been equaled in this generation, platings, shirtings, complicated yet skillful cuttings and numberless other artful handlings achieve a labyrinth of unique design which in its final analysis presents an appearance of perfected simplicity. This very beautiful afternoon frock in the picture is a worthy exponent of the newer type of highest grade designing. Of indescribably fine wool rep is this exclusive model. Its shapefulness is achieved through a series of remarkable cuts and seamings which at one point traces a stitched-down bolero patterning. There is also a suggestion of a belt introduced at the sides, the same being cut in one piece with the front. The arrangement of fine box plaits under the arm describes a matchless styling. The jeweled link fastening at the throat, also the exquisite needlepoint embroidery done in refined colorings impart the final notes of elegance. Cloth dresses, such as this one, of most formal character, bespeak the reigning mode. For these, wool rep of superlatively exquisite quality is a favorite medium. Garnet and russet colorings are quite in the lead, with also a conspicuous presence of brilliant clear blues. Capes, boleros, wing draperies enhance the waist portions. Sleeves are a very important factor in the making of the gown. The deep armholes are the latest whim of fashion. Sometimes the seam where they are sewed into the dress is concealed under an elaborate embroidery or applique. In fact, fine needlework embroidery done in flowery pattern and happy colors impart the necessary touch of ornateness to many a frock of cloth. JULIA BOTTOMLEY. (© 1926, Western Newspaper Union.)

PARIS STYLISTS INTERPRET WINSOME CAPES FOR FALL



A CAPE, a cape, my kingdom for a cape. Not in precisely these words do the French women of fashion say it, but they suit the action to the word by ordering from their couturiers a modest cape from their tummy season to come. Just how successfully these orders are being executed by Paris stylists is told in the accompanying picture. That shirring be used in the development of the cape to the right is to be expected, because shirring has become the all-absorbing pastime of the fashionist. It enters into the making of our raincoat at the slightest opportunity. Where once we tucked and plaited we shirr these days. This item in regard to shirring is one to hold in mind when planning one's autumn apparel. As to this particular cape in question it has the word "Parisian" stamped in every detail. It is made of heaviest canton crepe, and one of its outstanding style-points is the fact that it is collared with a contrasting color. A conclusive argument in favor of its usefulness is the fact that it is reversible. Ultrasmartness is written in every phase of the costume shown to the left. That a generous circular cape of plaided and striped kasha can be one of the niftiest fashion exponents, when it comes to fall wraps, is a truth attested in this model. This is a cape which invokes an urge to possess. Not only does a scarf collar give it extreme chic, but the fact that it is topped with a swaggarer vagabond velours hat gives it even greater prestige as strikingly bespeaking smartest mode. Just a word about the modish cloth coat dress over which it is posed. Street frocks of this strictly tailored genre express an unmistakable up-to-dateness. JULIA BOTTOMLEY. (© 1926, Western Newspaper Union.)

Hope and Window Decorations

By JOHN EVANS

(Copyright.)

"IT'S exactly what I've always wanted to do," exclaimed Hope Chandler when she had been called to the office of the department store where she had been working. The manager had offered her an opportunity to try her hand at window decorating.

"You show some aptitude in that line and we like to give our employees a chance in their own direction. It is better for us—and better for you," said the manager.

The beginners in this line were usually given a chance to try their ability on the small windows that faced the underground arcade leading from one street to another.

"I'm going to do a perfume window tomorrow," she cried, gladly, to one of her co-workers.

"Oh—for the big drug sale?" asked her friend. "Great! Step on it, kid. You're coming on, all right."

She worked hard on the window that would display all the varieties of perfume that the shop was to have on sale. She laughed at the silly names on the fragrant powders and essences and yet she knew that in the marketing of this kind of ware there was much in a name. "Kiss Me" and "Flowers of Love" sold by their names, no doubt.

She was arranging a pyramid of ornately formed bottles in a lower corner of the window when the top bottle tumbled off its precarious perch. Fortunately, it did not break, but it tapped rather sharply the plate-glass pane.

"Dear me—how lucky!" breathed Hope as she bent to see if the pane had been scratched.

As she did so, she observed, for the first time, the slender figure of a young man dressing a window opposite her in the narrow tunneled passageway. He had heard the knock on the glass and was looking at her. He, too, had seen Hope for the first time.

Hope was embarrassed. Did he think she had tapped at the window to attract his attention? She continued her work with only an occasional surreptitious glance at the man in the window. She had seen enough of his face to know she liked him.

He was arranging cigars, cigarettes, tubes, pipes, ash trays. Hope had never seen him in the store. She wondered who he was!

That night when she left the shop she saw him swinging along the street. She liked him the more for his easy, graceful manner of moving.

The next morning she looked at his window. It was as artistic as anyone could have made it and there was something about the colorful schemes in which he had arranged the slender cigarette holders with the trays that matched them that gave the casual eye a sense of harmony. Hope decided that the young man was an artist.

Without seeming pointed in her purpose, she inquired about some of the other window dressers.

"Oh—you know we are having a good deal of work done just now by students from the commercial art school uptown. They want the practical experience and we—well, we get it done free, gratis, for nothing," a fellow worker told her. "The lad that did the cigar window yesterday in the subway store is one of them. Notice it?"

Nearly a month later she was standing looking at the first outside window she had ever been assigned to. She had put a great deal of thought and effort on it and had raised the shade on a stunning rainbow window of silks arranged according to the new science of color. It was an original idea. She had taken groups of colors from a book on this subject and had made charts in the window and labeled them as such so that passersby might choose and study their own colors, their influence, vibrations, etc. The window was attracting much attention.

"Pardon me," said a voice at her elbow.

"O—" said Hope, looking up into the face of the young artist.

"I must congratulate you on this window," he was saying. "I have asked about it from the management and they told me you were outside, now, they believed and they gave me permission to tell you in person."

"You—you like it?" asked Hope, timidly.

"It's splendid, both in conception and execution," he said.

Hope was adding admiration for his deep, rich tones to the already sufficiently large list of things she liked about this man.

"I am a director in a commercial art school and am, therefore, perhaps, not an ordinary judge of such work. I do an occasional window just to demonstrate to the students that it is an absorbing profession and one that is far from insignificant—even in its early stages."

"Yes—I saw you in the subway windows, did I not? I had dropped a perfume bottle and it tapped the glass. I—"

"Yes—I knew you were embarrassed because you thought I believed you had done it deliberately."

Then they both laughed.

It was not three months later that they admitted to each other that that perfume bottle, toppling from its pinnacle, had been merely an instrument of fate tapping to them both to take notice.

Have you something to sell? Use the home-town paper to tell the home-town folks about home-town products.

POCOATS FOR SCHOOLGIRLS STRESS FINEST CLOAKINGS



THE new line of Junior fashions, frocks and school cloaks, is a very different story from the coming months. In fact, the latest dictates the new young girls wear are quite conservative in appearance. The dresses are quite fussied up in all sorts of crafty handwork and trimmings. In the picture would be a cute little frock she is wearing. It is very flirty, being beaded and elaborated with a row of buttons. Perhaps have a clever row of buttons. In the picture would be a cute little frock she is wearing. It is very flirty, being beaded and elaborated with a row of buttons. Perhaps have a clever row of buttons. In the picture would be a cute little frock she is wearing. It is very flirty, being beaded and elaborated with a row of buttons. Perhaps have a clever row of buttons.

SCHOOL FROCKS OF GAY JERSEY FEATURE MUCH ARTFUL SHIRRING



SPLASHES of color will brighten school room and campus throughout the coming months, also the highways and byways of business life. All this, because fashion insists that whether it be in study hour, playtime or any practical occasion, we must dress in gay woollens. One of the endearing qualities of wool jersey is that in its suppleness it yields most gracefully to any handling. Just now everything that can be its being shirred. As to wool jersey it puts forth its best appearance under this treatment. For proof of its eminently satisfactory adaptability to the shirring process, study this picture of a typical autumn 1926 school-girl frock. See how the necessary practical woisted frocks are reds of every degree, especially channel red and the deep wine tones. Equally fascinating are the new greens, placing emphasis on jungle green, and us to blues, navy competes with truly lovely French blues, also royal. Cinnamon color jersey is as smart as smart can be, but no more so than the handsome nasturtium colors which are now so much in evidence. Which all goes to prove that there will be no lack of color when it comes to dresses planned for practical everyday wear. So that the enthusiasms of youth be not discouraged, designers are giving the girl in her teens unrestricted choice of materials and mediums of which her hat should be fashioned. Velvet or felt, hatters' plush, satin or ribbon, it matters not. Becoming! that is the one guiding thought. That youth will look its loveliest in the autumn and winter hats designed especially for its members, is readily told in a glance at this picture, wherein is portrayed five models selected from the season's choicest Junior millinery modes. Each individual type bespeaks an important trend in youthful headwear styles. It is the gray kimmer facing on the up-turned brim of the top hat to the right, which claims distinction. The fact that the other little hat at the top of the group is of hatters' plush with a velvet brim, bespeaks the coming popularity of these fabrics. Shirred velvet, of outstanding interest, is the medium for the hat centered to the left. It has a trimming of silver ribbon. Ripple, ripple goes the brim of many a graceful hat for fall, and this applies to the brim whether off the face or gracefully framing the face. The soft undulations of the velvet cuff on the cunning shape centered to the right is outlined with colorful buttonhole stitching. The last hat in the group is an exquisite velours, having, of course, a creased crown. JULIA BOTTOMLEY. (© 1926, Western Newspaper Union.)

HATS TUNED TO SMILING YOUTH GLOW WITH COLOR AND GRACE



WHEN it comes to becoming hats, youth is having its own sweet way, for the newly arriving models and fancies and various individualities of the young girl. Brims turn up and brims turn down, but always with a charm that denotes a careful study and consideration of the millinery needs among Juniors. So that the enthusiasms of youth be not discouraged, designers are giving the girl in her teens unrestricted choice of materials and mediums of which her hat should be fashioned. Velvet or felt, hatters' plush, satin or ribbon, it matters not. Becoming! that is the one guiding thought. That youth will look its loveliest in the autumn and winter hats designed especially for its members, is readily told in a glance at this picture, wherein is portrayed five models selected from the season's choicest Junior millinery modes. Each individual type bespeaks an important trend in youthful headwear styles. It is the gray kimmer facing on the up-turned brim of the top hat to the right, which claims distinction. The fact that the other little hat at the top of the group is of hatters' plush with a velvet brim, bespeaks the coming popularity of these fabrics. Shirred velvet, of outstanding interest, is the medium for the hat centered to the left. It has a trimming of silver ribbon. Ripple, ripple goes the brim of many a graceful hat for fall, and this applies to the brim whether off the face or gracefully framing the face. The soft undulations of the velvet cuff on the cunning shape centered to the right is outlined with colorful buttonhole stitching. The last hat in the group is an exquisite velours, having, of course, a creased crown. JULIA BOTTOMLEY. (© 1926, Western Newspaper Union.)

It has generally been conceded that it costs from two to four cents per mile to drive over hard-surfaced than unpaved roads. There are no grades on the entire transcontinental Lincoln highway which the average car cannot climb. Compression should not be used on long down grades. READ THE POLK CO. NEWS READ THE POLK CO. NEWS