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Vogue SHOE SHOP

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BIGGEST SHOES

Walter Pidgeon wears the biggest shoes of any leading man in Hollywood, size 13 1/2.

French Coiffeurs Decree Bright Colours for Fall

Dressmakers, Milliners and Hairdressers Striking Similar Notes in the Stylish Modes of Their Respective Departments. How Hair Affects the Fashions.

(By Victorine Howard) They aren't discussing it any longer. Hair simply is up in Paris. The tumult and argument of long bob versus high hair has died away there, and the long bob is as extinct as the dod bird, according to the head of one of New York's most important coiffure salons, who returned last week from a news-gathering visit to that zippy French city where fashions are born.

"At every one of the Paris couturier showings, in all of the smart dining places, you see nothing but high hair," he says, "and it looks beautiful with the new Fall clothes."

"This season," he says, "the unusual has happened—not by conspiracy, but by a happy accident—and the dress-makers, milliners and hairdressers have all aimed at, and achieved, the same goal of height. Lines in frocks are high. And hats are designed to be worn with high hair."

Style Is Flattering Not only will hair be up this season, he thinks, but "women will like it better than any other hair style as it is the most flattering and graceful of all coiffures." And he has reassuring words for skeptics, who wall that it may be pretty—but not for me.

"The principal line is up," he says, "but variations on the 'up' theme are legion, and it can be modified, and adapted, to solve individual problems of becomingness and still retain the airy femininity of the 'up' motif. The hair can be piled high, or not so high, built out at the sides, or not, depending upon the shape of the face."

That Skinned Look If you have a long thin face, he says, "avoid drawing the hair up so tightly it gives you a skinned look. Have some softness and fullness at the sides. The large round face can wear the hair drawn up tightly." Another point he mentioned, for the long face, is not to have curls piled directly on top of the head. Instead have the curls arranged in back so that they come just below the crown, where they may be held in place by combs—plain combs by day, and perhaps the new pearl combs that are so attractive, at night.

Softening Waves In Paris, those universally popular "up" coiffures are frequently softened at the sides, and across the back, with

big, soft waves off the hairline. Those waves just up from the hairline are particularly important if the neck is long and thin in back, or if the hair grows far back from the ears, leaving a wide gap of skin between ears and hairline. With the soft wave, the hair can be pushed forward slightly below the hairlines behind the ears to lessen the gap, and slightly down in back to soften a too-thin long neck.

The hairlines waves are pretty held, this authority reports, by an evening style of taffeta bows, singly, or in pairs, often attached to a band of taffeta ribbon which encircles the head, coming around behind the ears, and along the middle of the wave to keep it pressed into place.

The Cut Things to remember in trying the great hair cut short on top—about two inches. Let it grow to about six inches in back—long enough to reach the top of the head. Have a good permanent to make it stay upped. And have your hairdresser shape your hair so it's becoming to the back of the neck as well as the face. Probably he would anyway. But it's particularly important if the back neck is thin and the hairline is bad.

If hairs grow too far down on the back of the neck, don't have them clipped, or worse, shaved. The very low hairs can be removed with a reliable depilatory, such as the sulphideless cream that's used in this chain of salons. It can be applied warm or cold and discourages re-growth of the hair.

How Short for the Day? How Wide for the Night? How short for day? and how wide for both day and evening? have been the chief questions about skirts, but what you have not heard for evening—the ankle-length or thereabouts.

Where does such a skirt length fit in with this season's programme of fashions? First, it is a good solution for the young girl's dance frock that is made with one of the enormously wide circular skirts of this year. After all, regardless of the allure and appeal of the picture-frocks with crinoline-wide skirts that spread such a wide circumference on the floor, particularly in the new crisp fabrics, they are something for the youngsters to handle in their hop-skippping dancing. It is a chore to be lifting these great voluminous skirts off the floor for dancing, so clipping off, a couple of inches at the hem so the feet are free, seems to have a real purpose.

And how beautiful for shoes! Apparel for Men is Smart This Fall Large and Pleasing Stocks at Arnett's, Schumacher.

Arnett's Men's Wear in Schumacher is right in the front line with the season's smartest apparel for young and older men as well as a full assortment of boys' wear. Arnett's have the reputation of having one of the most extensive stocks in the district from the smallest accessory to suits and coats. The menfolk of the family will have no difficulty in solving the clothes problem at Arnett's.

STOCKING COLOURS Here is the way other women are selecting their stockings, listed in the order of their popularity—"Radiance," a rosy beige; "Town Tan," light, neutral brown; "Amberose," gleaming amber, and "Tawny," a lively beige.

Heels Also Swoop to "New Heights"

Vogue Shoe Store Features Fashion's Latest.

Heels, like hair, are swooping up to new heights, in the fall fashion review, and they may be made to match the shoe or in varying colours and fabrics. The continental heel, a high Cuban, is probably the most popular. Everything about the 1938 fall shoe is high, even the colour which, if not the ever-popular black, is a new shade of burgundy, rust or other "accessory" shade that Paris or New York or Hollywood has created. In Vogue's Shoe Store there is a shoe that is definitely up-to-the-minute. It is the new high tie, made of rust suede, and flattered by a scalloped top... very smart. And to match the shoe you will purchase a rust suede bag, in the new odd shapes, rust suede gloves, and sheer stockings to flatter the leg that will be greatly "in view."

Colour Steals the Limelight This Season

In a coat of red or brown chevron tweed with gay red pretzel buttons. In a superbly chic, long-sleeved evening dress of cerise velvet. In a daytime woollen frock of murky mustard-yellow, under a brown coat. In an evening cape of purple felt, bordered to the feet with cerise wool fringe. In a green tweed dress and jacket, collared, hatted and bagged in red and green plaid.

Designers Puzzled by the Sleeve Styles

What Kind of Sleeves Will be the Style This Fall?

(By Audrey Ames) Paris.—The answer to "What kind of sleeves will be the style this Fall?" is as difficult as an international economic problem! For each house of "haute couture" is advocating a different sleeve and thus each and all will be fashionably correct.

Generally speaking, there is a tendency toward less fullness at the shoulder. Padded and much-tucked shoulders gave way in most collections to plain, smoothly fitting shoulders—especially true, of course, for sports clothes. Schiaparelli, however, clings to the built-up shoulder in many of her new daytime models; so think twice before remodeling your last year's suit.

The "poor working girl," whose typewriter desk is hard on cuffs and elbows, will be glad to hear that short sleeves—to the elbow, or even shorter—are an outstanding characteristic of many Winter models. Madeleine Vionnet leans almost exclusively to this short sleeve, from heavy wool street dresses to fine wool crepe dinner dresses. In most cases the sleeve is wide and loose, often being set in the shoulder with considerable fullness, but no padding or stiffening artifices.

This bound-to-be-popular short sleeve is set in low on the shoulder, as are most sleeves of all kinds. In order to attract attention to this wider shoulder, sleeve seams are frequently emphasized by braid, narrow strips of leather or ribbon, or even fringe.

Among the most interesting sleeves in dressy clothes is Molyneux's "Tou-louse-Lautre" sleeve, inspired by the paintings of the artist for whom it is called. This sleeve has an exaggerated puff effect at the top and then becomes tight, with wrinkles and folds, from the elbow to within two or three inches of the waist. It is particularly effective in satins or moires.

Paquin introduces a new fullness at the elbow—practical, to say the least. His sleeves are plainly set at the shoulder, increase in width as they approach the elbow, and then are held in at the wrist.

Modified dolmans and bell sleeves of days gone by are back again, too. Not in great numbers, it's true; but enough of them to warrant their existence in one's Winter wardrobe.

Fashion Foibles of Parisian Couturiers

Special Numbers for Season from Famous Paris Shops

Molyneux surprises slim throats with necklaces embroidered on frocks, drapes fair shoulders with shawls of Scotch plaid.

Suzy goes "high hat" with bright quilts, with vivid wings and ribbons. Mainbocher evolves the bat-wing silhouette—full dolman sleeves, pinched waist, slim skirt.

Patou contrasts an evening gown of glittering lame with an austere monk's robe of eggplant wool.

Chanel recalls late-Victorian Mayfair with nude white shoulders framed in oerich, above a velvet sheath.

Schiaparelli goes all out for astrakhan—in pockets on a black wool suit, diagonal bands on a Cassack jacket.

Creed's genius for "suiting" madame finds expression in a terse little suit of black wool, corded like an aide-de-camp's, accented with flag-red velvet.

Alix presents the dirndl sophisticated—fitted, full-skirted, fashioned of jersey in autumnal tones.

Maggy Rouff recalls the dear, dead nineties in balloon shoulders on a coat of breitschwantz and black moire.

Lavin accentuates the high hair-dos with fantasies like the curling-papers of unhappy memory.

Some Fashion Notes from Paris, the Home of Modes

Paris, Sept. 27.—Fashions made a brave showing at the reopening of the Longchamp Fall racing season. Vastly ample coats appeared paradoxically chic when topped off by tiny forward-perched hats. Many style notes were observed. Lead-grey wool two-piece dresses were worn with gray or silver fox capes. Striped wool or tweed double-breasted jacket cuts were in evidence.

Pastel felts, some large and profiled, others microscopic, showed height either in the crown or trimming. Ostrich was popular. Postillions, nininches or Glen garries were the most-liked shapes. Collars, stoles, boas and bow cravates of fur were ubiquitous.

New street boots are cut like buskins. They are of ochre leather and are fastened at the side with big gold buckles. Novel evening slippers are of knotted silk filet finished with matching suede.

Combs are coming back with the new coiffures. Many small ones keep the hair in place during the day. Old-fashioned first or second Empire tiara combs are returning for the evening. High Spanish types in gold or silver filigree are also staging a comeback.

New Clothes Said to Have Elegance

Some of the Features of the Fashions in Paris.

(By Audrey Ames) Paris.—"Elegance," in the true sense of the word, is the only way to describe the elaborate wardrobes created by Maggy Rouff for the coming season.

Furs are used either lavishly or with discretion; lame makes evening gowns molded with pencil-like slimmness or with bouffant flounced hoops; crepe, satin and velvet makes afternoon models ranging from those designed for the woman who still feels young.

Maggy Rouff's coat styles tend somewhat away from the full length in favour of velvet or moire silk refer types and to a very elongated hiplength which measures, from the belt downward, exactly half the length of the skirt. One outstanding model of this type is made of crimson cloth and tightly fitted at the waist.

Among the handsome black tailored suits is one which boasts Persian lamb trimming under the arms and applied to the side-backs in jagged leaf design. Shoulders are wide, but not heightened at Rouff's. A few coats take the shape of the belted tunic, some of them lavishly fur trimmed.

Heavy gold or brilliant jewelry adorns many of the models; one remarkable chataleine in gold provides the wearer with watch, purse and all other small accessories, while an evening bag slung on the wrist is an oval mirror on both sides and framed like a picture in burnished gilt.

What was once called a "basque" forms the bodice for a series of Maggy Rouff's youthful circular-skirted party frocks ankle long. These basque bodices button simply down the front—a practical note as well as a style note.

Evening dresses go glamorous. A white satin gown is engraved with a copy of the "Winged Victory" placed diagonally across the front of corsage and hips in a terracotta red; while portrait dresses show the head of "Venus de Milo" or other classic heads.

Silver lame, embroidered with diamante in all-over design, makes a rarely beautiful evening dress of the pencil silhouette. Its train is seamed onto the tight sheath at the neckline like a deep flounce across the back.

If anyone ever doubted that the Winter of 1939 would bring back an elegance unseen for decades, one look at Maggy Rouff's creations should convince to the contrary!

Interesting Styles For Men This Fall

Latest Styles Shown at Ostrosser's Men's Shop.

Ostrosser's men's shop, with its long reputation for quality merchandise, are featuring an outstanding variety in the latest Fall and Winter clothes. Buyers are assured of the latest in style and the known advantages of better quality products. Famous alike for high class men's footwear and a complete furnishing department, Ostrosser's has long been one of the leading local style centres.

Necks Remain High While Sleeves Grow

(By Orry-Kelly) Hollywood, Sept. 28.—Keep an eye on the Gibson Girl silhouette. It is gaining importance. Necks continue high, sleeves grow larger above the elbow, and the blouse and skirt combination a "must" in every fashionable wardrobe. Both Paris and Hollywood recommend the two-piece for evening wear as well as day.

From the dinner hour on, the typical long skirt is black, floor-length, and flares out just above the knees. Next in line are the pleated skirts and the tubular types, but these are not as interesting because they don't lend themselves to such period touches as dust ruffles and contrasting linings.

The most popular blouses are white or pastel and have exquisite dressmaker touches, as tucking, shirring, smocking or embroidery. More spectacular blouses are made of metal cloth or sparkle with cabachon gems.

Margaret Lindsay's preferred skirt is very heavy black crepe. It bells out

Advertisement for Ostrosser & Co. featuring 'Fall Suits and Topcoats' and 'Quality Clothes For Men and Younger Men'.

Advertisement for Mr. T. J. Doyle representing Wm. H. Leishman and Co. Limited, with dates for October 1st.

Advertisement for Ostrosser & Co. Timmins and Porcupine, featuring 'Quality Clothes For Men and Younger Men'.

Advertisement for 'Style Dress Shop' featuring 'FOR Courtesy, Service, Style and Quality'.

Advertisement for 'FASHION SHOW AND AFTERNOON TEA' in aid of the Hospital Work of the I.O.D.E., held at Masonic Hall on Wednesday, October 5th.

Advertisement for 'What's New This Fall?' at ARNOTT'S, featuring men's and boys' wear, Schumacher.

