

Reviewing the Style Story of Autumn 1938

The Latest Said to be a Revised and Improved Version of Much of the Ultra-Fashionable of the Days of 1898. Elegance Centres About the Coiffure. Millinery Modes.

(By Polly Pooble)

What a heaven-sent season is this for indulging individual style idiosyncrasies! Since—after a modified and modernized 1938 manner—it harks back to the dear, dead days when even stylish women (perchance after the habit of Queen Victoria of blessed memories!) were not stumped into something falsely termed "the mode"—but still, in their quaint and funny nineteenth century fashion, exhibited a style-consciousness definitely person!

Would it, perhaps, be a woman-wide urge towards that saner instinct for individuality which has inspired the autumn style edits of 1938? Who knows? But—if you happen to be fortyish and have childhood memories of mama sweeping in to say goodnight, completely pompadoured (thanks be, that's gone beyond revival!) hourglassed of waistline, leg-o'-mutton sleeves, ostrich crowned, you'll have a sneaking suspicion that the Parisian couturiers, tongue in cheek, are presenting to disillusioned 1938 their version of still—at least slightly—illusioned 1898.

According to the fashion powers that be, the autumn trend towards elegance centres about the new brush-up coiffure. Up-up-opsy-daisy—goes the new harked, presenting to the world a naked nape from which smoothly-coiffed hair sweeps upward to culminate in curls clustering atop a charming head. Graceful, alluring, reminiscent of a more leisurely era—how could one possibly reconcile the high hair-fix with the trimly straight little frocks of yesterday?

With the up-hair decor comes a revival of the "ladylike" hats of late-Victorian years, in a multiplicity of variations. Stiff and haughty hats, made tall by bright quills and wings and ribbons—pheasants and coq feathers shooting like semaphores from forward-perched models—even the tailored felts which are always de rigueur introduce new tricks in the manipulation of brim and crown. Crowns sloping backward for high curls, crowns set back for curls massed on the forehead—even the most severe of the new hats has perforce a dressed-up look.

Even in millinery modes for formal occasions the small silhouette is of premier importance. It may be of ostrich or velvet, of pasted feathers, or suede or fur. After it achieves height with a feather, a bow, a nodding flower. The fur hat so popular for several seasons past finds new ways to chic. It may be a fez or a Persian turban, a pillbox, a diminutive sailor or lofty toque—but almost always it is unrelieved by any contrasting fabric. Dinner and cocktail hat of fur also promise to be popular, often with a matching muff.

High hair-dos and high hats demand short skirts, and daytime dresses are in complete accord with the demand. They too follow the Victorian trend towards fluidity of line. Gone is the stark simplicity which has characterized them of late—come to stay for a while is the nipped-in waistline (achieved in these days not by lacing but by diet), heightening the illusion of slowness with swing skirt and wide shoulders. Sleeves develop a waywardness all their own—puffed at the shoulder, frequently and entertainingly reminiscent of the leg-o'-mutton. The new bloused back, the new princess silhouette, are details which are causing a feminine furor.

Black, first favourite of chic women, still holds its place—but is being hard-

Hoop Modes Pretty But Not Practical

But Nevertheless are Vieing With the Slender Lines.

(By Lois Stockdale)

On the subject of evening dresses for fall, about the best thing we can say is have a care! They seem to run in two schools... there is the very bouffant be-hooped type, which is grand on the very young or very lovely, and there is the sleek butter-smooth new silhouette, which hardly gives you a chance to breathe... but is very luscious.

The hoop skirt is by far the loveliest thing we have seen for years and far the least practical. In fact, we would say from a quick survey, that unless you plan to dress and spend the evening in the centre of a large ball room, we don't know you'll manage. Such things as swinging doors, elevators, telephone booths, taxis will be a problem, unless we can devise hoops like umbrellas, which we can put up or down at will. They are pretty, though. The difference between a dress without a hoop, and the same dress standing out primly and showing every bit of the lovely colour and material is enormous.

Naturally most of them are patterned after frocks of the last century, with sleeves demurely off the shoulder, tiny waists, and the enormous skirt lined at the hem with ruffles. At least, pantalettes haven't come back into style, thank goodness. One thing a person does have to have to wear this romantic fashion is a lovely back and beautiful shoulders.

Wear it in a deep purple-blue silk taffeta, with a scarlet velvet ribbon lacing through openings all around the skirt, to tie in a mammoth bow at the front. White starched lace makes the frill which is attached to the hoop, and the bodice is as minute as possible, with large puffed sleeves tied with the same shade of ribbon, in a narrow width. Or for a very regal gown, take about 15 yards of stiff white satin, and put it over your hoops and allow about half a yard for the bodice, which is strapless. The only ornament allowed with this gown is a fine silver chain around your neck, weighed down with a heavy cluster of rubies, and a ruby-coloured sequin bag. Or have a silk faille dress, in gray and cream and red... the gray voluminous skirt and soft demure bodice with its high neck and tiny cream and red-striped, turn-down collar, its sleeves puffed below the shoulder and fluted pleating of cream and red around the hem.

However, frankly, our advice is this. If you can only get two frocks... one, let's say, a dinner frock and the other for formal occasions... then don't get a hooped one. Not unless you can wear it without the hoops as an alternative. The pencil-slim dresses are really very chic... and very sophisticated. Black is of course the prime favourite, with tones of copper, all the magentas and fuchsias you can imagine, the new duck blue and pink riding high in the fashion world. This duck blue, by the way, is a grand colour. It's a deep green-blue, with a wicked glitter to it which does things for blonde people, but alas, does things to brunettes.

Straight dresses are still sporting jackets... boleros which fasten down the back embroidered with palettes; short sweaters, knitted from gold yarn; mesh jackets made of maribou, or ermine; embossed quilted or smoked boleros, made of the same material as the dress; broades in old gold or copper... these on black for the most part. The shirt waist dress has invaded the field for fall, and we see it in one case in coral crepe with a pebbled surface, with pleats and pockets trimmed with glittering sequins, or else fastened down the front with rhinestone studs. And a wide rhinestone belt making a small waist look tiny, but we are afraid, a large waist look enormous.

Your hair is forever up on top of your head this fall, especially in the evening. There are no more concealed ears, and no more fuzz on the back of your neck, either. And you'll never know until you try just how hard it is to get your hair up on top of your head without fuzz on the back of your neck, and also without looking as though you had just had a bath.

Gay Colours for Children This Fall

Rugged Clothes for Men The Style in New York.

(From New York Times)

In a veritable merry-go-round of colour, local stores opened their children's departments for the rush of back-to-school buying. Nothing is too gay in bright wool frocks. Scotch plaid coats, and gay little bonnets to meet the delighted eye of the "younger set." Even small boys have their fun choosing bright ties and striped shirts, sweaters and "loud" plaid jackets.

"Peasant Fashions" Popular

Continuing their overwhelming popularity of this Summer, dirndl frocks and amusing Swedish peasant maid frocks are choice for first school days in bright prints on dark grounds. Square necked and full-skirted, they are as pretty as a picture. Real Scotch plaid frocks in wool or gingham are a delight to little girls, too, especially when made with pleated skirts and crisp tailored collars and pockets.

Girl mode consists of a finely pleated black chiffon skirt, creamy lace blouse and wide supply girdle of black kid.

A slim navy crepe skirt pleases Janet Shaw, for it is slit up six inches at

the hemline and bound in pale green. Most attractive with this is a blouse of pale green crepe, although Janet sometimes couples it with a full blouse of silver lame pinstriped in green.

Added impetus to the early 20th century mode is the picture, "The Sisters," in which Bette Davis, Anita Louise and Jane Bryan simply revel in the costume of the day.

Simplicity vies with elegance in the very new picture fashions and the result seems to be a draw.

Howard Shoup comes to the fore with a gown for Anita Louise in Warner Bros. "Going Places" which has all the attributes Anita adores in the personal wardrobe. Her favourite silhouette is the Grecian, so Shoup has draped the gown of pale pink crepe roma and finishes up with her preferred colour combination by adding blue. Three luscious shades of blue chiffon are draped from shoulder to waist and caught in both places with big aquamarine clasps.

Also on the simple side is a characterful wool dress Minna Gombell wears in the same picture. The bodice is given a draped treatment. Outstanding are the combining colours, for with the dress go a hunter's green full length wool coat and matching green tricorne hat along with gloves, bag and shoes of rust.

Glenda Farrell in "Torchy Gets Her Man" is also dressed by Shoup. Especially attractive in her wardrobe is a cocoa brown wool street dress fashioned with two big semi-circular shirred pouch pockets on the bodice and a matching pair just below the waistline. The dress buttons down the front to a point half way between hem and waist where it falls into soft fullness. The big hat matches Glenda's gown, but all her accessories are of alligator.

For Ann Sheridan in "Angels With Dirty Faces," Milo Anderson creates a graceful gown of navy sheer. The skirt—paradoxically—has slim fullness, while the bodice is deftly draped in a crisscross. It is worn, with a brilliant emerald necklace and green orchids in the hair.

We like to give Kay Francis at least one elegant gown in each picture because no one surpasses the brunette star in clothes-wearing ability. In her current "Curtain Call" she wears a metal cloth evening gown striped in green and silver. The stripes running horizontally are shirred to make up her long bodice while the full skirt employs the stripes vertically. Another luxurious gown she wears in this picture is black velvet dinner dress with yoke embroidered in gold sequins and rhinestones. With it she carries a velvet folding fan likewise embroidered.

Mark down muffs as something to be remembered on an autumn shopping tour. They are a useful luxury that are getting a renewed grip on ladies in the Hollywood Fashion Parade despite the fact that the California weather doesn't make them necessary as a hand-warmer.

Fur muffs stand out like expensive jewels on plain cloth coats and appear in a startling galaxy of shapes. Bonita Granville likes a heart-shaped muff of leopard with a zippered change purse inserted in its depth. It's youthful and gay with a cocoa-coloured coat dress. Giving the "Mother-Daughter" mode a slightly different twist, Bonita's mother wears a square flat muff of leopard with a black wool coat dress. The square muff is also combined with a fully equipped handbag.

Rosemary Lane accents a hunter's green suit with a melon-shaped pink muff suspended on a topaz bracelet while Claire Trevor likes a slim cylinder of Persian lamb divided in the centre by a bright velvet ribbon.

For the woman who likes just a dash of either coquetry or naïvete in her formal ensemble, a nonsensical little muff of flowers, velvet or feathers is exactly the right touch. Penny Singleton accents a honey-coloured taffeta frock with a midget melon muff made entirely of purple pansies while she wears a circlet of fresh pansies like a doll-sized hat on her coiffure. Priscilla Lane frequently sports a tiny

black velvet muff with her corsage fastened to it.

Furs Particularly Attractive This Fall

Pleasing Array of the Latest Modes at Mrs. Durocher's Style Shoppe.

Fur coats this year come in every variety of fur—from the chubby skunk topper or short coat, to the sleekest of Russian caraculs. The most popular style is the box, or boxy swaggar coat. Shoulders are not necessarily large, but all of them are squared. Sleeves are simple, preferably made on straight lines, with the rather wide cuff as a highlight. Collars are smaller than in other years, but show greater variety in types. There is the narrow band collar, and then, again, the exact opposite, the heavy fox collar, which frames the head. But no matter what style of coat the fashionable woman wears, she chooses lines that will flatter her figure... lines that seem to be made especially for her. One of many fashionable coats at Mrs. Durocher's Style Shoppe, who represents Stan Walker Ltd., manufacturers and furriers since 1873, is a tuxedo front Persian lamb. The tuxedo front is favoured by the shopper because it narrows the front of the coat, and because, when it is closed like an ordinary coat, it provides a double-breasted front, giving more warmth than any other coat. Another new development in furs this fall, is the fur hat that is made in any style that its wearer may choose, thus bringing furs to the felt height in the millinery world.

TELLS OF SUCCESS

Mme. Lane Bryant—Mrs. Albert Malsin—revealed at St. Louis that the national chain of dress shops bearing her name was started 38 years ago in a three room apartment in New York where she was forced to provide a living for herself and a six-months-old son. Mme. Bryant said her first husband died shortly after the birth of her child. She began making fine tea gowns and lingerie for a wealthy clientele.

"In those days," she said, "I used to work until two in the morning designing, sewing and delivering. I never gave credit because I wouldn't have had money enough to buy materials for the next day."

After a year Mme. Bryant had enough business to open a small shop. After that, success came swiftly.

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