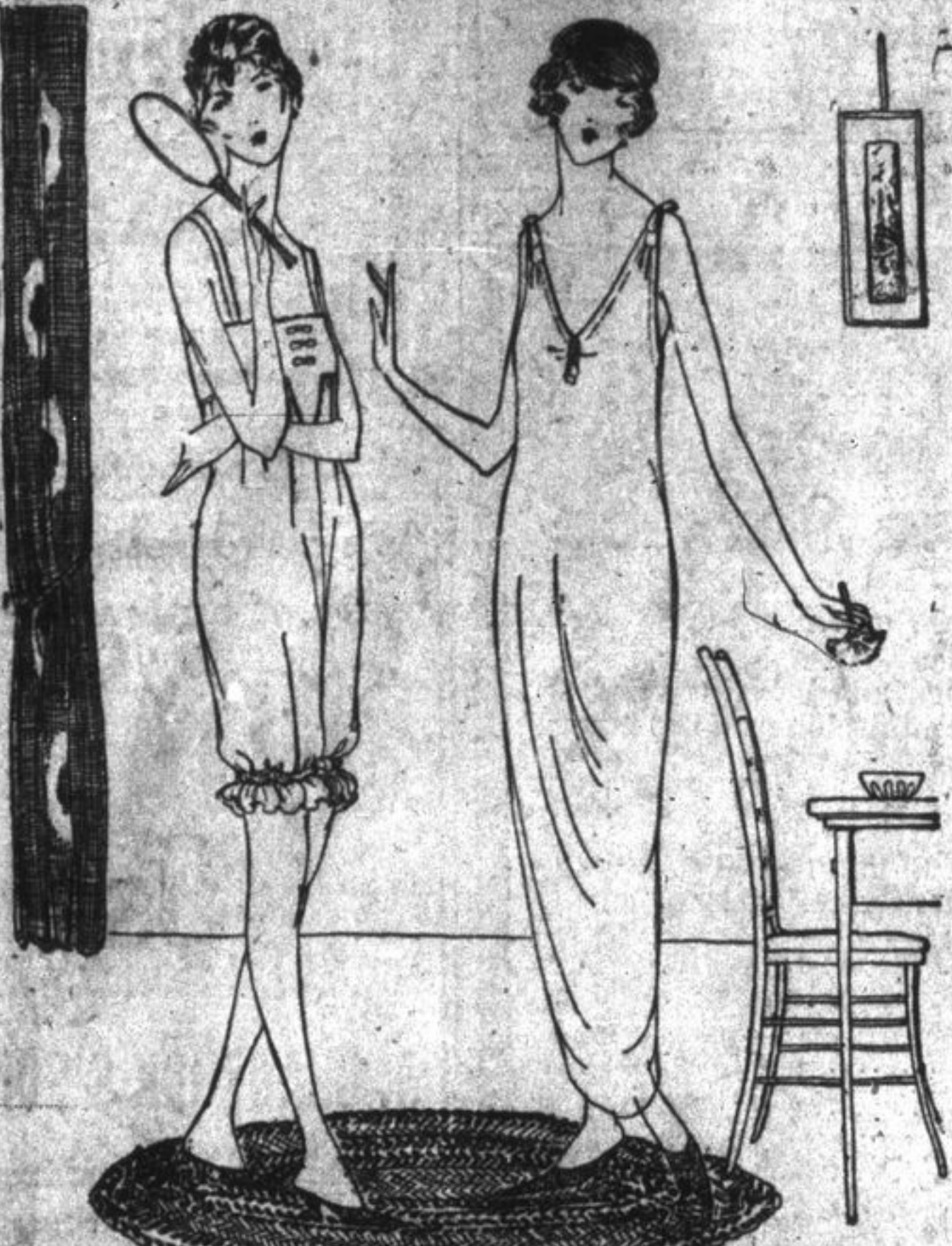


Daily Fashion Hint

Prepared Especially For This Newspaper



7786

7118

VERY SHEER AND UNUSUALLY DAINTY.

Pink washable silk makes charming combinations, a new model being pictured to the left. The top of the model is in square effect and the shoulder straps are of ribbon. Frills finish the lower edges of the pantalotes. Medium size requires 2 1/2 yards 36-inch material.
Four yards 36-inch crepe de chine or other material are needed for the night gown which is made with a deep V neck. It is sleeveless and is delightful when worn with a dainty bed-jacket.
First Model: Pictorial Review Combination No. 7786. Sizes, 36 to 44 inches bust. Price, 30 cents.
Second Model: Nightgown No. 7118. Sizes, 36 to 48 inches bust. Price, 20 cents.

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ON SALE EVERYWHERE

TUNIC IS TO BE GIVEN A TRYOUT

France Flings Magnificent Warlike Garment Upon Happy World.

COLORS TO REIGN SUPREME

Models Made of Glistening Coat-of-Mail and Metallic Cloths, and Others of Crepe de Chine or Chiffon.

New York.—Some historians may know when the tunic started its career as a fundamental fashion in the clothing of the human race, but no one has stated the exact date with an attempt at accuracy, according to a prominent fashion authority.
There are many who believe that it was the first garment worn by Adam and Eve, when they realized that clothing was to be a necessity to their species. The tunic really followed the mantle, and from Elijah to William I of England is a long, long spell in history, but we know that the former wore a mantle and the latter a tunic. Julius Caesar occupied a place in the sun between these two, but he wore a toga. Beau Brummel brought in coats and George IV. picturesque as he was in his costumery, blazed the path for the ugliest clothes that the men on this planet have ever worn.

The tunic was a masculine fashion, as most garments are that women think are their own. The critics of this generation fall upon women and smite them hard for their frumpiness and frivolities, the whims and caprices of their clothing, and yet these critics are men who do not seem to realize that all the centuries of progress of the male part of the human race were given over to caprice and brilliancy in apparel, as well as to defeat and victory in arms.

War and the Primitive Tunic.

No doubt the clash of arms in France brought back to the minds of the designers the long centuries of warfare that had preceded the peace since 1870. The tunic was the fundamental part of the British warrior's costume, and the cuirass—that glittering breastplate of steel and highly polished metal—was the symbol of all fighters. So France introduced the tunic of that other and primitive warfare which she thought had gone forever, and suddenly found one August morning that it had come to her with all the cruelty of the early centuries.

She did her best to enforce this tunic into the fashions of other countries, but with small measure of success until late this autumn. After steady persistence, a trick she has in the making of all her forms of art, the least of



Oriental tunic of terra cotta and gold brocade, with narrow girdle at hips of terra cotta, tied in the back. The long, outstanding cuffs are at the top of fashion.

which is fashion, she found that America had suddenly awakened to the comfort and beauty of this garment.

It is difficult to persuade American women to go without shirtwaists. They borrowed the idea of a wash shirt from man, as they have borrowed all their fashions, and they felt, rightly so, that there is an element of cleanliness in putting next to the skin throughout the day hours a garment that can go to the tub. The tunic does not go to the tub, and the only way to keep it entirely fresh is to wear it over a long-sleeved muslin lining, which many women do.

Practical and Ornate Blouses.

The tunic and the outside blouse are one and the same thing. You may call it a cuirass, or a blouse with a peplum, or a Chinese sacque, or whatever name suits your fancy. The elemental fact is that the fashionable blouse of today hangs from shoulders to hips. It may be girlish; it may not. Its sleeves

A man will deride the ten cent cigar that is given him, but he never murmurs about the nickel one he buys.

An old hen never fears opposition from an egg plant.

may be cut according to the fashion of William I or they may be after the manner of Dagobert of France—long and wrinkled to the wrist.

Building on this foundation, the designers in America and Paris have thrown caution and economy to the winds and accepted this new blouse in such an extravagant manner that they seem to be making up for that time when they let it rest neglected in the dark corners.

The cables from Paris insist that coat suits are much smarter than one-piece frocks for the woman of fashion and her followers, but here in America, even with the impetus given to tailored



Outside blouse of gray velvet embroidered in black and trimmed with bands of fur. It is worn with a skirt of black velvet embroidered in gray.

suits in the early autumn, the pendulum appears to have swung back to one-piece frocks and luxurious wraps of fur and velveteen. Probably with the advent of early spring, with the southward bound tourist, the coat suit will regain the prestige of October. If it does, these extravagant, short, medieval tunics will have a high chance for development. In the interim, they are worn not only with heavy tailored suits, but as tops to separate skirts.

Can Be Made at Home.

It is in this department of dress that they are most brilliant. There are some dressmakers who feel that smart women will no longer order entire frocks if the enthusiasm for these brilliant accessories grow in strength. However, there is no reason for despair in that, for the tunic blouse, as it is displayed at this hour, is no mean thing to make and no poor thing to purchase. Its fabric and the ornamentation put upon it bring the cost well up beyond the average purse. But the best part of it is that the amateur can make these things at home, for they have nothing but straight lines and are built from loosely hanging widths of the material.

And yet there is danger in the work of the amateur, especially if she is guided by this hasty description, for it is the tunic of the Conqueror that is in fashion, not the smock of the Russian moujik or the gorgeous coat of the Arabian potentate. The widths must outline the figure, and they must cling to the hips, and the armholes must be cut with precision and perfection. The whole attempt of fashion today is to throw the figure into a sharp outline, and we must watch that tendency if we would keep abreast of what is happening and cultivate our vision to look ahead.

There is no reason for women to cry aloud over the extravagance of some of the new tunics that are offered, for these may be copied in simple fabrics.

Leather Buckskin Brocade. Here are a few of the most extreme short tunics that are sponsored by good houses in Paris and America. First, there are the blouses of leather, which were shown in America a month ago, with and without sleeves. They came out with the leather top coat and the service coat of peltry and leather.

As a rich sister to the practical leather blouses are those of colored buckskin, made in deep pink and embroidered all over the surface. These are worn with long, narrow black and seal-brown velvet skirts.

The metal fringes are also used. They are reminiscent of the early centuries of warfare. They are cut on the fashion of the Conqueror's tunic, Tunics That Will See Active Service.

As opposed to these gorgeous spectacles of tunics that never were worn by William the Conqueror or any of the medieval warriors, there are practical ones in brilliant wool jersey. In France they are wearing them in colors taken from splendid-lined flowers. Crepe de chine is a good fabric, and all manner of velours, suede cloth and knitted wool are turned into these tunics. They are not spongy or demure. The world wants color, and it is going to have it. Let none rise to cry it down. There may be other shadows threatened by the pessimists, but we have emerged from the blackest shadow of them all; and in our new state of happiness we intend to dress in scarlet and purple!

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It's easier for an old bachelor to say that he is perfectly happy than it is for him to prove it.

A woman always has the last word—and incidentally about ninety per cent. of the preceding conversation.

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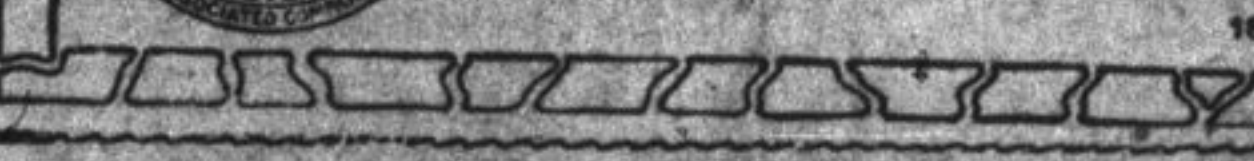
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