



Enter Fashions for Fall

Yes, we have movie censors and book censors, but as yet we have no skirt censor! Of course, I suppose the average policeman wouldn't object to going around with a yardstick, measuring the length of skirts, but then the fair wearers might do so strenuously. In Greece one young lady was a martyr to the cause—she was arrested, spent a night in prison and paid a fine. However, the storm of protest aroused will probably cause the repeal of the law.

Well maybe not never, but at any rate, not for a long time. Sleeves are just sleeves this year, though. They are not so elaborately trimmed or embroidered and do not attract quite so much attention. A few tailored dresses have tight sleeves, of course, but the majority are slightly full, caught in at the wrist.

Not so simple a matter to define, the neck-line, for there are quite a number of collarless dresses, too. Collars may stand high, proud and defiant, or meekly submit to lying low and open in a V. They may tie, they may take it upon themselves to turn into a jabot, or a light vest in front, and they may appear in pairs—a double number of dresses have collars, but those without them are sometimes more interesting because of their unusualness. A collarless V neck is very becoming to the woman with a pretty neck and shoulders, and it is quite different enough to make it attractive in itself.

Neck, sleeves, what other points of interest lie above the waist? Only the new yokes and vests that give such becoming lines, and one more important factor—the bolero.

That is the name they give it, but it has progressed so far from its original simple little coatee that it is sometimes unrecognizable. Of course, if it were a true bolero, it would be a separate jacket—but that is never seen. The nearest approach to it is seen in the dress which has a wide draped belt with a buckle—a chemisier or vest front, and the bolero extending over the belt, open in front. While still remaining a one piece dress, it gives the effect of the separate jacket.

According to its whim, the bolero may appear only in the

back, or only at the sides—it may even be entirely deceitful by giving only the suggestion of the tiny jacket with embroidery in the proper place.

Pronounced—and in a very definite spot—at the top almost no dresses to speak of without a definite waist-line, shown either by a belt, sash, draping or seam of some kind.

The bloused waistline may or may not be accompanied by a belt—it may enhance the charms of the wearer in either a two piece or one piece dress.

"Two piece," you say. "I like them well enough, but thought they would surely die out except for sports." So has everyone else been of that opinion—but the two piece dress is with us for at least another season. Convenient and comfortable it certainly is, for its skirt is nearly always pleated and full, unhindered for walking.

Turn to the side—that is to the fullness and draping at the side, more prevalent than it has been in a long time. Tiers may open at the side, draping may be caught at the side with a buckle—so you see the side lines are just as important in fashion as they are in football.

Do you know what a redingote is? It originally meant a long coat, open in front—now it is applied to any dress open down the front and showing a vest for its full length. The redingote, the shorter vest and gilet, and the jabot in front, all show what is going on "down in front."

Gilet, jabot, redingote—all are French words. Nowadays one really can't dress well until one is familiar with French, or at least that part of the language which the couturiers use. To get down to plain English, there are two t's in the limelight now—tiers and tunics. The tunics are cut short a few inches above the hemline, often split open at the sides or in front, and—a world of wisdom—the woman who feels she is too tall can force an optical illusion upon those around her by wearing it. Breaking the line of the dress near the bottom will considerably decrease the appearance of her height.

Tiers have left the straight and narrow path and refuse to be saved from perdition. They are scalloped, they slant, they are peaked and pointed. Two, three or four tiers are good—they may be plain or pleated.

The Pageboy silhouette—bell boy, in other words—does not mean that one has to wear brass buttons in uncountable numbers. It merely resembles a bell boy's uniform in its sudden flare below the waist—see the illustration.

Shirring and pleating are the two simplest methods of giving fullness to the skirt. One occasionally sees a circular front or godets, but these styles are confined almost entirely to evening wear.

Color indeed—the most important note of which will be red, in the wine shades—from Chanel red to a deep, dark burgundy. Emerald green will shine in all its brilliance, as will several shades of blue.

Black and navy we have always with us—sometimes unrelieved and severe, trying to all except those with pale, fair skins. Mostly, though, brightened by gold or metallic trimming, or softened by a flesh or white vest.

Gold did I say? I must not forget to stress the importance of the yellow metal. Perhaps I don't really need to do that, for we all realize how necessary it is. As it provides bread and butter and the spice of life, so it provides interest and excitement to a dress—in collar and suffs, or trimming.

This is a season in which a great deal of attention is being paid to trimming—embroidery is quite a little used, and a very new note is the use of reptile leathers, such as have been used heretofore for shoes, for piping, collars and cuffs.

Braid and gros-grain ribbon have their innings and so have fur bandings.

Cart before the horse—trimmings before the fabric itself—but now let us consider that end of the situation. What is new? Two fabrics quite different in nature—velvet and moire. Velvet for afternoon and evening, and moire likewise. Of course velvet is seen only in black or brown for afternoon wear, but moire appears in quite colorful garb—red, green and orange, as well as navy and black.

New friends often cause us to lose interest in old, but not this season. Such fabrics as moire and velvet can never replace the crepes, both dull and lustrous. Crepe de chine and flat crepe belong to the first branch of the family, and crepe satin is an alliance of both. If the dull side of crepe satin is used, the lustrous side turns face up in trimmings—if the lustrous side forms the entire dress, the dull side adorns it.

Winter and chilly winds naturally cause a loss of interest in the sheer fabrics—georgette, crepe roma and crepe elizabeth—except for evening wear. There are brave souls who will venture into the deepest snow drifts so attired, and they are fashionably correct, but the thought freezes the marrow in my bones.

Speak of sports wear to a man, and his mind turns to thoughts of knickers and vivid golf socks, or riding togs, or heavy skating sweaters. Speak of a sport dress to a woman, and she thinks of a dress which she may not have the remotest intention of wearing for any of these purposes—merely something that is not strictly suitable for afternoon wear.

The term sport wear now includes the old "tailleur" or (Continued on page 3)



Bolero



Page Boy

Kafoury's Fall Opening Days

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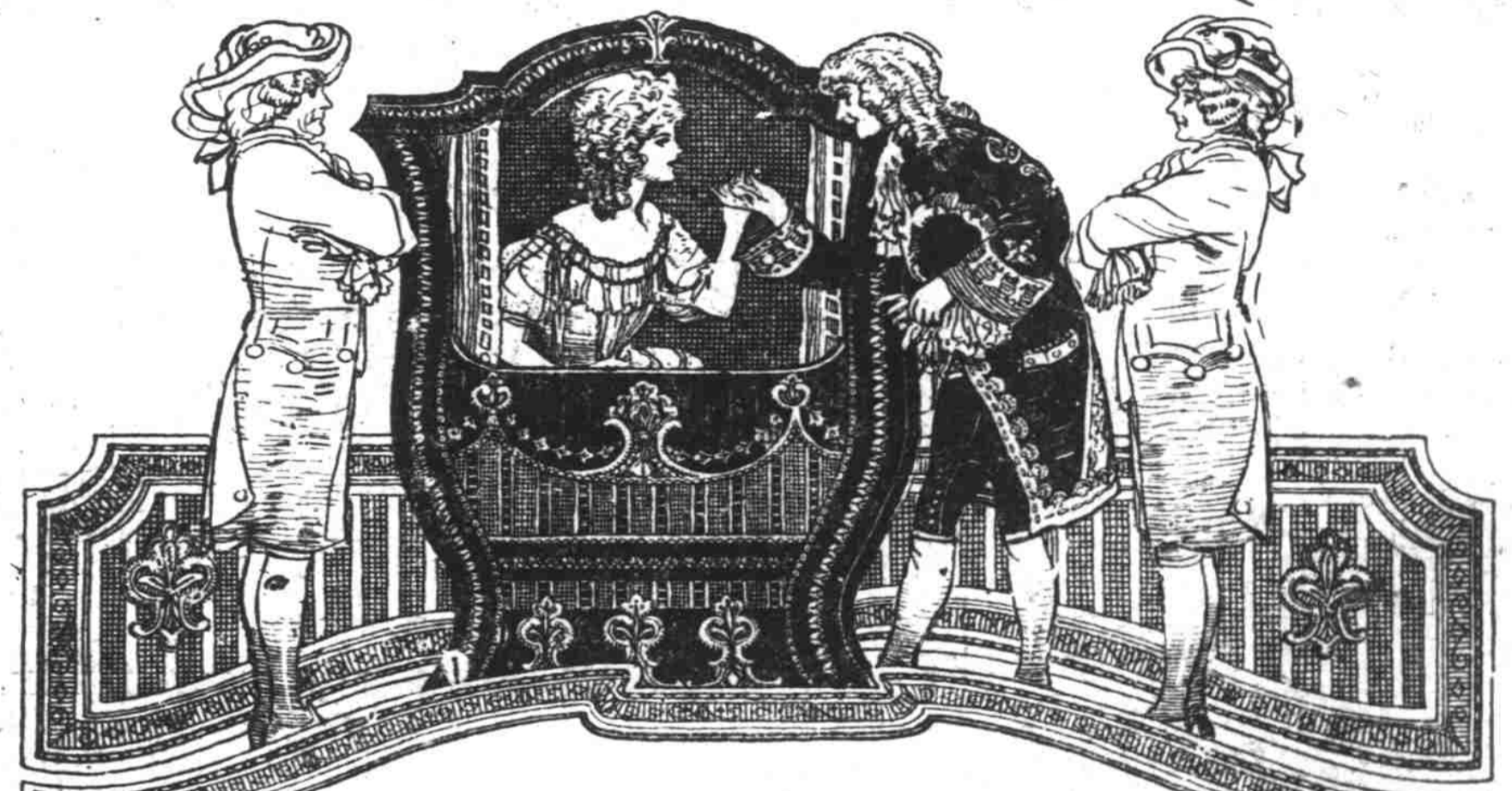
Once more comes autumn with its tingle of anticipation for new events, new fashions. Here you may learn every important detail of the mode. Of what you will wear from head to toe and of how you will wear it if you would be smartly distinguished.

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