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REAL FASHION ART TAUGHT IN NEW CLINIC



# FEMININE APPEAL

### Richer Fabrics, Suede-Like Surface in Warm Tones The Chief Trend

It is the more formal suit for afternoon wear that we find many delightful details which add to the picturesqueness of the suit scene. Fabrics take to riches, less nugged textures, smooth snede like surfaces, and velvety types, which better bring out the warm tones which have been advanced on the color card. Here, sleeves and necklines become so intricate that they must be explained in greater detail.

New Skirts Let's start with our colors, and consider the yokes, angular scarfs and fur treatments which have made "the suit" irresistible. These occur in the softer types, in contrast to the sport types, and sometimes feature Eten jackets, but most often hip-top and fingertip

The skirts of these suits are straighter of line with slight gares at the hem, and the little driginality expressed in skirts this year-but there is one novel idea' which is sure to please your fancy, and that is, the skirt with buttontop construction, the buttons at the same time serving as trimming and as a medium by which to button a blouse to the skirt, giving a one-piece dress ef-

Although in the sport suit we see much of contrasting color, the dress suits are invariably of introduced in the blouse. Dropwaistline in back, and c ving up around the shoulders in front.

Other varieties of these yokes ing upright, or curling over in a the "schoolgirl" collars because of their youthful appeal.

snug fit stressed through the low- new season.

endorses the snugly wrapped woolen, and we even find the theme, frequently beltless, or weaves of both fabrics bearing sometimes endorsing the inset such close similarity that it is hard belt which continues into little to tell which is which at a fair ends which tie at the side, high distance. The variety of novelty in the waistline.

Fur Trimmings The furs preferred include gray terwoven threads that give heathkrimmer, seen on blue woolens, er tones, and combined Schappe racecon on formal sport suits of silks and wools. There are, for inbrown tweed; Persian lamb on stance, the fine silk of dull diagsmooth black or gray woolens, onal construction, like serge; the beaver on brick reds, wine reds, and dark greens, kolinsky on lei collars of fox, lynx or raccoon, which stress the practical theme of a removable collar idea; collar combined with little cravat or caracul or pony, gaylak or lapin, and formal, standing collars of silver

OBSERVE ANNIVERSARY WACONDA, Sept. 21-Mr. and field grange hall will be mainly Mrs. Ivan Brundidge and children Nelta and Hubert were guests at dinner, Sunday, at the home of Mr. and Mrs. Wilbur Wheeler of Brooks, the occasion being the fifth wedding anniversary of the



It is not enough to have up-to-the-minute clothes and a knowledge of the models best suited to one that constitutes the well-dressed woman, according to the doctrines of the experts who recently lectured at the novel fashion clinic, sponsored by Harper's Bazaar at New York. Of prime importance to the woman who would remain in the front rank of the fashionable is the need for co-ordination between her clothes, figure, hair and make-up. The course, given at the clinic for fashion buyars, included lectures by experts in every department of the style mogul's and beautician's art. Not only were there displayed the latest fashions for milady, but there were also masters of vogue to show milady how they should be worn. Care of the hair, with methods of wearing it to the best advantage, was also carefully expounded and the important question of make-up explained by past masters of the art. Above at left is one of the levely gowns exhibited. It is of white silver velvet, trimmed on the bias with silver fox. Note the flat disphragm and the ultra-smart high neckline. At right, Miss Katherine Wilson, noted stage actress, is shown as she gave a few pointers in the art of how and where to apply cosmitics, using a figure head for the demonstration. The purpose of the clinic is to impart, through fashion buyers, the essentials of being well-dressed to women who live far from the style centers of New York and Paris.

### Simplicity Introduced in 1931 Fall Mode Enhanced In Dress Vogue This Fall

nificant changes in dress fash- ratines, cotton-velvets, chevron as well, because it finds its place ions, which include new colors, patterns, twills, and scottish woolone color, the contrast note being new fabrics, and new lines. The ped shoulder lines continue— ized the modes of last year has familiar with the progressing days but acts as the mainstay of the which brings us back to our col- been elaborated upon, until it ahead. lar theme-and may be worked reaches a point of greater becomin an entire yoke extening to the ingness, greater individuality, and added practicability.

entire sleeve, or the upper part of model of the woman whose name running right up the front to a which claims as its greatest virtue or or contrast scarfs. conservative good taste.

After all, the average Miss stight roll effect. These are called Jones or Mrs. Smith lead simple lives in a simple manner, which demands simple clothing. For that From collars we turn to sleeves reason the tailored dress plays a and here we find the leg o'mut- most important part in the averten influence, successive tiers, age wardrobe. Let us then conshirred and puffed treatments, all sider those types which step into stressing upper arm fullness, with the limelight with the advancing

Paint Scraping

"Social" Affair

FAIRFIELD, Sept. 21-Regu-

lar social night Friday at Fair-

a "work" meetng. The men are

requested to bring paint scrapers

in preparation for work on the

dance floor to be made ready for

and coffee for refreshments.

boosters night" Friday, Sep. 30.

The women will bring cakes

change character. It is rather difficult to decide As for the jacket silhouette-it which gets most attention, silk or weaves includes crinkly crepes, the sheerest of woolens with vague inheavy wool effect in a more definite diagonal, the diamond-weave, chocolate browns and wine reds, dull, heavy creps, the pique type cause of their obvious chic.

# As we turn the style pages from | of heavy crepe, as well as crossens are other decidedly new fab-

Trimmings Most often in one-piece styling, From the simple one-piece frock bodice effects, these tailored daywhich sees the business girl safe- time dresses rely on the fineness include oblique angle yokes, these ly through office hours and an in- of their lines for perfect fit, with sometimes continuing to form the formal evening, to the conturier the most discreet trimmings. We'll sleeve. Other interest in the appears in the social register, tons, clip fastenings, patent leathsee more and more of metal but-

> are the lingerie trimmings which ery weight and texture. got such a splendid head start this

The Coat Dress styling, which introduces one of England. the season's smartest moods by going beltless. These dresses are so cut as to stress the high waistdefinite line is established by a belt. Wide revers, convertible to high-neck closings are the most popular way of accenting the mannish influence in these businessby smart women everywhere be-

# DRESSY DAYTIME

The more dressy type of daysummer to fail, we find many sig- bar, and pebbly weaves. Spongy time frock is of general interest, not only in social afternoon gathstrict simplicity which character- rics with which we will become erings, and for informal evenings, young matron's wardrobe, adapting itself to Sunday afternoon length acceptable. wear, and visits to town for

luncheon or the theatre. Here too, we see much of sheer woolens, taking, however, to more formal weaves, such as a coarse lack wool net in Irish bodice includes a row of buttons there is an obvious similarity er belts and bindings, and self colmesh, (a newcomer), etamines Still more important, however, and the full run of crepes of ev-

Probably one of the most interpast summer. For tailored frocks, esting things noted by stylists at bibs, plastrons, and yoke-effect the Paris and later New York collars in crisp pique, linen, or showings was the fact that so dull satin, are most appropriate, much is thought of American suit every height and figure, as lending an air of youthful charm, made fabrics these days, that a long as there is a suggestion of and adding to the practicability of great many of the foreign fashion the dress because of their easy-to- originators based their creations on these materials-whereas years ago, American materials were pletely elminating the plain Particularly becoming to all fig- thought but little of, in compariures is the tailored dress in coat son to those made in France and

The Tapered Line What strikes us as being one of the most important changes for line, in spite of the fact that no this year of grace, is the gradual passing out of existence of the

voluminously flared skirt. Instead we have a more graceful, more slender hip line, suggested by a tapering skirt which girl styles, which will be accepted introduces only a slight flare at about the knee line, continuing to

### Yoke Effect in Vogue for Formal Daytime Frock; Enaulets in use

The detailing and elaboration of sleeves and necklines still continues to stay at the fore in these to woolens and silks of various sparsity with which it has been it is introduced this year. smarter more formal daytime frocks. The newest idea is that of the high neckline, emphasized by yoke-effect tucking, or an inserted yoke tying high at the neck with scarf ends. Inserted strips of contrasting fabric running from the neckline and the full length of the sleeve is another means of stressing shoulder width which is seen recurrently.

Probably one of the most youthful ideas, is that of epaulets, in self or contrasting color, either suggested by insertion or forming a separate collar effect. While on the subject of necklines. we must not overlook the three point collar, which dips at the center-back, and forms wide revers over the shoulders; this is most flattering in white or pink satin, and very girlish when tied in narrow scarf ends.

Similarly, bibs, plastrons, and and berthas of a lingerie fabric or silk pique serve the double purpose of exaggerating bodice breadth and supplying the desirable contrast aspect.

Handwork Still other mediums employed are gold or silver hand fagotting to connect yoke and frock or sleeves of ragian cut with the bodice line; incrusted metallic fabrics of Oriental patterning, and one side of a double faced silk, the other side being used for the rest of the dress.

Very picturesque, and quite in harmony with the trend toward original fashions, is the newly introduced "Daguerrotype" neckline, which infers either the fairly low, square, or straight across the shoulder line-both of these being found in afternoon frocks of more formal character. Sleeves

Turning to sleeves, we find a great variety of effective cuts, many times accented by braidoutlined or embroidered armholes. As for sleeve lengths, they vary from slightly below to atthe-wrist, with any intermediate

We see little of cuffs of any type, as there is more interest expressed in modified negligee sleeves, when there is not a snug, fitted line originating from a leg o'mutton upper sleeve. A fascinating version of this ever-interesting sleeve is that which gives a long glove effect tight all the way up above the elbow. and covered by means of several folds of fabric starting at the shoulder

Drop-shoulders are, by the way, one of the standbys of 1932 fashion, and may be had in types to the lowered line. Elbow fullness, by means of puffed and shirred section is invariably seen, com-

As usual, black-and-white, is outstanding in the fall color scheme, at least for the first of the season's costumes. It is an old standby, and a good one, and is considered the classic color combination by many women. This year, however, we are inclined to treat it more lightly, because of the introduction of so many beautiful tones, and contrast effects. Browns on the color card seem to all be dipped in wine, for we find them ranging from one with

### very purplish cast, to the light- | textures.

er ones which, too, have slightly red casts. These colors will be known by name as Rhum, Tobacco, Ginger, Rose Brown, Rust
Brown, and are particularly important, because they are symbolic

notes only—but it must be includof the warmth and subtle brightness which is so desirable in col-

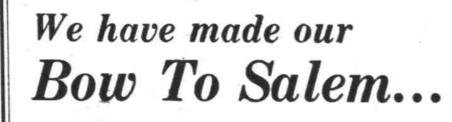
ors this year. With the stable brown tones as a lead-off we find ourselves faced by a series of beautiful reds, the most important of which ticularly lovely in contrast to is Ruby, the true ruby-red of the gem, which has been taken from though not a new color is new

Of course, some women still believe this shade hard-to-wear, and notes only-but it must be included in the wardrobe of the season. Violet reds are somewhat softer in tone, and include a very new

color, called jacqueminot. Then we have the yellowy reds. vivid and strong, which are parblack and brown, Parma violet, its usual habitat and transferred for daytime wear, considering the seen in the past, and how much







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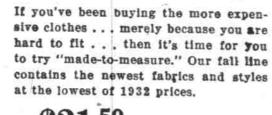
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