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At All Druggists

**Model Featuring Waistline; Circular Side Flounces, Fox Border.**

## Shimmering Metal Cloth, Paris Mode

The ghosts of the dim Victorians are stalking their ancient haunts. Sensing the tedious banality of pallid pastels and too simple simplicity, the lovely ladies of yesterday have suddenly become articulate even in the awesome presence of youth, and they are boldly declaring the sartorial virtues of the epoch that was Ward McAllister's. Indeed, asserts a Paris fashion writer in the New York Herald-Tribune, they have transformed their words into material manifestations, and were you an habitue of smart Paris rendezvous du soir you would see definite evidence of the proposed revival of the golden splendor of the Victorian era. Where recently pastel hues were the hallmark of formal chic, now gold and colorful hues are also the order of the night. Where airy silks were once the stuffs that robes du soir were made of, today metallic brocades and luxurious velvets share the evening spotlight. And the straight, simple, tubular gowns that used to be the epitome of smartness have been succeeded by flares, sumptuous decoration and complicated built-in elaboration. Even youth has been compelled to join the march back toward ornateness, and for the moment the reaction appears complete.

**Modernized Elegance.**  
Your problem, whether you are youth or matron, concerns the extent to which you shall adopt the returning grandeur. You may take it for granted that elegance to a degree is for us once more and that straight silhouette has encountered unexpected and happy complications. You know, too, that this is what is known as a transition season, when it is easy to be incorrect and dangerous to be too smart. Dangerous because you may accent the theme which is irritating the sensibilities of the mode—and that theme may be yesterday's as well as a mythical tomorrow's.

The bruited return of elegance offers just such a delicate problem. There is no question that the stage for some time has been well set for the coming of almost anything which would overshadow trite simplicity. And the Paris couture, sensing the situation, has made several radical departures from that mode which, inaugurated after the war, has lasted until this season—departures which naturally enough have been in the direction of increasing elaboration; particularly in the evening mode, because here the field for ornate decoration is greatest.

Yet this new elaboration is only relative. Compared to the belles of the gay '90s, our elegantes are simple Cinderellas and prophesies of a return to the swishing glories of Victoria are a long way from being realized, despite the many ardent verbalists who are broadcasting such predictions. From these impulsive sources we learn that the Venus-proportioned figure of the early century Gibson girl, the corset and elaborate concealing garments are about to enjoy a renaissance and that they will revolutionize the mode.



Model Featuring Waistline; Circular Side Flounces, Fox Border.

And if you express doubt these prophetic points to the returned waistline, the golden brilliance of the present mode du soir and the universal tendency away from boyish straight-line simplicity.

**Seen at the Waistline.**  
All of which seems logical enough if you only scratch the surface. Looking at the sketches of Paris evening models you will see the waistline, ornate decoration, vivid colors and compared to the boyishness of recent years, graceful femininity. But each of these themes is present only in a moderate and modern degree—present more as a pleasing development of the post-war mode than a strong protest against it. And forecasting, from these premises, a return to the deep chested, heavily encumbered, decorous figure of the early 1900s, is simply a sentimental proceeding with no logical foundation. It totally disregards the temper and position of the modern woman.

Fifteen years ago, Paris first launched the fashion of the bobbed head, and it was a dismal failure simply because millady, in that period of comparative subordination, demanded a high degree of artificial elaboration, in this instance the abundant reinforced coiffure. That was the sort of elaboration that belonged to the glorified Victorian—it was the product of her subordinate position—she was the lady whose place was in the home. Since then she has left it, if not forever, at least for the next few generations, and coincident with her appearance in the arts, the professions, in politics and in business she has for-



Evening Gown of Black Velvet, Fullness Massed in Front.

ever discarded the style artifices that were so essential to her lesser state.

The elaboration that has so happily inaugurated a new style cycle this season is of an entirely modern character. It is based on the free and unencumbering post-war mode and it will never degenerate into the artificial concealing awkwardness of the early century. What appears to some to be a renaissance of the gilded Victorian age is only the golden afterglow of an era which has forever joined the innumerable caravan.

So let modernized elaboration be the keynote of your winter robe du soir. You can accent the theme so far as you like in fabrics—no material is too luxurious for the current mode—but in silhouette and detail temper your ornateness with a grain of discretion. The bustle back, when offered in moderate versions has its place in contemporary fashions, but shun uncompromisingly the extreme manifestations which insist upon a literal return to the '90s. It would be folly to discard the lissome grace of the modern mode for the awkward elegance of the early century or for the unattractive artifices of the 1880 period.

**Trimming at the Back.**  
There is a marked tendency in the gowns worn at the smart Paris dancing places toward trimming at the back. A lovely model from Louise Boulanger, which was worn by a smart French woman recently, was in oyster-colored satin with a most original arrangement of three looped flounces at the back and a little to one side. The lowest of these nearly touched the ground, while the full skirt was short, reaching to a little below the knees. The corsage was plain with a series of triangles in golden beige satin, inset with gold thread.

Paris offers a wide choice of materials for evening gowns. Richest laces and velvets are seen side by side with the finestest chiffons and georgette crepes, while lace has never been more popular, both in black and all the colors that are fashionable in other fabrics. Moire is used for some effective gowns. It is sometimes shot with metal, which makes it particularly rich in effect. There is a fine pin-spot net that is enjoying a popularity that is unusual during the winter months. Taffetas and satin are equally popular for picture frocks; metal gauze is often seen.

The favorite evening colors this season are chartreuse green, various shades of pink that invariably deepen to rose and coral red, blue in the shade that Chanel has made her own, besides turquoise, cornflower and hyacinth blues. The mauves are either a deep pinkish lilac that is particularly effective in some of the Renee models or else the bluish tint that is this season's development of the violin shades that were so popular during the spring. Corinthian red has a certain following among women who like deep rich shades, and bright coral red is as popular as ever, because it is so universally becoming. Black is used with discretion, but when it is simply made and worn by the young matron it is delightfully distinguished and stands out in pleasing contrast against all the other colors.

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W. H. Stearn

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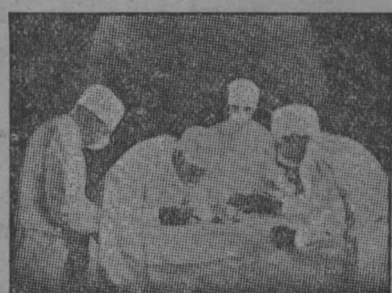
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W. N. U., Indianapolis, No. 48-1925.

## Twelfth-Hour Chaperon

By JANE OSBORN

(Copyright.)

"A LL very glorious and lovely," commented Ned Carter to Dan Keyes, waving a large hand toward the windows of the mountain cabin in which he sat. "Only one blight on the landscape—one thing that keeps this place from being a perfect Eden. And that is the woman in knickers. All very well for a slender girl of eighteen to wear 'em, but when a middle-aged, settled woman—well, it makes me ill, that's all."

"You're dead wrong," announced Dan Keyes. "A middle-aged woman of thirty or thereabouts is all right in knickers. She's probably married and settled and it doesn't matter if she does look a little mannish. But when a girl of eighteen or so wears 'em, it takes all the romance out of her. A girl like that ought to wear soft, drapery clothes."

The fact was that Dan Keyes had found in a girl of eighteen who wore soft, drapery clothes, and was staying at the hotel in the neighborhood, the embodiment of his ideals of feminine charms.

To cap the climax Dan wanted to give a party, to ask Margaret and a few others—the others just as a background for Margaret and as an excuse to get her to be a guest at his bachelor home in the mountains. Margaret had gurgled her eagerness to see the place. Ned was rather annoyed at the suggestion but gave in after a little persuasion. It was agreed to have Dan's aunt, who was likewise staying at the hotel, to act as chaperon, but the morning of the party they learned that the aunt had suddenly returned to the city.

Dan Keyes sat looking out of one of the windows toward the distant mountains beyond, hoping for an inspiration. In the foreground he saw the rather substantial figure of a woman in knickerbockers. She was cleaning a car that was drawn up in the side path of the mountain cabin next to theirs.

"Perhaps we could get someone after all," he said. "There's a woman next door. I've spoken to her as I passed. I don't know whether she's married but she's middle-aged and serious looking. Wears knickers, seems to spend a lot of time climbing. She'd probably be glad enough to chaperon. Suppose you go and ask her. I've got to run along—I promised Margaret."

So Ned Carter, who did not approve of middle-aged women in knickers, faced the problem of addressing himself to this substantial woman next door. He strolled into the side yard where she was hosing the car. As briefly as he could he told her his errand.

"But I'm not married," said she. "Well, I don't believe that matters," he said.

The woman in knickerbockers laughed and it was a very youthful laugh. "I'll come," said she.

She promised to bring a layer cake and some doughnuts with her. Her one companion, an old colored woman named Sally, would make them, and would come with her to help.

"So if I'm not enough of a chaperon, Sally will do instead," said the young woman—for Ned now realized that she was not quite middle-aged. "Old Sally's been married more times than she can remember. She ought to make a good chaperon."

At the appointed time Sally and Helen Nelson arrived, only neither Ned nor Dan recognized the girl. She had left off her glasses and mannish felt hat, thus revealing brown eyes of infinite depth and magnetism and soft brown hair that curled about her shapely head in a manner ravishing to see. In place of her rough khaki mountain costume she wore something soft and drapery.

"I thought I'd wear my party clothes," she said, standing before the two men for approval. "Do you like 'em?" For a few moments Dan actually forgot the charms of Margaret. Here was something in the way of feminine charm that one did not encounter every day. But he had told Margaret of his love; yes, he really did love her, and doubtless the presence of a girl so charming as this emergency chaperon of theirs would induce Margaret to give her promise.

So the party came and went and after it was all over and Dan was lying on his arm couch considering the charms of Margaret who had that evening given her promise true, Ned lay thinking of Helen Nelson, wondering why it was that a girl of such ravishing beauty should wish to hide her charms.

After that Ned spent as much of his time with Helen as Dan did with Margaret.

"I've sometimes wondered," said Ned to her the evening of his departure from the mountains, "why it was you used to dress the way you did at first. 'We thought you were a plain, middle-aged woman.'"

"That's what I wanted you and everyone else to think," said Helen. "To come off here with Sally for a good rest and I wanted to be let alone. And then I met you that morning and—well, I didn't want you to let me alone. So I came in my best bib and tucker."

"And have I let you alone?" said Ned with difficulty keeping his hands off the lovely Helen.

"More or less," said Helen, and then Ned drew her to him begging her as he kissed her to be his own true bride.

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To avoid imitations, always look for the signature of *Dr. J. C. Fletcher*. Absolutely Harmless—No Opium.

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"How is she as a neighbor?"  
"She'll borrow butter and try to pay you back with gossip."

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That cold may turn into "Flu." Grippe or, even worse, Pneumonia, unless you take care of it at once.

Rub Musterole on the congested parts and see how quickly it brings relief.

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