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TOILETTE WARE A DECORATION

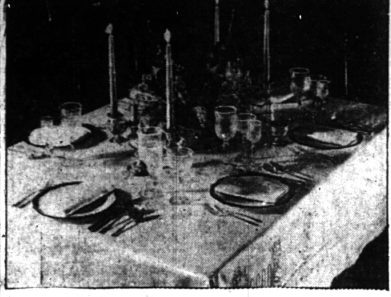
It is no longer sufficient merely to place on the dressing table a "set" of toilet ware. To be smart, one must choose mirror, brush, comb and cream jars that complement the period of the furniture, or repeat in some subtle way the motif and color harmonies of draperies and upholstery.

Created by foremost modern artists, period designs in most exquisite colors have made their appearance. For the room of 18th Century influence there is one charmingly Watteau design by Nash, done in burgundy and cream in the toile du Juy manner. Another and more formal design created by Verna Salomonosky follows the classic lines of the Empire. Donaldson the well-known designer, has contributed a combined modern and classic pattern adapting the lines of the newer art to the Wedgwood motif which has lasted through the centuries.

The back to the Ming Dynasty of China we go for a motif inspired by a rare old bowl on display in the Metropolitan Museum—and forth again to the latest ideals of modernistic art, refined to fit the new designs to both modern and conventional furnishings.

It will be interesting to follow this vogue to see just where it leads us, for the art treasures of many countries still remain to serve as inspiration for design. Antiques and period furnishings are still in the limelight, while modernism gains in favor with the ticktock of the clock.

FORMALITY AT FALL TABLE RETURNS



By ALMA ZAISS

We have allowed ourselves a great deal of latitude in the matter of table arrangement during summer months. There have been outdoor tables, most informal, indoor tables where simplified service was given as an excuse for many little short cuts that saved time and laundry.

But now we are entering the great Social Season which demands meticulous care in all things pertaining to the dining room. In a word, we must return—more or less—to formality.

At the very foundation of correct table service lie the cloth and napkins. Are we equipped with sufficient modern linens to see us through the season? If not, then we may as well get down to a discussion of what is most appropriate, for in these days one's table linens have a very definite way of telling whether they are up to date or not.

In the setting illustrated the cloth of linen damask is both dignified and correct—and one of the newest patterns, it happens to be pure white, with an up-and-down conventional border that is most distinctive. But it would not be less impressive were it one of colored linen damask, for the tinted cloths are still extremely popular with those who have a fondness for working out color harmonies.

You may think the use of color leads away from formality, but it does not necessarily do so. Formality today has a slightly different meaning than it had some years ago. Modern designers are on their tip toes to give us intriguing patterns, but the newer motifs show rare restraint. Instead of disposing themselves in all-over patterns from end to end of the cloth, they are more likely to be seen in formal geometric arrangement at the corners, or etched out in a broad panel down the center of the cloth, or having the design developed in a band of solid color while the balance of the cloth is either neutral or white in tone.

Very fanciful new colors are to be found among the new cloths, too—such tones as honey, a bluish-green, a Genesee pink and mauves of the sturdier variety that fit charmingly into formal Spanish or Italian rooms.

IF YOU WOULD BE FASHION-WISE THIS FALL

By MARY WALLS

In contemplating the autumn wardrobe there is in the heart of every woman a wish to have each costume embody the important features of the incoming mode. But, confronted by conflicting designs and the vast array of merchandise which mark the opening of a fashion season, she is beset by doubt of her own good judgment.

How shall she know what bears the stamp of Fashion's approval—the endorsement of those famous designers who, in our own country and across the sea are the creators of authentic styles? It is indeed a difficult moment—and one that must be met with a clear knowledge of what constitutes the most important phases of the mode.

As a guide to efficient shopping for the present season it is good to know a few facts such as the following:

First—what are the favorite fabrics for fall? In silks there is not so much that is very new just now. For afternoons we are using brocades and lovely crepes, and strange to say, there is always a liberal showing of thin materials because, in deference to half-warm days when one must wear the fall coat, these light frocks are extremely comfortable.

One will make no mistake with velvet, for it always occupies a prominent position in autumn collections. But this year the velvet costumes are beautifully adorned and softened by chiffons and embroideries. In choosing your gown, then, see that it has the lingerie touch at neck and sleeves, and the soft, feminine draping that is so charming.

Even the kasha twills this season are softened by lingerie puffing or cuffs and collars of chiffon, mousseline or embroidered. One import in navy kasha—a very individual model—has its entire bodice embroidered in formal Spanish silk, with deft touches of lingerie at the neckline and sleeve.

Another of navy autumn-weight crepe, embroidered in silver thread and lemon-yellow wool, has a deep camisole and puffed sleeves of white mousseline. Both frocks are quite dressy and distinctive, yet have a tailored note which makes them doubly ideal for bridge, an afternoon wedding, or any dressy daytime occasion.

In the photograph we find illustrated two very handsome autumn costumes. The short fur jacket ensemble is a Jenny model in black fur cloth; the afternoon gown is of just how she wants to look for the great event. Buds and Brides are alike on this point, and both should be allowed to dream themselves right into the costumes they want to wear.

Princess Lines Lengthen Figure

In the present mode there is a strong tendency toward princess and form-fitted lines which, because of the shortness of skirts, seem most desirable. The princess effect, according to the psychology of length, gives an unbroken line from shoulder to hem and so adds grace and charm to the figure. This new molded silhouette will be found in all departments of dress—in corseting, in undergarments, gowns, coats, suits, and even in fur garments of the pliable type.

At this time of the year the trend in blouses is toward lovely mental fabrics which imply luxury and the rich, burnished effects of autumn. To the dressy suit one, of course, should be given the metallic blouse. For tweed



back into the clove color, yet adds lightness and color to the costume. The hat is a rasset velvet furbin by Rebox.

For evening there will be the lovely embroideries combined with silks, chiffons, satins and velvets again. A great deal of tulle and taffeta and some white satin will be shown for the debutante. One gown in particular comes to mind as I write. It is a filmy creation of white tulle with bouffant skirt arranged in points that touch the floor and a bodice of silver sequins and silver thread embroidered on white tulle. Like a fairy dress it is—perfect for its purpose.

White is, of course, usually preferred by the debutante, but there is no longer any tradition in this respect. The wearer may have her own sweet way about color. And this is as it should be, for every debutante has a long-cherished dream of just how she wants to look for the great event. Buds and Brides are alike on this point, and both should be allowed to dream themselves right into the costumes they want to wear.

MISS WILLS POSES



Helen Wills, crack tennis star, is taking a day off from the matches at Forest Hills to visit friends at Easthampton, L. I. Of all the well-dressed women at this exclusive resort, none wear clothes to better advantage than the "sun-kissed" girl from California. This is one of her favorite photos. (Herbert)

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