

FASHIONABLE GARMENTS FOR THE RAINY DAY WEAR

By G. Carr

IN choosing a raincoat, let service and durability govern your choice. To do this wisely it is necessary that you become acquainted with the different materials used in the make-up of this necessary asset to the wardrobe. Fashion's changes do not affect the style of raincoats to any great extent, the usual make being that of loose, simple lines.

Each season, however, brings many new materials of the rainproof variety. The new Paris raincoats are made in a very thin leather, which closely resembles glove kid. This material is made rain-proof by a special process, and it is extremely attractive. Besides this, it is so light of texture that it can be worn without the slightest inconvenience.

Some of the raincoats of the French leather are in lovely odd new colors: a new shade, known as "violet monsigneur," a green-blue, a new red which might be called puce, and a pale twine shade.

SEVERAL new makes of taffetas, shower-proof, if not actually water-proof, are in favor for light wear. This material was popular at the seashore during the Summer.

The most popular fabric for raincoats this Autumn, however, is mohair scottish. This comes in all colors, is particularly serviceable, and readily lends itself to the tailored lines of the suit beneath.

Rubberized chamoise is another material used for the higher classes of rainy-day garments. This fabric makes up into coats serviceable for other uses than as protection from stormy weather.

Another material largely used by motorist and the ordinary traveling public is rubberized tweed which is not only waterproof but is serviceable for ordinary wear when a long cloak is required. It is decidedly swaggy and every "out-of-door" girl or woman will like it.

Gaberline, Donegal tweeds, silk Canton, canton-cloths, Bombay cloth, cotton poplins, shepherd plaids, homespun, silk and wool covert cloth, and cashmere are fashionable materials much in evidence in the season's offerings of raincoats.

SINCE fashion has called forth three-quarter length garments the latest models are cut in this length. Some of these are in the "raglan" style, with full loose backs, others show the belt across the back and still others are developed in Norfolk style.

In the full length coats, there is the slip-on garment cut on English lines with raglan shoulders, and there is the simpler tailored coat. Many of these show novel belt features, convertible collars and storm cuffs. One of them displays a use of patch pockets while others show pockets inset, with flaps so button over on the outside.

Some of the more expensive garments are semi-lined with fancy plaid silks, the same silk being used as trimmings on the coat itself.

Scotch tweed garments are partially lined with decidedly fancy, contrasting silk, with buttons, reverses, belts, cuffs, pocket flaps and large hood of the same pattern.

Simple bone buttons are used on the raincoats often in colors to match the shade of the material employed in the make of the coat.

Openings with rounded corners, sister to the ubiquitous slit, are not as popular as those which preserve the straight line of the hem.

A few raincoats have the usual slit at each side, but it is not popular, probably because it is for rainy days.

ONE-END SASHES

One-end sashes are among the smart accessories introduced for the latest dancing school frocks. The sashes are made with broad plain or fancy ribbon that goes round the waist in three deep folds and at the back laps over the top of a single end—made separately—of the same ribbon. One pretty novelty consists of two strands of the sash ribbon set straight under the belt's loop, but gradually tapering by means of fan-like folds to a sharp point at the knees. This model is developed in either plain, flowered or striped ribbon, and a very pretty sash shows the stripes coming at either side of the plain center, while in another sash, a strip of flowered silk comes between two plain folds. The same idea is carried out in a square sash end whose top edge goes half across the back of the belt. Very unique is a triangle end that makes a straight line down the left hip at the back and a diagonal line from there to the right back of the sash's fringe.

LACE GAITER TOPS

Lace gaiters are the newest wrinkle in tops for the shoe. They are of white baby Irish mesh overlaid with applied white medallions, and are fastened at one side of the ankle with a row of large, flat white pearl buttons fitting buttonholes embroidered in the lace. Although looking rather fragile, they really are quite substantial, and unlike many sorts of white gaiter-tops, can be easily cleaned. But they are exceptionally dressy-looking and only suitable with a theater or a restaurant costume.



This very dressy afternoon coat is made of royal blue broadcloth. White fox fur trims the collar and cuffs. The vest and lower part of the cuffs are made of black satin. The buttons are made of blue broadcloth.

THE HOOP SKIRT IN STYLE AGAIN

The hoop skirt is with us again, but it comes as the daintiest creation of chiffon lace which in no way suggests the solid roundness of its wire ancestor. The filmy wired minaret tunic is worn over a gown of chamoise or satin and stands out stiffly above the clinging drapery of the skirt.

Paul Poiret, the daring Parisian revolutionist in women's fashions, has introduced this innovation in many of his evening gowns. A pretty model suitable for the debutante is made of white chamoise with slightly draped skirt, and a front slash at the hem, over this, the wire tunic of white chiffon, trimmed with tiny rose buds, is worn.

The effect of this gown is very much like that of a dainty lamp shade,

which shows the slenderest possible silhouette through its transparent meshes.

American women are now wearing this gown, and it is a matter of some conjecture as to how it can be practically adapted to every day use. Although the tunic is made over a supple wire it is sure to cause awkward moments.

TO WEIGHT SASHES

Now that sashes promise to be so popular this season, the idea which one girl found very helpful in weighting these long ends, should be passed on to others. She took a penny and encased it in the same color silk she intended for the sash, and then attached it near to the end. She then had an original, but very satisfactory weight for each sash end.



This street costume is made of brown velour plush and the vest, collar and cuffs are made of variegated brocaded velvet, of which the ground is tan and the designs in black and orange. The neck is finished with a boned frill. The coat is a modish cutaway, sloping to a point in the back. The skirt is slightly draped on each side of the front and a tuck from the left hip to the center front rounds off at the bottom and gives a pretty finish to the skirt.

A DAINY VANITY CASE

A dainty vanity case is made of moire silk, in several of the latest shades—rose, lavender, violet, light blue, abstinence tone, amber and tan. Inside is an oval mirror hung from a ribbon, and a pocket in which is slipped a dainty powder puff. The case folds over and fastens with either a button or small silver clasp.

ORNAMENT FOR SLIPPERS

The very newest style in ornament for evening slippers is a single strap made of a fold of satin across the instep and fastened on the outer side under a diamond crescent. This looks especially well worn with black satin slippers.

PRESENT STYLES SUITED TO THE SHORT GIRL

PERHAPS there is no one who puzzles and worries more over the question of designs in clothes than the short woman or girl who so ardently longs for the graceful lines of her tall and dignified sister. But, surely on looking around the shops this season one is almost inclined to believe that Dame Fashion had especially this very same woman in mind, when she so thoughtfully designed the new gown and blouse with its long pointed opening; the separate waist-coat; the always graceful sash; the noticeable front trimming; the pointed collar and the charmingly graceful frills and fichus.

The raised waist line, too, is shown on many of the latest Paris models, and a little later in the season promises to rival the long hip waist seen so much during the early Fall.

when worn by a short girl tends to make her appear taller than she is, and somehow this soft and attractive neck lining just suits her face and manners. The pretty sash, which this year promises to outdo all former sashes, when draped high at the waist, and let fall at the front or left side, gives to the wearer a decidedly taller and more dignified look. The sash truly belongs to the little woman, as does also the attractive fichu falling gracefully over the shoulders and brought to a deep V in front.

In fact, all this season's neck fixings seem to become the woman of short stature. The collarless blouse, which promises to reign supreme this Winter, is a real boon to the girl in question. Cut in either V or U shape it tends to give the lacking appearance of height, while the bareness of the throat is most becoming to the girl who cannot stand a high collar. And after all, a collar to be stylish and trim looking must be high and well curved, therefore, it really belongs to the tall woman.

The sleeves, too, this year are particularly suited to the little woman, for in spite of the collarless necks many of the newest gowns, both for morning and afternoon wear, show the tight fitting long sleeve.

HALLOWE'EN PARTIES, CHILDREN AND THEIR COSTUMES

By Sarah Carles.

ALL the days for which the child lives in expectancy, perhaps none requires so much ingenuity and preparation as Hallowe'en. Of course, for Christmas there is endless shopping, but in this we are aided greatly by the array of things for sale, the suggestions from everywhere and the very needs of our friends. Not so on the eve of All Saints. This is the one festival of all that has not been modernized and how can it be? The spoofs of one age are those of the next and Hallowe'en is the feast of spoofs.

Still possessing all the imagination and the power of make-believe that grown-ups are supposed long ago to have lost, children love Hallowe'en. It is the night when to them seem real the weird legends, the superstitious and the foolish antics invented long ago; when they half hope and half fear to see witches riding a broom, sulphur-eyed cats sitting in front of a cold crescent moon and gnomes and fairies dancing on the green. It is the night when they themselves, transported to a land of enchantment, become elves, owls, bunnies or flowers.

A "REALLY and truly" Hallowe'en party, given on this night of enchanted wands, must bear no resemblance to the everyday, prosaic, ice-cream-and-cake, dress-me-up-in-white, lace affair, when the boy is afraid of the little girl and her finery, and she is so careful of it that embarrassment spoils the greater part of the evening.

How could the youthful minds be fancy-free to live the characters they imagine themselves in the clothes they are accustomed to? No, it is a time for the extraordinary and the wildest flight of fancy must be embodied in reality! The boy who so many times has wished himself an Indian now is one and how thoroughly he enters into his role! The little girl who might after night has gone to sleep much more a character in a story than herself, to-night is Cinderella—we might say, as we do of angels—"in all her glory."

They are living in a new world we do not see, and some of us who are grown up envy them their abandon. In watching them we mothers and sisters are repaid for the trouble we have had to make their costumes.

Let us imagine ourselves at one of these gay companies and how essential it is that the rooms be as appropriate to receive the spirit of the Middle Ages as the little mummies are to be one with it.

SOMEHOW we have associated with the feast the idea of the plenty of Autumn. For once the refreshments arrive almost as they have been gathered from the fields and it is right that it should be so, for the jack o' pumpkin has been grinning approval for centuries.

Hallowe'en affords an opportunity for unique decoration and a scheme is suggested that would be effective, as well as some originally designed costumes for children.

First the general aspect of the room can be easily lost by placing branches of maple leaves that have turned color over the doorway. They form beautiful silhouettes against the brighter light of the next room. A jack o'lantern in the very center of them also make a striking combination. Of course he must be aided. A little way of giving old jack o'lantern a more glowing countenance is to cover his face inside with a sheet of orange gelatin.

THE jack o'lantern is by right of age king of the feast. An enormous one made of an entire pumpkin placed in the very center of the room over the table gives him the rightful place of importance. If there is already a dome over the table, he can be put under it and the reflection will lighten the table. An old custom was to put the largest pumpkin of the year in the center of the table under the lantern. Sometimes they weighed as much as a hundred pounds and made the center of a column of fruit, with apples, pears and great bunches of wine-colored grapes built into a mass around it. All sorts of fruits and nuts can be stacked up and spread out until the mass covers nearly half the table. Then, to give it a touch of formal arrangement, a row of large Spanish chestnuts can be placed in an exact circle. Outside of this, the table can be set with the necessary dishes, but to hide the dish wherever possible with its contents will carry out more uniformly the idea of an outdoor feast of the sprites. To further embody the spirit of the gnomes and fairies, the lights should all be subdued and mellow.

ORANGES, candles and other decorations should be without an appearance of precision and curious surprises in favors hidden among the fruits and nuts afford a stimulation to an endless chain of fun. Perhaps at any other time the children would enjoy most the rich indigestibles generally forbidden them, but on this occasion the simplest fruit, especially if it must be peeled in one piece to start a game seems completely satisfying.

As to costumes, one little girl is dressed to buzz right in with the leaves that hang about so abundantly. She is a fly—and her costume is ingeniously designed. She wears a dress of black satin and around the short skirt are flies applied cut from black velvet, with brilliant jet eyes and white transparent wings. Two larger wings seem

to grow from the shoulders under a filmy collar of white tulle.

THE head is coiffed in a close-fitting cap of black velvet. Another creature even more a part of the growths about him is Jack Rabbit, a cunning little boy of four. White plush suits itself to both the little one-piece suit which reaches to the knees and the bonnet with its pointed ears lined with pink velvet. He wears white kid slippers and little white silk socks.

A rich costume suggestive of Autumn coloring is an orange seller as they dress on the coast of the Mediterranean. The skirt is of red flannel, outlined in black velvet. A fichu of mousseline trimmed with Valenciennes lace, crosses to the left. She wears a bouquet of old-fashioned flowers, a mauve-colored apron, a black velvet ribbon about her neck and a flat straw hat, trimmed with a lattice of narrow black velvet, is worn a little to one side.

A COSTUME originating from the same country represents a giant daisy. The green satin waist hold in a skirt of white plaiting. Over this are large petals of white silk. Small daisies are fastened on the petals. She wears a white satin colture.

The Holland costume is a very attractive boyish costume for a young girl. The jacket is of copper-colored silk, with embroidered collar and cuffs of white linen. The widely-cut pantaloons are of moss-colored silk. The costume is complete with yellow wooden sabots and gray felt hat.

Out of season, but with a charm that cannot be missed is a little rosebud. The costume is composed entirely of rose petals, arranged one over the other. These petals seem to grow out of a green palm yoke. The sleeves are petals, giving the real effect of the flower. The round neck is outlined with a garland of roses and clusters of rosebuds are worn in the hair.

NOT so much a part of the decoration, but distinctly a part of the spirit of the evening is a joyous little girl dressed in dozens of gray ribbons. A costume suggesting old-fashioned customs is cleverly constructed of oblongs of cardboard marked in black and white in imitation of dominoes. He wears a monk's black hood. Another costume of abstract origin is of two enormous playing cards, one in front and one in back (the king and queen of spades). He wears a crown on his head and turned up pointed slippers. Of course, other costumes are so successful, such as Pierrot, columbine and figures dressed as marionettes, that they are seen at all parties.

COLLARS FOR THE NEW FALL SUIT

A most attractive collar for the new Fall suit may be made of white net with designs embroidered on the net with long, loose stitches, done in two shades of blue. The long loop stitches are fastened down by two rows of running stitches, taken across from side to side. Motifs are placed inside of the design; these are held together by outline stitching and dots in the lighter shade of blue. The edge is buttonholed with a lighter blue and a line of the darker color above.

A little plaited frill of lace completes the contour of the collar, which is altogether a very unusual bit of needlework.

An attractive broad sailor collar may be made of a square mesh net, commonly called filet net and is embroidered in applique. It is necessary to cover the design with handkerchief linen, upon which the design has been stamped; and after satin stitch work around the design has been finished the work is completed by carefully cutting away the linen, thus leaving the net on a background to the design.

NEW FALL FABRIC

Milady of fashion who is seeking for novelties in Fall fabrics will have a wonderful selection to choose from this year. The soft colors which blend so well in furs show to special advantage in the new materials. Kittens' ear cloth, a soft, velvety material, just what the name implies, is a triumph indeed of the weaver's art. Drap d'nymphe, a cloth fabric with the lustre and drapery of chamoise, chenille cloth which is rich, soft and distinctive, and peluche de laine bid fair to be some of the most used materials of the season.

The demand for soft clinging folds and draperies this year has taxed the manufacturer's skill to the greatest degree. The result from the loom is a marvel of art, even the stiff broadness of silver and gold, praised by our ancestress of old, has been transformed under the deft finger of the weaver into a pliable material with a softness that falls and drapes at the modiste's will. The brocade of this Fall is of a royal richness, with a riot of color and fanciful designs. One beautiful design was woven of gold and claret, the warp being of one and the woof of the other. Over the background was brocaded a design in plain claret. The complete effect was an impression of veiled light.

HAVE A WAISTCOAT

Have a waistcoat for your Autumn suit. All that you need is a yard and a quarter of silk in Scotch plaid, checked brown and old rose or black and white and this you divide evenly and join at the shoulders to a narrow strip which extends round the back of the neck. The applied pieces must broaden to wide squared ends which button together a front center and make a perfect waistcoat effect.