

Season's Practical Raiment for Practical Women

Hints for Business Women on Gowning for Business, Street and When at Rest.



A SEMI-TAILORED EFFECT IN BROAD-TAIL VELOUR

AN ADMIRABLE STUDY IN TAILOR VELOUR

THE NEW RAIN COATS ARE CUT IN DRESSY LINES

AN ATTRACTIVE RAIN COAT IN BROAD-TAIL VELOUR AND MERCERIZED SILK REVERSES OF PLAIN SILK

Dear Miss Anderson: Will you kindly outline a practical wardrobe for a practical woman? By this I mean a business woman enjoying a comfortable income. I would like to know just what is the smart thing to wear in the office and for such recreation as I take in the evening, such as an occasional trip to the theater, a bowling party or some church reception.

Trusting that you will not find the answering of these questions too much of a burden, I am, Yours truly,

It is always a pleasure to answer such letters as this, and as there are hundreds of practical women looking for practical suggestions, it deserves more attention than a personal reply under the stamp which the writer has sent. No woman should ever allow business to absorb her so utterly that she neglects the question of clothes, for it is not only her privilege but her duty to make herself attractive.



made suit, it should last you an entire season, and, with some slight alterations at the hand of a competent tailor, it will carry you through a second season, or at least into a second Winter.

skirt should be built on strictly tailored lines, no ruffles or shirtings, and if trimming is used at all, it should be in the form of strapped seams or very flat, closely-woven braid, which will not harbor dust. This skirt should clear the ground by at least two inches.

With it should be worn a tailored hat, with no ostrich plumes or flowers, but a breast or coq pompadour may be used for trimming. Many well-dressed women in business wear a rather stiff felt hat of good quality, trimmed with bands and big rosettes of ribbon, or velvet of the same shade.

If a girl elects to wear wash shirtwaists then she must do one of two things—wear between her coat and the shirtwaist a sweater or vest, or else have all her house and street dresses made in corresponding weight. Steam-heated offices make the wash shirtwaists desirable, but many girls take serious chances with their health in changing the weight of their gowns when not engaged in business.

satisfactorily, but in the odd new shades they are conspicuous, soon become hateful to the owner, and are left hanging in the clothes press. The smartest velvet waists are made very simply with stitched pleats from the shoulders, and no trimming except the faintest of self-tone braid.

The business woman who is much on the street should own a complete rain-day outfit and keep it for that purpose. This because for rainy weather she should have a skirt and long coat well removed from the ground. Many a long coat of waterproof cloth does more harm than good to its owner because she has it cut too long.

The best tailors say that the rainy-day skirt and coat should clear the ground by four inches. If the waterproof coat is long, the material of the skirt beneath is not all important, and here the business woman may employ a made-over. Business women who can afford such a luxury are having rainy-day suits made—short skirts and Norfolk jackets of "mud-proof" cloth—but these cost as much as the best quality, as nothing shows wear more quickly than a cheap fur.

Small neck scarfs of good moleskin is an excellent investment this season, but a muff is an abomination for daily use. Velveteen and broadtail velour are both in vogue again for blouses, but they must be selected with infinite care. In certain shades of gray, tan and green they wear

Some girls get a good quality of rain-coat and wear it every day to business, in which case they have an office dress, skirt and bodice, from the same material. Shirtwaist suits in lightweight chevrot, serge and novelty cloth may be worn under such a coat, but the coat must be the very best of material and coloring to withstand daily wear.

Of the many fabrics offered for such a suit, broadcloth, which never had such a satiny sheen as this year, and broad-tail velour are probably the most desirable. Broadcloth, in the end, will give the best wear, and lend itself to making over, but the broadtail velour is selling enormously for just such costumes as you will need.

The skirt should not be over-trimmed, but the jacket should be made in rather ornate fashion with a vest and braided reverses. Wear with this for church a shirtwaist of plain or changeable silk, made with embroidered bands and French knots, with perhaps a touch of velvet in self-tone or a harmonious color.

For the theater blouse, crepe de chine is a most dependable fabric, and it is combined this year with lace heavily embroidered with French knots, tiny ruffles of ribbon, and a touch of panne velvet. If the waist is to be worn very frequently, and serve heaped up in a cool, dry place with all means get white, as it will come

from the cleaner looking like new, while a delicately tinted waist fades with each cleaning. With a white waist, have a touch of color in stock and girdle, such as orange, sapphire-blue or mauve.

The new crepe albatross is the prettiest material imaginable for your simple house dress, and it can be bought as cheaply as 25 cents a yard. If you want a loose garment, choose the Empire style, and have softening lace at the throat and on the sleeves.

Your Sunday tailored suit with the light waist will do for the church reception to which you refer, and your tailored skirt with a bright colored blouse, that is not too tight, is what you need for the bowling party.

Personally, I think every girl should have an evening dress, however simple it may be. This Winter beauty of the evening dress is largely a matter of hand-work and trimming, and it is really less expensive than a smartly tailored suit where the shopper pays for lines and finish.

An inexpensive evening dress is made from net inset with lace medallions, which in turn are surrounded by tiny ruffles of ribbon. Have the bodice cut low-neck and short-sleeved, and then have made an extra glimpse of the same material with a shirred yoke and mousetail sleeves, light-fitting at the wrist and finished with a ruffling of the lace. This you can slip under the bodice of your dancing dress if the function is not formal enough to demand décolleté.

Less expensive would be an evening gown of crepe velour, as it can be lined with silk-lined lining, having a ruffle of tulle at the waist, and plenty of French knots in self-tone, or one of the striking colors so popular this year. Every girl should learn how to make French knots, as by their help she can beautify the simple gown, which should be fitted by a competent dressmaker.

For wear with her best street gown the business woman may have an all-velvet hat trimmed with the beautiful silk and velvet roses so popular this season. They are almost as expensive as feathers, but more durable and more novel.

KATHERINE ANDERSON.

"Pitkin's Accomplishment," by James Hendricks

WHEN Jimmie Pitkin fell in love with Edith Godfrey all Durham laughed. Yet Durham sympathized, for Jimmie was a universal favorite, and no one with Edith's chances, they argued, would bestow upon Jimmie an affection that was eagerly sought by others.

Jimmie was tall and lanky, with an easy-going manner and a face personable only through its kindly lines and winning smile. He was clever in his slow-going way, but he had accomplished nothing, and after a year in the city, he had returned with the announcement that he would rather be an honest countryman than a successful city merchant, for Jimmie had been unhappy in his situation, and had seen only the seamy side. He had settled down upon the little farm and was taking matters as they came.

It was this last fact that Edith had urged when she had sought to soften the disappointment of her refusal. "I like you, Jimmie," she had said softly, "but a woman wants a man who can act. You merely exist. Look at Jack Moore. How he has gone ahead, and yet you always beat him at school!"

Some Odd, New Conceits in Cushion Tops

IN EFFECT of life may always be given to the color-room by the introduction of a soft pillow of some brilliant or positive coloring. For the green room, the light or porcelain blue pillow, for the ivory-tinted room a scarlet pillow, and for the blue room a bronze cushion or the sunshine of a golden yellow pillow, these are artistic touches.

The distinctive feature which the Fall shopper finds in this never too plentiful house furnishing, is the use of enormous tassels at diagonal ends to finish the heavy rope cord around the edge. The bigger the tassels the more in vogue the pillow, and though, together with the cords, they can be had in all colors, black forms the best frame for the artistic heads or the spreading flowers which form the centers.

An entire goat or calfskin, either tanned or untanned, forms a novel top, and is laid flat to the pillow by leather strings run through eyelet holes in the skin and interlaced across the pillow's satin back. Burring-point and palm-brush make the tanned skins a background for the sharp features of a high-cheeked Indian or the full bloom of a California poppy, and not infrequently scenes of country life, with the haymakers, the lovmakers and the funmakers, are shown.

The girl who has blistered her hands and the hands of her friends trying to get sufficient needles from the knotty pine boughs to bring an odor of the woods to her city home will find large and small oblongs in the coarsest of linen crash, decorated in green and brown with pine cones and needles. The trends must be dressed into a close mesh, cheese-cloth bag. On a dark, rainy day a wisp of fresh greenness will recall the

the undersized foreigners as he slowly marched along, his gun at his shoulder. He was silent, alert for the slightest sign of a rush. The men were armed only with knives, and there was that in the face of this man which told them that a close approach would not be well. Slowly they passed down the street, while Edith sank fainting in the doorway.

Next morning the town was ringing with the story of how Pitkin had stood off the entire crowd, had driven them back to their barracks and had kept guard until the assistance telephoned for by Moore had arrived to relieve him. It was told, too, how Moore, cowering within the house, had given no aid.

It was several days before Edith and Pitkin met.

"Jimmie," she said, shyly, "do you remember that there was a question you were to ask when you had accomplished something?"

The love-light filled the man's face and softened the rugged lines.

"Where's Jimmie Pitkin?" she cried despairingly.

"He was here a bit ago," some one said, uninterestedly. "Guess he went out."

It seemed as though the last hope was gone. Edith sped down the street. There was a telephone in the drug-store, and while this necessitated passing the house where Moore was besieged, there was at least a chance to call to Carsonville, where there was a police force. Something told her Moore was to blame, and yet—well, he had been kind to her.

Just as she sped around the corner she caught sight of the mob. Her heart sank. She was too late. They had killed him and were making their retreat. She concealed herself in a doorway, just as the edge of the mob came up.

It was a retreat, but an enforced one. Slowly but surely they were being driven back, and presently the lamplight fell upon the tall figure of Pitkin. All awkwardness was gone now. He seemed fairly to tower above