

THE HOW, WHEN AND WHERE OF THINGS

Being a Page for the Discussion of the Latest Fashion Gossip

THE HALLOWE'EN PARTY

How It Can Be Made Different And Entertaining.

BY EDNA EGAN

THE following is a description of a novel entertainment which I attended last Halloween:

The guests were admitted by a figure draped in white with a white mask over her face, who silently pointed to the stairs; when they reached the top of the stairs another ghostly figure pointed to the rooms where they were to leave their wraps.

As soon as all the guests had arrived we commenced our games. The first game was called "Eyes." We had stretched a piece of muslin across half of the library, and had cut places for eyes in it, the ghost (who had opened the door), motioned for the girls to follow her, and led them into the library—the other guests gave each of the boys a piece of cardboard and a pencil. The girls were to stand behind the muslin (only their eyes being visible), and the boys were to write on their cards to whom the different eyes belonged (there were numbers above each pair of eyes and corresponding ones on the cards). When the boys had guessed, the girls were sent out of the room and the boys took their places; at the end of the game the cards were collected and the boy and girl guessing the greatest number of eyes correctly were each given a small pumpkin candy box filled with candy in the form of grains of corn.

A large ear of corn was next tied to the chandelier, and the contest was to see who could guess the number of kernels on the ear. The prizes for this game were two boxes in the shape of ears of corn, and filled with the same candy corn as were the pumpkin boxes.

The last game of the evening was a large sheet with a pumpkin cut out of yellow cheese cloth pasted on the center; this pumpkin was made with eyes, nose and mouth, and the guests were to see how near the eyes they could pin (while blindfolded), the

little, yellow pumpkins, also cut out of cheese cloth. The girl who came the nearest was awarded a little receipt book with a pumpkin painted on the cover, and filled with receipts for pumpkin in all sort of ways. The boy's prize was a little pumpkin scarf pin.

When this game was finished the young people were invited to the dining room, where the usual Halloween feast was laid. Over the tablecloth was laid yellow crepe paper decorated with old witches and black cats—this paper was laid in strips across the table, the ends coming in front of each place, and two long strips were laid the length of the table. At each end was a large pumpkin filled with bright red apples, and in the center of the table was a large pumpkin lantern with two faces—one on each side. Bittersweet berries were arranged around the pumpkins, and also on the chandelier. Two pumpkin lanterns made of paper were also hung on the chandelier. The "ghosts" who had helped with the other games waited on table.

The place cards were cuts cut out of black cardboard, the eyes, nose, mouth and name being made with white ink.

The refreshments were served on fast colored paper plates, which were decorated with old witches, owls, and black cats, and consisted of apples, doughnuts, individual square pumpkin pies, little cakes with funny faces on them, popcorn, chestnuts, and marshmallows.

When they had finished the refreshments they counted their apple seeds and threw the apple peel over their shoulders, according to the old custom.

After her guests had gone Madge told us that they all said it had been much nicer than any Halloween party they had ever attended before.

SOME OF THE NEWEST HATS



SMART TAILORED HAT FOR EARLY FALL WEAR IN CREAMY TAN WITH WHITE BRAID BAND.

BLACK SATIN SHAPE WITH WHITE SATIN AND WHITE WINGS

NEW BELTS

Belts of suede and patent leather will continue in first fashion for fall wear. Without a doubt they are the most serviceable, wear better and look better for a longer time than any other kind. The shops are now showing beautiful new styles, with all sorts of fancy buckles—some of them set with mock jewels, inlaid with enamel or carved in intricate designs.

The belts themselves are in the most part plain, but for the woman who desires a fancy touch to her costume at the waist line there is a wide selection of fancy models. A black patent leather belt will show a lining and binding of white or some vivid colored satin.

Persian designs are inset in the center and sides of the belts, showing a lining of multicolored silk. Straps and cross-bars of shiny kid are used for ornamentation also. Some of the belts are made of soft leather that is very pliable and, when placed taut about the waist, wrinkles slightly. Other wide belts take the form of a girdle and are fastened with long metal buckles covered with patent leather.

Practically the same styles are carried out in the belts of suede. These, however, often show designs of metal nailheads all the way around. A very attractive belt is of golden brown suede, which slips through several oblong slides that are connected at each end with fine chains and are set with imitation topaz in silver filigree. White sueds is, of course, the proper belt to wear with white gowns, especially with the white serge skirts and lingerie blouses.

These can be easily cleaned and promise to be very popular during the early fall with serge suits.



WHITE FACED WHITE FELT WITH BLACK BRAID FACED.



Worth Knowing.

To remove grass stains from cotton goods wash in alcohol.

Keep white wax on hand for waxing silksteens, for it is difficult to thread.

To remove iron rust saturate spot with lemon juice and cover with salt. Let stand in the sun for several hours.

When sewing in sleeves, instead of binding the seams use the French seam. It is much neater and quickly done.

When replanting plants, first place the dirt in a pan and put in hot oven for a few minutes. This will destroy all worms and slugs.

A little glue dissolved in skim milk and water will restore old crepe. Dip the crepe lightly into the mixture and hang to dry in the open air.

A good way to bleach linen or lace is to put it in a towel or soapy water and set it out in the strong sunlight. It will be exposed thus to dust and dirt, place a piece of glass over it.

When going from a warm atmosphere into a cooler one, keep the

mouth always closed, so that the air may be warmed by its passage through the nose as it reaches the lungs.

Matting Rugs.

Matting and matting rugs of straw may be freshened by washing with salt and water and then rubbing dry quickly with a cloth. To prevent embroidery from puckering, baste tissue paper under the part to be embroidered. It will easily pull away when the work is finished.

Cooking Butter.

Rancid butter is clarified for-baking purposes by heating it in hot-water. The butter should then be set aside to cool. It rises to the top and can be lifted off with a knife. It should be used at once. Add a little salt to the water.

Stenciling.

Portieres, painted on one side only, with marks of the stencil on the opposite side, should be lined on the wrong side with a thin Oriental silk to match the color scheme of the room in which the wrong sides of the curtains appear.



ROYAL BLUE CORDED SILK, BLUE SILK POPPY PETTLE FORM THE CROWN, BLACK UNDER FACING.

SIMPLICITY is the leading characteristic of fall hats. Felt millinery with no trimming, but the mere band of ribbon, which extends about the crown, will be the favorite fashions for all occasions, with perhaps an occasional wing, or a flower or two to relieve the severity of the simple lines.

Large as well as small shapes are being shown, and the variety is sufficiently large as to afford a becoming hat for every woman, no matter what her requirements.

For automobile wear the bonnet which has been seen through the summer is taking on even a quieter style, and resembles the old-fashioned bonnet of a century ago in its general appearance. White felt hats are worn with every sort of gown, the lingerie frock is as often topped by a huge felt hat as is the tailored suit. It is rumored that extremely novel designs are to be offered for later fall wear.

LACES

Their Care and Preservation

BY MRS. KINGSLEY.

CLUNY, Irish point, applique, Swiss, torchon, in fact, all of the laces have some way in which they can be mended so that their beauty as well as their durability will serve one to the best purpose.

Firstly, though, let us keep in mind that being amateur lace menders we must shun putting in such a perfect patch that the casual observer can distinguish it at a distance, these tiny patches should be made into irregular edged affairs so that they will not be noticeable except under very, very close inspection.

It is true that jagged edges should always be cut away, for they are a detriment to good work, but even at that it can be made so that the edges do not run perfectly circular or spare.

To secure good lace entails great expense, so it is no wonder that those who possess it are anxious to keep it in good repair, for it is well known that real lace can not be bought every day; so even with constant wear such a lace should be made to last for a couple of generations at least.

A large quantity of Swiss and Irish point laces that are now used as Dutch collars and neck appurtenances in the rabat and jabot line have been resurrected from nooks and crannies where they have long lain, and for that reason they are so much the more fondly guarded and cherished, for some of them are made from quite expensive pieces of lace that have been in the family probably for many years.

To repair any of the above-named laces it is necessary to procure a very fine cotton, such as number 60 or even 80, when it can easily be procured, though if one can tell the number of the cotton in the original working of the lace it will be all the better.

The process with cluny, Irish, baby Irish, Swiss and torchon laces are almost all the same, though baby Irish being made from a more delicate thread needs more and keener attention than any of the others that are made with firmer threads.

With any of the former when a thread is discovered to be broken it is an easy matter to mend it, but care should be taken not to allow it to undo too far, for then truly it will have to be placed in the hands of a professional lace maker to have the repairing properly done.

Still when a torn portion is well based on the foundation as described, the hanging threads are caught up in their order to that on a spool of the proper size cotton and then the crocheting stitch is worked as one would the natural lace until the damage has disappeared, so it really is simple if you can just make a few loop stitches with a crochet needle.

Where there is very much to do in the ink spot it is better to go around the place to be repaired with a needle and sewing cotton, piercing the many threads, and thus linking them up in such a manner as to strengthen it so that the real defect can be gone over more reassuringly, and thus, also, the work is more lasting in its effect.

In working a repair in the cluny lace, especially, the frayed edges are drawn out with the thumb and first finger and upon inspection it will be seen whether it will be better to draw them together with a needle and thread or to cut them off and work a tiny patch.

When it is possible to do without the patch, the needle should be made to pass the thread loosely through the loops of the good lace and when this is impossible, it is necessary to make one's own loops, so that they might the more easily be connected with the succeeding work.

FICHUS

Embroidered muslin fichus and fichus of tulle, with a narrow flounce outlining them, are the order of the day. They give a novel character to the tunic and make a dress of broderie anglaise or embroidered lawn of last season quite up to date.

The sleeves are short and the elbow finished with a narrow flounce of either tulle or muslin to match the fichu, and the neck is "filled in" with plain tulle or net, surmounted by a high collar and well boned and neatly fastened at the back.

Over this is draped the transparent white material that composes the fichu; the ends are tucked away at the side after crossing in front. A pink rose, pinned on the right, is a good finish to this style of dress and helps to give it something of the 18th century character.

The blending of satin and velvet with embroidered lawns and broderie anglaise is flourishing apace, and many of these contradictory elegances are being made rather long, or at least long enough to just want lifting.

Very often it is a case of the washing tunic worn over the black satin slip; and then the blending is not so unpractical as it would seem, as the washing tunic will go to the wash and leave the black satin slip behind, as a separate entity.

The coiffure which is all little curls dien very hard; indeed, perhaps cannot be said to be dying at all. Certainly nothing more becoming was ever invented, and nothing is more easily supplemented at the hairdresser's.

THE BUSINESS GIRL

BY LUCILE DAUDET.

THIS little sermon was delivered at my hairdresser's. Two girls were chattering in the chairs back of me. I could see their faces in the mirror. One girl was alert in manner and her voice had a certain ring of confidence. The other girl spoke lazily and somewhat complainingly.

It seemed that girl No. 1 was having her hair treated, and in order to save it from falling out a rather sticky ointment was used. Girl No. 2 was also losing her hair, but refused to have the sticky ointment rubbed in.

"It makes my hair look hideous," she said. "I don't see how you can stand it."

Her friend turned to her quickly. "Some day you'll envy me and think that it was an unkind fate that made you bald; but it won't be fate at all; you will simply be reaping the result of your obstinacy and of your dislike of the unpleasant. It's all of a piece."

she pursued. "With the way you used to scold me for staying in and practicing on the piano while you were out having a good time. You said that life was short and that we could enjoy it only once. And now you envy me because I make such an easy living with my concert work and you are still dependent upon the bounty of others."

It was a sharp little lecture, but there was much truth in it. We are so apt to envy other people. We call them lucky, when, as a matter of fact, there is back of their success a force, a self-sacrifice, that has made their later good fortune possible.

Successful men, as a rule, fix a point and work up to it. Women, on the other hand, drift; they do not understand that each year should be a milestone along the way. Men, from the time they are little boys, see ahead of them some goal. They aspire to be president of the United States, a justice of the Supreme court, a great surgeon, a great artist or a great business man. They dream of their future and count each month as precious time to be filled with acts that shall help in the carrying out of their ambition. They let nothing stand in the way, and thus we hear of boys who have been rail-splitters and canal boys reaching the highest offices within the gift of the people.

It would seem to me that a question that each girl might ask at this time of the year's awakening is: "What can I do in the months to come to make myself of more account to my employer? What can I do that I did not do last year?" Or, if she is in business for herself, she would inquire: "How can I increase my income?" Each year should show an advance over the past record. Business men understand this, and, by advertising or by some aggressive plans, they push forward. Women are more content to stagnate. They have enough to eat, enough to wear and they are fairly comfortable. Therefore they let well enough alone. They do not seem to realize that everything may come to them if they will have it so. I do not mean that every girl can be rich or famous but I do mean that every girl, unless she is verily and handily handicapped, can improve her condition.