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Autumn Fabrics and Fashions

By Ruth Morrison

"Here is no doubt that wool will hold its own for all purposes in regard to the clothing of women," says a late issue of the Women's Wear Daily.

Woolens have been brightened up by the admixture of the new fabrics, such as rayon, tinsel and other bright adjuncts. Nubbed treatments are especially effective, and have been employed in diverse ways. One manner is to sprinkle contrasting nubs in vivid colorings on neutral grounds. Another is to blend delicate fleckings at more widely spaced intervals.

Rayon decorations add life and color to an attractive twist cloth. A beige wool elaborated with pale orange and aquamarine rayon threads is being shown.

Light weight woolens in sport models have a conspicuous place this season. Some of the more popular of these are wool crepe, wool georgette, cashmere, kasha, tweed and jersey.

Dresses in several tones of blue or brown and tan are most frequent in hand knits, boucleet knits and the small patterned jacquard effects.

One of the smart new fabrics is a soft pile velvet rayon knit fabric. This is used mostly for sport wear, as is velveteen. Novelty twill light broadcloth with a lustrous surface is striking in the piece-dye group of woolens.

Herringbones, small diamonds, larger lacing patterns, blocks, some tiny checks and diagonals, or zigzags, all in a multitude of variation, contribute the principal weaves of the season.

Shades of blues and browns, grays, greens, occasional violets in the fancies, and bright red also in the fancies, rust, Spanish wine and lilac tones are prominent in the plain colors. Black is always a strong note in the color story.

Knitted dresses in designs after men's cravat silks are being shown. Designs are extremely small and color effects are restrained. The day of glaring and wide stripes has passed, nor do metallic effects enter into the sweaters.

A modernistic theme is interpreted in angular workings and appliques in the combination of bright color contrasts in knitted fabrics. The blouse of wool jersey and the skirt of flat crepe are sponsored by the elite. The tendency is to combine one bright color with black and white in novelty designs. As a rule, the modernistic insets are in tones darker than the dress. Jerseys with contrasting bandings and short jackets are featured for sports wear.

Prints are expected to be better than plain colors, especially in velvets. Geometric designs lead. Tweeds are in solid colors, checks, stripes or plaid treatments.

Tweed weaves in tan, brown, green, blue and black are favored in popular priced fall coats, while soft fletches, including camel's hair and llama wool are favored in the better models, with dark tan and medium brown shades predominating. Raceoon, caracul and Manchurian dogskin are being used for fur collars and cuffs on the light weight fall models, although many have no fur.

Three-piece and jumper-frock suits in tweed effects are good current items. One and two piece dresses appear in equal numbers with plented skirts predominating and belted styles much in evidence. The long tunic blouse of printed or striped silk over a plain skirt is popular. Lace is frequently used for trimming, particularly as edging in a plain neckline or as a yoke or jabot. Lace is particularly good in shades of grege, the shade which hovers between grey and beige, and light brown.

Dress models for more formal afternoon wear are developed in satin, georgette and coton crepe with flares and tiers as conspicuous style notes. Back dipping lines and fitted hips mark the costumes to be worn this season.

Hand painted, blocked or printed dresses, pajamas, kimonos, shawls, flannels and feather fans are conspicuous. The painted patterns are designed to unit the cut of the dress.

Celanese brand moires are being shown. They are beautiful, washable and permanent, strikingly new and different, combining "watered" patterns, both large and small, with many novel and figured effects.

Jacquard designs in faille, moire and modern prints on Celanese satin and ninon feature the collection shown for fall by the Celanese Corporation of America. Among other interpretations of design motifs are broken stripes, mottled effects and animated treatment in which curving motifs such as leaves or simple lines interlink. In one of the designs jeweled swords are used for framing pictorial scenes. Rich colors are employed in a manner which avoids a monotonous aspect.

Rayon chenille will be featured considerably in autumn fashions and will be used to embroider hats, handbags, silk shoes and gowns of filmy materials.

Rayon is now being spun into yarn and is used either straight or mixed in some way with woolen or cotton stock. This has many and varied uses, but the most extensive use of both the worsted and woolen types is in imitation of Bolivia, where it has been used as the face filling yarn to form the pile. It produces a permanent, lustrous face without the use of steam in finishing, and is cheaper than the high grade woolen stock used for this type of cloth. Rayon waste is used to some extent for mixing with wool for bed blankets, steamer rugs and mufflers. It gives brightness, subdued or brilliant, as desired. However, they do not wear as well and are not nearly as warm as the regular woolens, in spite of the fact that they give a better appearance.
At Home With the Dye Pot

ONG autumn days ahead! A deserted and sad living room longing for its share of new dresses! No money! It was a gloomy proposition. "But you have me!" I interposed, and Mother stopped her ironing, perplexed. "What can I do?" she queried. But all that I could say was, "Watch me!"

"What could I do?" Indeed! What an insult! As if any perfectly healthy Iowa State junior couldn't perform wonders in anyone's living room. Permission was all that I needed. Accordingly, with permission granted (I know Mother thought that the room couldn't look much worse), a light heart and a gorgeous orange-green angel-wing begonia, I started on my renovating problem.

Our living room is the cheeriest northwest room in a cozy little log farmhouse and the farm is located way up in the hills. Nature lent herself in all her glory in order that I might do a really lovely thing with my living room. From each of the three twelve-paneled windows can be seen a lovely view and in the west window shines my begonia. When the afternoon sun glows through the leaves, an exquisite effect is produced and I knew that dull red orange, soft blue green and many glints of bright yellow and oranges would make my color scheme.

Windows first! A package of dye and plenty of cheesecloth was the first task. Soft drapes in luscious blue-green were the results of this one. The curtains offered encouragement enough so that Mother was willing to consent to the next step. From the depths of an attic trunk came nine yards of glaring white Indianhead. The dye again! This time the brown leather arm chair and the daybed were to get their share of new decorations. In three harmonious tones of soft orange, red I dyed the material for the daybed. A deep scalloped ruffle of dull orange brown was sewed to the top of the ruffle. A bright orange piping offered the transitory note. The soft ruffle and many cushions of varying sizes, shapes, designs and colors made the daybed young once more. Behind it we hung a lovely hanging, a print in Japanese design and tan, orange, yellow and dull navy blue in color.

From this hanging the color for the rug was chosen. The rug which I knew I must use had seen its day, faded and worn, it fairly screamed for attention. Four packages of navy-blue dye, a stiff brush and plenty of patience resulted in a floor covering that was fairly presentable. For interest's sake, a quaint braided rug was placed in the center. It happened to be of the same dull purple-blue, but a few interwoven stripes of dull orange livened it somewhat.

The leather chair, when dressed in its new slip cover of dyed Indianhead, lent a very cozy appearance. Two other rockers in the room were upholstered in suitable materials. One, a black walnut, a handsome chair in its day, regained a new lease on life by a lovely piece of cretonne in colors of every sort. As far as expense is concerned, this piece of material and the money for the dye were the only outlay.

The clock shelf (every log farmhouse has one) was ruffled in a cunning green print, and the shelf itself was used for a few pieces of interesting pottery. We had found an old pewter tea-pot on the ash pile when we moved to the farm and, of course, it holds the finest place.

Linen table covers were made from an old dress and dyed a soft orange. The whole presents an interesting outlay of color and decoration which never could have been produced without the aid of our old friend, the dye-pot. And if you are careful not to spill any dye in the kitchen, I am sure that your mother will let you try your luck. It's fun and exciting and how wonderful it is to be able to think in this day and age of economy, "Dyes are so cheap."

Fall Bouquets for Your Home

Now, after the fall frosts, your colorful garden flowers have died and if the love of beauty is in your soul, you may dread the long winter months, which lie ahead, offering no flowers with which to beautify your home. But if you have that love of beauty, you may easily find new, previously unthought of, material for bouquets.

Go into the woods. Just the walk in the brisk fall air with autumn's glorious reds and violets, blues and oranges splashed everywhere, will make you happy. Then look for bouquets. There may be a vine whose leaves have turned all red and yellow, and maybe purple too, tangled in a berry bush. If you like the colors, untangle the vine and there you have a bouquet.

You may find a tree of thorn apples on your walk, or some other bush, flaunting its beautiful berries. Pick a few of the loveliest clusters, being sure to leave a lot of stem, and you have another bouquet.

Perhaps you will be lucky enough to find a bush of bitter sweet, or a vine of it twined out of reach in some forest tree. That makes your walk much more playful, if you are really determined to have the berries, for you will find some way of climbing either by way of limbs or the nearest post to have your prize.

Even stems of grain, tall, lanky weeds and cat tails make lovely bouquets if touched up with a bit of bronzing paint that you may buy for a trifle at any drug store or paint shop.

But finding your bouquet is only half the fun, after all. When you get home, look over your vases, pitchers, crockery, all the containers you have. Look for one that seems to have a touch of color in it which is the same, or a lovely contrast to the particular bouquet you are working with.

Don't mind if your container has a large neck. You know Mother Nature never crowds her outdoor beauties, and we want to imitate her. Of course, it would be quite impossible to keep your sprays of foliage and berries in a large mouthed bowl if you had nothing to hold them there. If you do not have a frog or wire holder to put in your bowl, cut a thick slice of potato, make a few holes in it and put the stems in the holes. Then experiment with your branches, letting them fall naturally into different positions. When you think you have copied Mother Nature as closely as possible, pile small pebbles on top of the potato and around the stems, to hold your bouquet in place.

If you are arranging a bouquet in a deep container, slit open the stem of the main branch, insert a twig as long as the diameter of the vase, and then, tilting the twig to get it through the neck, bring it again to a horizontal position and press the twig against the sides of the container. This will hold your main branch in position. The same thing may be done with subordinate branches.

Try placing your bouquet in various positions in your home. It may look best against a plain bare wall. If you have a scarf or piece of textile with harmonizing shades, lay it underneath, and you will have a bright, colorful room again.