

# What Well Dressed Women Will Wear

BY  
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## PARIS CLOTHES ACCENTUATE THE LEAD PENCIL SILHOUETTE

**They Do Not Show the Bustle or the Pull-Back Skirt But America Presents This as Her Silhouette for the Coming Season—Experts Say That the Three-Quarter Coat Will Have Full Sway in the Autumn and the Short Coat Substituted After Christmas. Beau Brummel and Robespierre Inspired Two of the New Models. Evening gowns Are Long—Girdles become Corslets, and Sashes Dominate the Color Scheme.**

LET us again come down to the plain facts of fashions. New clothes are passing before the eyes as quickly as a vital and dramatic series of motion pictures.

One has only sufficient mental vision to catch at the leading points as they swirl by. These things will not go into oblivion. They will return as do the moving films; but the world of women wants to get at the gist of the movement at this moment.

The whole continent of women is buying autumn clothes. Those who preached economy, suspension of fashions, standardized uniforms for women, the turning of woman buyers in the industry of apparel into the work of war relief, must feel that they have preached in vain.

Naturally, there was a germ of truth in what they said. Women do spend too much on clothes in isolated segments of society, and the working woman probably spends more on frocks. This led to a lack of savings by the wage earner and an inflation of prices by the exclusive dressmaker who caters to the rich and careless; but these commercial episodes are part and parcel of the web out of which life is woven. The girl who works usually does so because she can have better clothes to wear than the poverty of her home life affords, and with better clothes she has a better outlook on life, a more cheerful vision of hardships. Therefore, if she works, she has a right to spend her money in the way that gives her pleasure and profit. A good array of sensible clothes bought at small prices takes the drab tone out of life.

One cannot deal so leniently with the rich and careless women who pay stupendous prices for clothes under some false idea that they are getting what is exclusive or what is impossible elsewhere. In truth, they are merely catering to an inflation of values. They are bolstering up the fortunes of those who deal in fancy prices with very little back of them except the necessity to pay tremendous rents and salaries. If the gowns were exclusive to the rich and careless women, there would be some solid foundation behind the price, but we all know that, with few exceptions, every French model and all successful American models are copied by the hundreds, and that no woman is sure of an exclusive style unless she has it made and designed in her own work-room.

### FROCK WITH WRAPPED WAISTLINE



It is of heavy Tokay crepe trimmed with dull brown silk braid and buttons. The under-slip is very narrow, and the bodice wraps about the waist and ties at the back.

made and designed in her own work-room.

#### As the Fashions Go.

The reel of clothes that is running off quickly before the eyes of every woman is not nearly so confusing if one brings to bear upon it a well-adjusted judgment.

The first impression one has is that the vital changes are few, but this impression gives way after a day or two to the feeling that the changes, whatever they are, are very important.

The majority of women look at new clothes in the light of a contrast to old ones. There are few women so wealthy that they do not say when they see the influx of new seasonal fashions, "If that is to be the style, I can wear my blue gown of last year."

There will be a hundred or more remarks like this made by the women who view the clothes of the hour. France has not changed her silhouette as much as America has. She produced the lead-pencil figure late last spring, but America takes it up this October, with an enthusiasm that is usually given to what is original.

A few of the American designers have exaggerated the French idea. There have been certain gowns sent out by a well-known house and extensively copied by those who deal with the trade over the country, which put a woman's figure back to where it was in 1880. The skirt is pulled about the figure until movement is actually impeded. It has all the symptoms of the famous pull-back skirt to which the bustle was attached. That appendage is also in fashion, but made so inconspicuous that it cannot offend even the most conservative taste.

And as it may sound, many of these pull-back skirts are longer than anything we have had for four years. They have to be of decent length, for their tendency to lift at the back and pull across the knees would bring the front hem higher than the law allows.

It is mockery to refer to a law in dress, probably, in the light of what we have seen during the last two years, for what the French call "a souvenir of a skirt and a regret of a bodice" has been combined to make the average woman's costume.

However, as one reviews the skirts of the moment, there is definite reason to believe that the figure will look much as it did last spring. Trimming if lifted from skirts; the hem is often ten inches from the ground, instead of eight; the fullness at the waistline has almost vanished; the fastening at the front or side is not

tolerated. But all of these features of fashion are merely accentuations of an accepted style. The designers have cut down to the bone, as it were, and given us all in the way of grace, cleverness and beauty after they sacrificed every inch of material that might have been superfluous.

**The Tunic Persists.**

That medieval chemise frock that came in with such a ringing of bells and blowing of trumpets has decided that it will continue to be a welcome factor in fashions. There are a good many women who are tired of it, as we are not proof against that weariness that comes from seeing one thing multiplied through every phase of our existence, and it has not been humanly possible to escape tunics since they made their appearance.

There were not as many of these gowns put out by the American designers in the early trade of the season as by the French, who evidently are not in the least tired of the one garment. They have repeated it in pleasing ways. They make it in thin and in thick fabrics; they offer it as a coat, on an evening gown and as an elongated blouse for the house. The entire movement of French clothes shows this tunic coming in and out of the film.

Possibly, the one new feature that is most noticeable about it is its slashing at the sides. The house of Douillet is credited with having started this movement. It looks well and it is part of the universal tendency in clothes to present panels from waist to ankles. There is an epidemic of these panels. They are put by every tailor and dressmaker where they do the most good or the most harm. They are Egyptian or, as some critic said, mid-McKinley. They have allure and they have most evil possibilities of ugliness.

The selection of the good and the avoidance of the bad in this movement of dress is up to the individual. The part of the reporter is to say

article to go into full detail; but let every woman see above them a danger signal.

The question of a belt on these tunics is another matter of importance. One may call the waist drapery an accessory to the gown, but the artist and the expert dressmaker concede the fact that it is the kind of trifle that makes or mars the whole.

It is well that every woman remembers this truth during the remainder of this season. She will find, as the months follow each other, that it will take all her ingenuity to deal with the extraordinary influx of belts, girdles, sashes and waist drapery of pleasant and sinister kinds.

There are belts on some of the new coat suits which are almost corslets, and an accessory of this type on the wrong figure would turn a good looking woman into a caricature.

There is a nest of belt, four or five of them, linked together by some common cord at the side and back and disposing themselves over the entire middle of the body.

There are actual corslets of floriated jet, of Egyptian tissue worked in turquoise and jet beads, of black silk braid on a satin or serge foundation, and these reach from the bust to the point of the hips, with the end adjusted by hooks and eyes or by rows of cloth-covered buttons.

These things are called girdles. They really make the bodice. Some evening gowns are built up around such a girdle. It will be a fanciful jet figures on a cloth of silver foundation, for instance, and the top, which is high in the back and has long, floating sleeves caught at the wrist, will be of silver and black tulle; the skirt will be made from two broad panels of superb black and silver brocade, falling over a short skirt of silver and black tulle.

**The Short or the Long Coat?**

The skirt part of every street costume is settled. Whether it carries a short or a long coat or whether it has its own bodice and depends upon

### VICTORIAN EVENING COAT



It is of amethyst velvet, with deep, tight yoke bordered with stone marten. High collar is lined with blue satin. Cuffs of fur. The gown beneath is of cream malines lace with front and back panels of blue satin.

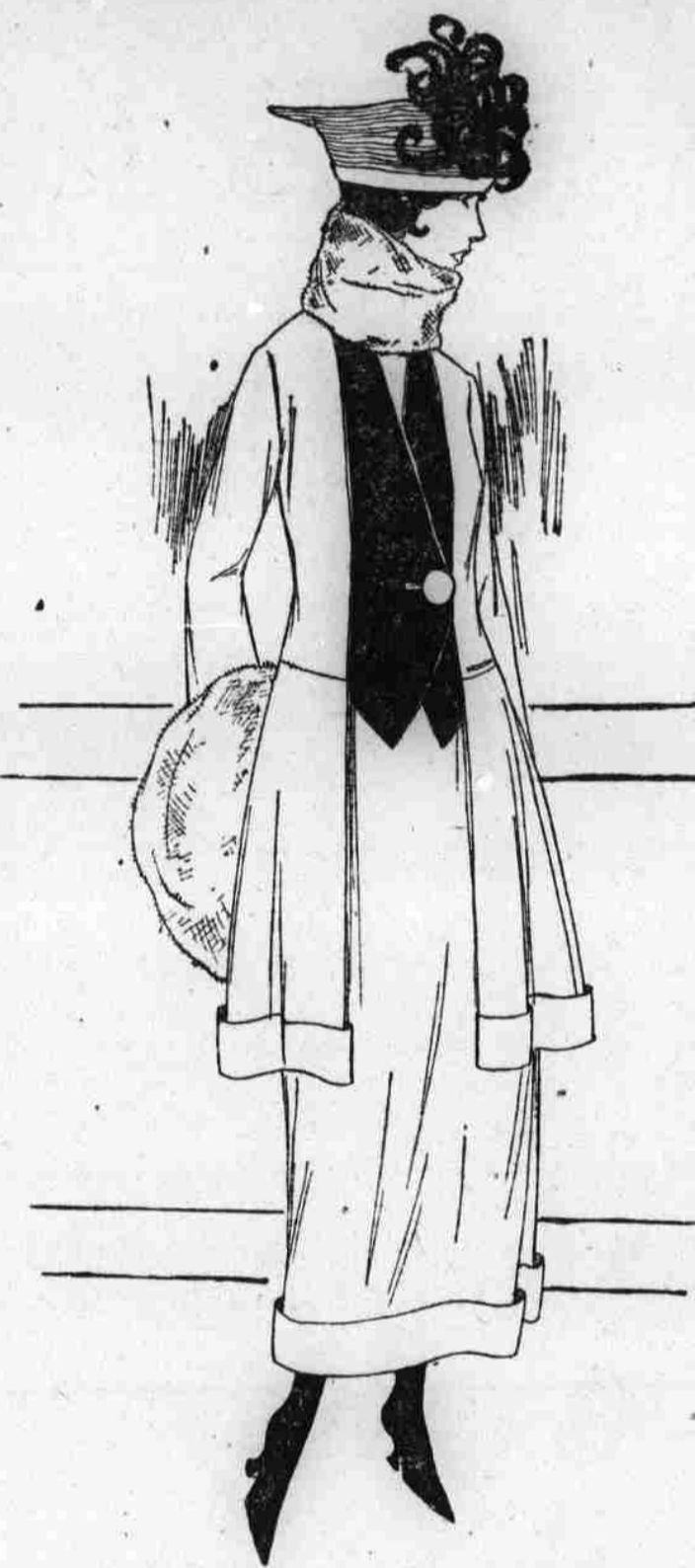
that panels are ubiquitous and that the tunic is slashed.

A woman with large hips cannot afford to go in for indiscriminate slashing below the waist. She should always bear in mind the fact that an open line at the sides shows the curve of her hips where it is most perceptible and often gives her a rotund look that could be easily concealed by another kind of drapery.

The public found this out last spring, when it became fashionable to wear half-length coats that were slashed at the sides. Even slim women took on curves that were objectionable in the light of the accepted silhouette. If one is flattened back and front, the figure must really be of the proportions of a planked shad in order to keep from bulging out below the waist at the sides. It is far better to put the panels over the hips and given the open line in front and back.

It would take a chapter on dress to describe the evils of panels, and one has not the space in a newspaper ar-

### LONG WAISTCOAT OF THE REVOLUTION



It is shown in a walking suit of navy blue broadcloth with hem on coat and skirt turned up to form a cuff. The waistcoat is fastened with a large silver button. The postilion collar of fur matches the muff.

ever thus with fashions in October! The short coats ripple at the hem and sag a bit above an extra wide, soft patent leather belt.

In contrast to these is the snugly fitting zouave jacket of the French Algerian forces, and as a third choice there is the short, riding habit coat which has come into high favor during the last two weeks. You know it well; it is the kind of coat that looks best on the American figure. It has natural lines, without any exaggeration. Its sleeves are long and almost

tight. It has revers that are part of a neat, turnover collar, and a row of buttons in front. The edges are bound with narrow silk braid and there is usually a pocket below the hips. It is a coat that comes in and out of the fashions, but can always be worn by any woman who wishes constantly to appear well dressed.

There is another kind of coat which has almost the bravado of the Beau Brummel one. It is cut on the same lines and depends for its grandeur on muslin ruffles or a gay waistcoat.



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It is of Hudson seal and opossum, is straight in front and forms a rippling cape in back. The sleeves are cut in one with the back and finished with opossum tails.