



# What Well Dressed Women Will Wear

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## FRANCE PUTS A BUSTLE IN FRONT, AMERICA PUTS ONE BEHIND

Both of them are merely bits of artistic drapery to break the long, flat line of the figure.—The revolt against the three-quarter coat is evident, and the short jacket with a belt is preferred.—The corset bodice, which dips down in front or in back, is brought out by great designers, and it may be attached to the pull-back skirt.

FRANCE puts a bustle in front of a gown, and America puts it in the back. Such is the interesting struggle going on between designers.

Two men, one on this continent and one of that, were responsible for the 1917 bustle, and it may be confidently asserted that no woman designer had a part in its creation or development.

It took the public just six weeks to level the fashion to the commonplace. It is because of this public acceptance that the style must be dealt with generously by the reporters of fashion who usually can give only passing attention to each new idea as it is shot across the battlefield of apparel.

If you talk earnestly with those who deal in exclusive clothes, you will hear them say that the silhouette must change and that it is more than probable that the bustle will become more of a feature in the spring among high class designers than it is today.

There is no disposition on the part of the American woman to save in the buying of clothes despite all the propaganda on this subject, and no matter what comes later, if the war continues, the process of buying goes on merrily today.

There is not the slightest idea of a return to fullness in frocks or coats. There are two good reasons for this announcement—a scarcity of material in certain quarters and the wish of the various governments of the world for strict conservation, and also the fact that we have been over-satisfied with fullness in clothes and the very sight of such a gown gives us a squarish attack of sartorial indigestion.

It is almost unbearable today to look upon a loped, pinched, befrilled or bejauneted costume. We wore hoopskirts, even though they were disguised under the name of the farthingale, until we felt ashamed to look at a barrel, and it is not possible for either the French or the American designers to compel us to turn our attention to such clothes in the immediate future.

We want slimmness, we want our very best in slimmness, and we are quite willing to wear less material than since the Civil war, but we are tired of tunics. Our trouble is that we don't want a return to the small waist, we will not have more material put into our clothes and we insist upon a straight line from armpits to hips, but something must be done with our skirts if our palate for clothes is to be tickled any further.

The dressmakers concur in this wish. In fact, they further it, for they are afraid of the approaching January which opens the winter season, when women are tired of their autumn clothes and turn to their chosen dressmakers for a whole new supply of dashing frocks and suits.

Contrast in Bustles.

Under the influence of this inappreciation and annoyance with a continuity of line in clothes, there is no reason why something approaching the

tie-back skirt and the bustle of 1870-80 should not appear quite gradually over the horizon for the better class of January clothes.

You know by this time, of course, that the bustle is nothing more than a hideous word for a bit of soft drapery arranged to break the tight and often inartistic line across the figure at the end of the spine. This drapery is the saving grace on certain types of broad, stout figures. It may be almost impossible to believe that among this race of flat hipped, long limbed, slim waisted, big waisted American women, which the last ten years have produced, there are still women, and many of them, who have what is called the ancient figure. Of course, it is not the ancient figure at all, for that is the new figure to which all modernists aspire, but what the dressmakers mean by the phrase is the 1889 figure, which has never been controlled or suppressed or even treated with contempt by a certain segment of American women. Chests out, stomachs in, hips rounded and waists tightened is the artificial figure that was stamped upon three generations of American women and has not entirely died out.

Strange to say, it is what the men scream against the corruption of the corset and all other lamentable methods of artificiality, and yet, they lift their glass and take off their hats to the female figure that has not a natural line in it.

There are other women who have long since forgotten that they ever had a waist, but they cannot submerge the flesh around their hips and back and they look their worst in chemise, tunic and sandwich gowns. Therefore, the bustle drapery is for them. If the dressmakers can handle it in January in a manner that suggests novelty and achieves artistic results, we shall probably see it in the foremost fashions.

Now as to the French bustle—it was copied from the Directoire period and taken, like all the Directoire clothes,

### COAT SUIT MADE FOR ENGLISH BRIDE



Suit of green velvet and cashmere, with jacket that has the upward tilt at the back and is finished with a high-waisted belt. Waistcoat of bottle green suede. The gown is made for a descendant of the famous Annie Laurie.

It looks as though a revival of this fashion were upon us. The skirts are dragged up so definitely in front either by the cut of the hem or by the placement of the lace or fur, that we have become accustomed watching for that upward tilt in every new frock that appears. The house of Callot has always tilted the movement of her skirt at its hem upward in the middle of the back or the middle of the front, but this is a different type of fashion and it is taken from more primitive days.

Another interesting phase of fashion that is passing before our eyes at this time is a revolt against the universal type of three quarter coat which the shops brought out in great numbers and offered to the public with such forceful persuasion earlier in the season. There was no fullness in this coat. It was a straight-up-and-down garment, cut in three pieces, with a flat back and a single breasted fastening.

It is against this type of coat that the women have revolted. They do not like the line. When they buy the coat ready to wear, they insist that the tailor cut off six inches from its hem in order to bring it up to a graceful length.

It is not easy to say why there was such a sharp distinction drawn between the exclusive and high priced tailored suits and the majority of those that sold from \$30 to \$35. The rank and file of women could not give \$55 for a suit, so that price in itself justified a coat of the newest type, but, as a rule, it did not bring it. One had to go to the tailors who charged well over \$100 to get the type of

stands, but you can endeavor to come as near it as your figure will permit. It is apt to be too jaunty for certain types of women, but any clever pair of hands can adjust it to the demands of the stout, broad or tall frame.

There is another change of silhouette that you must be ready to receive. There is a corset or cuirass bodice that belongs to all the ages and is not the specific property of any one epoch. Queen Elizabeth wore it in an exaggerated form. It belongs to symbolic Britannia. It may be advanced as the type of upper garment that will act as a graceful substitute for the sandwich tunic and will prevent the designers from bringing in a tightened waistline.

It is not possible for every woman to swathe her street suits in belts, although she may look her best in this kind of medieval drapery in the evening. Therefore, there is a crying need for a different kind of bodice from those that are offered to us in profusion. This corset drops in a slim, straight line from shoulders to about three inches below the waist at sides and five inches below at the back or the front.

Each designer uses her own pleasure in making the dip. Drecoll, for example, is the sponsor of the corset that dips downward in the back and rises upward in the front, and Jenny is the sponsor of the corset that does just the opposite thing.

The woman who needs a bit of waistline defined, but who cannot stand the swathing, Slavic girdle, has been entered to by Cheruit, Jenny and Boussillet in the use of a tiny belt of another fabric and sometimes of an-

### AGAIN THE BLUE AND THE GRAY



Lavrin gown combining these two colors, with slashed skirt, floating sleeves with tight wristbands and a fifteenth-century neckline.

other color. This cravat belt appears in groups of two or three, or singly. It does not pull the corset in an inch narrower than its own width; it merely defines a large waistline.

Lavrin, and many others who took up the American Indian motifs in dress for this season, have advanced a small, beaded belt which may be bought at the shops and attached to a corset when desired.

If the narrow, draped skirt takes the place of the narrow straight skirt in January, it may be easily attached to this slim corset that dips downward in front. Watch out for this silhouette. The rumors concerning it are so strong that it is foolish to turn a deaf ear to them.

When a young widow proposes to a man he is so afraid people might suspect it that he pretends to have done it himself.

### ERMINE CAPE FOR AFTERNOON



It is short in front, long in back and has ripple sleeves. The fronts cross to the back and tie, the long ends finished with ermine tails.

### INDOOR GOWN MADE FOR TITLED BRIDE



It is of yellow embroidered Chinese crepe de chine with ostrich trimming. The skirt, which is draped like Persian trousers, has ostrich feather pompons. Sapphire blue sash with gold edge.

It is always best to buy your more expensive Christmas Gifts first, don't you think? Because you want to use extra care and take plenty of time for such selections. And after you are free of the bigger part of the gift-getting, the less important purchases are made without worry or confusion.

Every Christmas we serve dozens of "last minute" shoppers whose satisfaction would be much more assured if they came earlier, and who are sometimes disappointed because their intended gifts have already been sold.

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