



# What Well Dressed Women Will Wear

BY  
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## "PELTED WITH PELTRY," IS PHRASE APPLIED TO WOMEN'S APPEARANCE

Fur wristlets, anklets and separate collars are added to large and distinguished garments—It is no longer necessary to match one garment with another in a costume—Jeweled bodices serve with separate skirts for evening, jersey silk blouses are dropped over velveteen and cloth skirts, and short and long jackets are worn over plain or plaid skirts that contrast, but do not match in color.

**T**WO important facts stand out in the fashions for winter which have just begun their career. The extraordinary display of peltry is one, and the juxtaposition of different materials is the other.

The first fashion spells extravagance; the second stands for economy. It is the latter in which the great majority of women should be more interested, but with that delightful inconsistency which makes the race charming, they pay more attention to the extravagant fashion and allow it to absorb the better part of their thoughts on dress.

The last savage instinct to exist in a woman is her desire for pieces of fur to adorn her person. There was once a time when peltry belonged to winter and was needed for protection, and this excuse was used by every woman who could splash money from the housekeeping allowance to buy a bit of fur to go about her neck; but this flimsy excuse has faded into the background since it has been the fashion to be as prolific with fur in hot weather as in cold weather.

Much of the interest in clothes has been weakened, from an artistic point of view, by the refusal of women to regard the importance of dressing in a reasonable manner.

When summer had its clothes and winter produced those that belonged to itself, there was a sharp contrast in feminine apparel. The shops made money by it, the women were made comfortable about it and they took to themselves something of the joyous changes of Nature and presented the green leaf and the white snow as pleasurable changes.

Over in Europe, however, the women took it into their heads to keep to the same kind of clothes throughout the twelve months, merely because one or more summers over there were distinctly colder than they had been and the temperature demanded suitable apparel. Here in America, where the summers are as hot as in the tropics, the women grasped the European fashion, regardless of its lack of suitability to our climate, and wore velvet hats and foxes about their necks under the beating afternoon suns of August.

At the beginning of this fashion, the shopkeepers were its most persistent advocates. They saw a chance to release every garment in their stock without having to hold it over through the season; but commercial optimism on this point has shown signs of leaving out for the reason

that women find that they are not compelled by the seasons to buy new clothes and that uniform dressing throughout the twelve months of the calendar permits them to economize whenever necessary.

**Pelting Women with Peltry.**  
The appearance of a group of women on the street on a cool morning suggests that some dynamic force has been pelting them with pieces of fur in a hit or miss fashion.

There is no plan of action running through the scheme of dressing. Wherever a piece of fur has hit a frock, there it remains. It may be on the head, the waist, the ankles or the back.

Unless one sees through observing eyes that find amusing episodes in the use of new fashions by women, one may not see this peculiar effect that a large number of women produce, spotted as they are, by the hide of every animal that can be caught and killed. A cartoonist has called them "human menageries" with the occupants walking to and fro, clamoring loudly for what they want.

The effect of a menagerie would be better produced if women contented themselves with one garment of peltry and covered their figures with it from shoulders to ankles, but they have turned their attention to pieces of peltry that can be attached to the costume wherever there might have been a space.

There are swinging panels at the sides of skirts which are edged with fur; there are immense collars with wide separate wristlets of fur used on blouses and coats; there are jackets which have fur peltrons or a fur panel down the back; there are other coats that display waistcoats of peltry and, possibly, patch pockets which correspond with the hem on the skirt.

The milliners have made hats of fur in patchwork fashion. A turban of yellow will have brown spots on it; a flaring brim of sealskin will be attached to a crown of ermine which has a modelled seal on top; a leathery hat of black velvet will have bands made from three kinds of fur running around the base of the crown to end in a lover's knot at the side.

Few women want to buy a top coat or a flaring jacket of fur which is not built up in successive tiers of opposing peltries. For instance, a short cape coat of sealskin has collar and cuffs of ermine edged with black headbands and there are huge buttons of seal surrounded by broadtail and set in gummetal rims.

Where there is so much fur floating about, it is quite natural that the odds and ends of it should be utilized as long as fashion permits women to put it on their clothes without apparent design.

Lover's knots, which have come into fashion again, are made of fur, for instance, and are attached to the cuffs, to the front of the collar and sometimes used as a substitute for buttons down the front of a velvet bodice or a loose Russian blouse that is belted in with peltry.

The swarming demand for wristlets which has introduced a new fashion in fur among women. Possibly, you have not seen these medieval bits of arm coverings? Some of them are shaped like the lace mitts worn in the Civil War, with a slash at one side for the thumb; others are made very much on the pattern of the knitted wristlet desired by the Red Cross.

This fashion has not spread over the continent quickly, and it is, therefore, offered to all women who want to do the unusual in dress. Bits of fur may easily be used for these wristlets, the lining may be quite gorgeous and if one affects color, this wristlet of fur may be rolled back at its top edge and made to show the color beneath as it bares away from the sleeve of the bodice or jacket over which it is worn.

As a fashion, these peltry wristlets are good looking, and as a means of protection against cold weather they are entirely admirable. They are by no means confined to the smart classes, but have been taken up by all who mean to go out early in the morning to their various activities either as professionals or as volunteers. They are not substitutes for mufflers, but in connection with a large neck piece or a fur cape they provide enough warmth to a coat suit against a low temperature.

By the way, why does it not occur to some furrier to revive the ancient anklets of fur? We have become quite obsessed with the idea of going to museums to get suggestions for modern clothes from ancient and sometimes savage raiment, and as long as we are copying the designs of the Incas, reviving the embroidery of the Filipinos, copying the necklines of China, adopting the armlets of ancient Egypt, why should we not take up the furry anklets that we see in comic opera when it has been placed on the shores of the South Sea islands?

Anklets have already been exploited by dancers, but they were made of jeweled lace or cloth of gold set with colored crystals, and not a few of the new French designers strongly suggest the anklet by having the drape of the skirt pulled into the ankle and fastening it there with a jeweled band.

Now, the wide anklet of fur lined with satin or crepe de chine would be a protection worth having in cold weather, and the woman who insists upon wearing low shoes on winter days might find a fascinating new fashion in drawing attention to them by adding a terrycloth ankle seal, or a silk stocking. Let some furrier take it up and see how women accept it.

### JEWELLED BODICES AND METALLIC SASHES ENLIVEN GOWNS.



First is a frock built from a separate bodice of jeweled net, with black velvet skirt. The drapery on the right side forms the train in the back, and the straps of ermine and sable which go over the shoulder, join the train below the waistline.  
Second is a frock of yellow net for young girl. It is embroidered in blue and gold and made in Greek fashion. The wide, ornamental sash is of cloth of gold striped with bands of blue velvet ribbon.

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The second fact of importance in fashion which was stated in the be-

ginning of this story is the furtherance of economical ideas in dress by joining together whatever materials one likes to accomplish a suit or a frock.

In this one respect, fashion has turned a somersault over the intervening decades between a fashion that was and a fashion that is. Those who were shrewd enough to foretell a scarcity of worsted materials in the world warned us that a season would soon break in which the uniform line of color and fabric from chin to ankle must be abandoned. That hour has

### SEPARATE BLOUSE OF SILK JERSEY.



This Grecian house costume, built in two pieces, has a peasant blouse of old rose silk jersey trimmed with black satin and embroidered in gold and old rose. The black velvet skirt has a touch of the same embroidery at the hem.

approached more rapidly than even the prophets foretold. At the moment, we are not aware that there is any exasperating need of such economy, but preparedness is the best way to face an approaching truth.

Therefore, the world of dressmakers has given women to understand that it is no longer necessary to have a coat that matches a skirt or a blouse that matches either, no matter for what occasion the costume is intended. Even for the most ceremonial hours, such as the opera, a dinner or a dance, there are black and colored velvet skirts with bodices that are as remote from the skirt as though they had been bodily lifted from another costume.

These bodices are usually of jeweled net, and they glitter like that famous crystal gown worn by a great beauty of France, who, in the hour of her highest social and financial triumph in the Primrose Rath, put together all the jewels that men had given her and covered the upper part of her figure with them. These crystal bodices are not especially expensive, and there are many thousands' worth of difference between them and the corset of Merode; but they give much the same effect.

These corsets, by the way, are not always attached to one skirt. They are mounted on a fitted lining, and a satin, velvet or broadened skirt can be placed below them.

For the house, and for all manner of usage under a coat, there is another kind of separate blouse which is, at last, a serious rival to the white shirtwaist.

There is nothing new in it. It has been worn for centuries by the peasants of every country. It was adopted in America by a minority of women over a year ago, but it is now offered as the most pleasing contrast to a skirt that has nothing in common with it as far as texture and color go.

It may be argued that separate shirtwaists provide the excuse for wearing a separate skirt, but the majority of women have learned that the peasant blouse is a more graceful garment than a wash blouse that ends at the waistline and breaks the figure at the very point where it should be smoothed over and flattened.

The host of women who have worked in the arts and crafts department of dress, and those who have catered to the artistic element, offered these separate blouses with persuasive words, but it was only when the shops took them up that the public accepted them as a leading fashion.

It is quite easy to see how they simplify dressing. They are made of soft, colorful fabrics, the lining may be added or dispensed with, they manage to blend with any kind of separate skirt that the wardrobe affords, and they permit a woman to remove her coat at luncheon in the afternoon, which was a permission not given by the separate white shirtwaist.

The universality of the topcoat and the decreasing popularity of the tailored suit are other factors that promote the growth and development of this blouse of the hour, which, after all, is a return to primitive things.

have these separate blouses in a fabric that is most agreeable in such garments. The high-class weave of new jersey has a broadened surface, and it is used for one-piece frocks trimmed with fur. However, when the purse affords it, it makes a remarkably good looking peasant blouse suitable for a Black velvet skirt, both of which are hidden by a topcoat until such time as their appearance is needed.

Panne velvet has also been widely taken up for these separate blouses when they are to be worn for formal house affairs.

Although the tailors are continuing to make mannish coat suits that are built from the same fabric, the dress-

makers are offering separate coats to be worn with plain or plaid skirts, and they frankly say that one jacket will do for many skirts, or the other way around.

Black and tan is an acceptable combination in this fashion, and shadow plaid skirts in blue and black and gray and Burgundy are worn with short coats of colored or black velveteen which barely reach the hip-line.

The white shirtwaist may be worn beneath these coats, but as a rule, there is a short, straight, medieval corset made of satin that matches the color of the skirt and has an embroidered hip-band with ornamental pockets in front.

### SOME EARLY WINTER FASHIONS

**BEAD** trimming is widely used on many frocks and blouses of Georgette crepe. One especially lovely afternoon frock is made of gray Georgette, with a deep overskirt edged with an inch-wide band of blue bead embroidery. The round necked bodice and the long, loose sleeves are likewise edged with the same banding.

**FLARING** ornaments made of feathers of iridescent coloring are used on some of the new velvet hats.

**FLAME** color is coming in for much attention this season, especially for evening wraps and gowns. It is a lovely color, especially in velvet or in net or Georgette.

**DEEP** hems of fur are used on frocks of this material.

**YOUNG** girls' frocks of serge or some other heavy fabric are shown with plique collars. On frocks for women the white collar has been to a large extent replaced by a collar of colored linen or else colored Georgette or chiffon. Dull blue is much used for collars for navy blue frocks.

**UMBRELLAS** of colored silks are gaining more and more popularity as the days become longer and darker. Blue, green, red and purple are the colors most often seen.

**PESTOONS** of lace are arranged ruffle like on some of the new silk petticoats.

**MUCH** millinery is shown in brown velvet. Whether the dye situation or the swinging pendulum of fashionable taste is responsible for this popularity nobody knows. At all events

brown is one of the best colors of the winter.

**LEATHER** belts are widely used in tailormade suits and frocks.

**ALTHOUGH** Sam Browne belts are fashioned in some sections as far as soldier's apparel goes, they are increasingly popular for women. They are sold inexpensively and give the much desired military aspect to the young girl's street costume.

**PONGEE** silk, now that it is so difficult to get silks of European manufacture, is more and more used and predictions are made that it will be in great demand next spring.

**ONE** of the newest ideas in pajamas is with a bustle. This bustle is effected by several ruffles of wide ribbon, fastened across the back of the pajamas at the hip line.

**PAJAMAS** are made in many colors. Usually they are in the lighter shades, but lavender, pink and rose, violet, green, mustard color and blue are all used for these sleeping garments. Very often two colors are combined. Gray underwear seems to be an accomplished fact. It has been designated by some makers as the color for "services underwear." As it is made up in Georgette and satin as well as in linen it can hardly be called eminently serviceable. Obviously it is used because it remains apparently clean longer than the white, but the fact that it cannot be worn under transparent white or color without looking soiled, even when it is entirely fresh, makes it interesting rather than useful.

### ACCESSORIES FOR AN EVENING GOWN.



Wristlets and collar made of sealskin worn with a low gown of black velvet, the shoulders covered with an emerald green tulle scarf. The black butterfly on the arm is the latest bit of coquetry of the season.

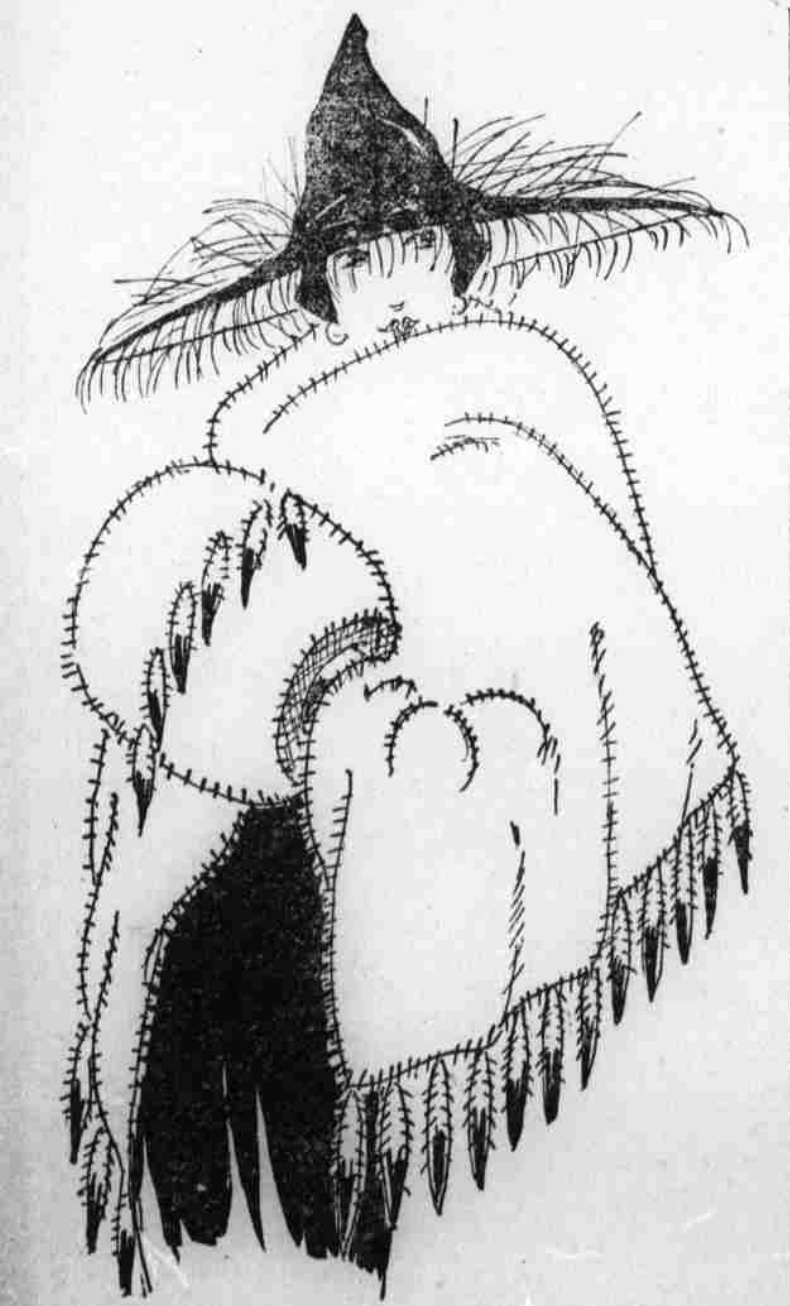
**M**AKING a regular business of it—Love & Co., let's call the firm—and taking in all the partners who will either do something or give something. And investing all the assets for saving souls and mending broken hearts. And declaring the richest dividends on earth—sunshine and smiles, and renewed hope and rebuilt faith. Isn't this an ideal business for us all to take stock in?

Money spent at the Good Samaritan and Associated Charities' Bazaar, buys more than it has power to purchase elsewhere; it buys lovely gifts, delicious meals—and a blessing for you and some one else.

**HENDERSON, Your Jeweler**

52 Patton Ave. Near Post Office

### EXAGGERATED CAPE AND MUFF OF ERMINE WITH BLACK TAILS.



This cape of peltry is held to the figure by a waistcoat effect in front and its shapeless folds fall away from the neck and sleeves. The barrel muff has an Indian fringe of black and white tails to correspond with the hat of the desert made of black velvet, the brim covered with ostrich fans.