

What Well Dressed Women Will Wear

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Long Sleeves, Straight-Line Skirts, Near-Normal Waists Mark the New Clothes

WHAT are we going to wear this autumn? If we intend to be in the fashion, we will wear many things we do not like while we keep a weather eye on the shifting winds of fashion, which are apt to bring in a new scheme of clothes after the Christmas tree has been taken from the parlor windows. There is too much kinship between the new and the old styles to let us rest in peace. The French are not a whit better in this lack of originality than the American clothes makers. Every sailor watches a calm air and ocean with suspicion. So does the dress expert.

What is Offered Us.

Here are the things that are repeated from chiffon into velvet, from gingham into cloth: The Spanish flounce on frocks and coats; the beltless sheath gown, the farthingale hoop below the waist; the tight-fitting bodice above the wide ruffled skirt; horizontal decoration; the flat back or front on skirts; the short jacket; Oriental embroidery or printing; the boat-shaped neckline; the ankle-length evening skirt; godets at both sides of a skirt; sleeveless bodices; the Victorian skirt for young girls. Bias tiers across the front of frocks.

That's quite a formidable list of repetitions for two continents to make at the beginning of an important season. For just this reason the experts are suspicious. They believe that some will come later in the year, possible before the new year breaks.

Here are the things that are revived, or reinstated, which gives to the season sufficient motion to keep it from being stagnant: Chinese sleeves, long and wide, brilliantly lined and furred; a most

normal waistline; the insistence that skirts should preserve a straight line regardless of fullness; the long tight sleeve for day hours, the deep square décolletage for evening; the wrinkled sleeve that extends to the knuckles, also the leg o' lamb sleeve; a revival of the Victorian tulle skirt whose ruffles sweep the floor at sides and back; short skirts for day and often for evening; three-quarter jackets in preference to the jumper kind; the revival of the three-piece frock as a rival to the chemise slip.

Here are some important omissions: The ornate hip girdle, wide and glittering; garlands of flowers at the side; drapery at one or both sides; the elbow sleeve; the sleeveless bodice for day; the high décolletage for evening; the long shoulder line that covers the top of arm in formal frocks; the surplice jacket, except in knitted sport clothes; the stitched and printed jacket and short overblouse; the plaited skirt, except for sports or porch; the colored kid slippers.

Fabrics Stimulate the Mind.

In fabrics there's more to reckon with as novelty, such as the embossed, embroidered, striped, applied in Italian designs to chiffon or crepe. It is in colors that Venice and Bagdad approved, such as Doges red, Adriatic blue, ashes of rose, Pek- ing blue, orchid, topaz yellow, terra cotta, also black, pale brown, beige.

There's a host of woolen fabrics under several trade names. The popular kind have ribs running through a soft surface, pliable and easy to hang in the commendable way, which is against the figure.

Broadcloth is revived. Satin and satin crepe are again on the shelves of shops. Brocades are, so sumptuous one feels that black and be- turbed slaves should unroll their lengths on marble floors for inspection. Whatever the Duchess of Milan thought beautiful, that have we. Whatever Haroun al Raschid could get to put into a girdled tunic,

of ermine, of several kinds of imita- tion ermine, and chinchilla. Black velvet capes, circular at hem and fitted on shoulders, are lined with white ermine or the best quality of rabbit. Short street coats are offered for those who walk. They are of seal and summer ermine, of caracul, of leopard with brown fur, of mink.

Long coats are not available for walking. They demand motors, so they are splendidly fashioned with fringes of tail and brocade linings—they are sweeping and enveloping. Chanel, of Paris, who has given American women many simple and lovely fashions, continues to make afternoon coats and frocks that match, and she has led women into

wearing velvet coats lined with fur, especially in black lined with white rabbit over a gown of white applied with designs of velvet. This is an attractive idea for a costume. The neutrality of its topcoat permits many a gown to associate with it.

Topcoats Arrive at Importance.

Although the three-piece suit is heralded as the best equipment for the street, there is a prodigious showing of sturdy coats of protective fabrics that can serve no other purpose than to cover a frock. Therefore, frocks must be reckoned with as a factor of importance. So the reasoning brings to a head the belief that a woman can choose between a frock with a topcoat, a three-piece suit, a tailored suit of American severity.

Topcoats are thrown in the market by all who have clothes to offer. They are cheap and costly; they are plentifully adorned with fur. English fabrics and American pile fabrics go into their making. An Eskimo would seriously consider them as being intended for usage in his land of oil and fish-hooks. Let us hope the solar eclipse will bring us a dry cold winter, otherwise what will we do with our cloth frocks, tweed suits, velvet evening gowns and heavy topcoats?

Such coats have a flare at the hem; again they are cut as slim as a pencil. They have high collars and long sleeves, though the height at neck may be given by voluminous revers that reach to the back of head. The high stovepipe collar, however, has its place in the sun sport blouse. It appears on many kinds of garments, including the separate overblouse, which, by the way, is a most important adjunct to our costumery in itself.

Blouses for the Dinner Table.

It is well to begin on blouses by saying that the one-piece cloth frock is so much in fashion that one wonders where there is to be found a place for the blouse, but the moment the prodigality of separate skirts is thrust in one's face, the place be-

comes apparent. They are not to be kept for the occasional tailored suit, not to be relegated to sports; they are to have a place under the electric light. They are rather gorgeous for so seemingly simple a garment to the woman who thinks of them in connection with active morning hours, as something akin to a wash shirtwaist. But the woman who remembers the blouse as it was a quarter of a century ago finds her- self in familiar company when she wanders into an assortment of these splendid and decorative pieces of costumery. Once upon a time, as a factor of importance. So the reasoning brings to a head the belief that a woman can choose between a frock with a topcoat, a three-piece suit, a tailored suit of American severity.

Fancy a blouse of gold lace over transparent cloth of gold cut like a grille, the sleeves of double caps in the Lanvin manner, the neckline round at back and front, the hip belt of gold lace encrusted with jade and orchid crystals. That's not a blouse for shopping or for the desk. It means gayety, it stands for pleas- ure. There are others, equally or- nate and costly. They extend far over the skirt in the manner of an Oriental tunic. Some of them are genuine copies of Persian tunics, the kind one thought were relegated to glass cases in museums. Others are East Indian, such as George Arliss wears in "The Green Goddess."

These blouses are subdued when they are attached to the three-piece suit for the street, but they do not altogether forego their ornamental character nor sink to the level of a sport blouse. They may be joined to the skirt to give ease in adjustment and put the weight on the shoulders, where most women like it. They may be in another shade of the same color as the skirt, or they may be flamboyantly opposed to it. What- ever the imagination suggests as decorative to a costume can be in- corporated in the overblouse. There- in lies its danger. Censors are needed.

Would that they were appointed in the dress industry often and anon.

At right—Evening gown by Jean Patou in velvet, elaborately em- broyered in pastel colors. There is slight drapery at the waistline to mark the normal break, no sleeves and a curious décolletage. The train is one of the fashion features that French dressmakers are persuading women to adopt.



Above—Street coat for winter from Jean Patou, of Paris, in a new wool brocade fabric, which has the effect of being embroidered. There is the circular flounce of last spring with godets on each side, a beltless sil- houette from neck to ankle, wide Chinese sleeves, and immense collar and cuffs of red fox.

we also have. What was considered fit for royalty in the Ming dynasty, the girl on Main Street can buy if she has the price. There's the rub—the price. But America seems to be able to pay what these fabrics cost. If not, the trade loses a for- tune.

Metallic tissues of the ancient East are faithfully copied. They slip through a bracelet. Metal laces are abundant; peltry is so lavishly shown and worn that one has a sink- ing feeling that everything that went on all fours has been killed to make women's raiment for a winter.

Fashionable furs are mole, kolinsky, white rabbit and its luxurious cousin, ermine. Beige-colored sum- mer ermine is in demand, so are combed caracul, curled caracul, as- trakhan, Persian lamb, broadtail, mink, beaver, red and smoke fox, leopard, gazelle, antelope. All these are to be had for the asking. When one is able to buy enough of such pelts to swathe themselves like Rus- sians in an unheated palace, one may feel completely satisfied as to their smart appearance.

Fur-Trimmed Garments Abound.

Street coats are abundantly band- ed, collared, and cuffed with fur. Collars are not mere strips of decora- tion. They are head high, and can be turned into a turban if one so wishes. Cuffs may be muffs, or they may be replaced by several strips of fur that extend to the elbow. Some sleeves holding these fur bands are so long they remind one of Chinese conjurers—one looks for a live rabbit to jump out of them.

Circular flounces, the kind we now call Spanish because Seville is caus- ing a ripple of excitement among clothes designers, are of fur on coats, or edged with it. Muffs and hats of fur do not appear. Victorian costumes may introduce tiny muffs, especially of ermine with tails. Evening coats are built of mink,



Short green velvet jacket embroidered in black and silver, worn over a separate skirt with ornamental overblouse. The sleeves are wide at wrist, the neck is chin high, the collar is edged with mole. This is a new coat by Jeanne Lanvin, of Paris.



Black velvet coat for formal occasions worn over a white georgette frock applied with cut-out designs of black velvet. The coat laps over to one side and is lavishly heaped with white rabbit, also lined with it. This is a winter model from Chanel, of Paris.



Afternoon or evening gown, with the accepted wide skirt, which pre- serves a straight line on the flounce. There are godets at each side to give fullness. The waist is slightly below normal, there are no sleeves, the décolletage is V-shaped. The Spanish hat of black velvet is run with rows of galloon to match bodice of frock.