

What Well-Dressed Women Will Wear by ANNE RITTENHOUSE

Stately Mediaeval Influence in Dress Contends With the Pseudo-Classic Napoleonic Styles



GLORIFIED POKE BONNET

It is made of dahlia red satin, with underbrim of white straw and uncurled plumes of tan color. The blazer is in tan and pale blue stripes. It has Chinese sleeves.



THIS SKIRT ENDS IN LEGGINGS

White cloth gown with skirt cut into leggings at the hem. Black satin sash and embroidered white collar on bodice.



UNIFORM FOR GIRLS IN WAR WORK

It is made of wool khaki with skirt-like trousers and long jacket. The full cape fastens about the neck with a yoke collar. Boots and puttees of Russian leather.



THE NEW NOTE OF DEMURENESS

Tailored blouse of gray blue muslin, with double breasted fastening above waist. Collar and cuffs of white pique with muslin ruffles.



REVIVAL OF EMBROIDERED GLOVES

Long white silk gloves with embroidered gauntlet tops. The design is picked out in black and white thread and crystals.



RETURN OF EYELET EMBROIDERY

It is shown in this exaggerated use of handkerchief linen. The design of the eyelet embroidery is slight and effective. The edges are finished with beading and fluted ruffles.

to these, she is already making up her mind to use voluminous collars and cuffs.

The neckwear people are delighted over the attitude. They are stimulating the demand by introducing a wide range of novelties. Collars are enlarged until they reach the dimensions of short capes, and cuffs are taking to themselves the appearance of gauntlets.

Many seasons have passed since it was considered fashionable to attach white cuffs to the coats of tailored suits, but it is being done to-day. Pique is used, also handkerchief linen, Paris muslin and white linen. Scalloped edges, ruffles of white footing, French knots and tache braid trim the edges.

Newest Summer Hats

FELT sport hats of so-called sport shape are in demand among younger women as necessary to the completion of a country wardrobe. They are, of course, far from all trimming, save a neat band, and in spite of the fact that they are soft and of substantial felt they are not too hot for summer wear. In green, rose, yellow, tan or white they are especially smart. Hats that combine and felt are also in demand for summer wear.

More popular than any one predicted are flower-trimmed, wide-brimmed hats that depend for their charm on their freshness, graceful lines and demureness. One could hardly call such a hat smart, but charming they certainly are, especially when worn by a young woman clad in a garden party frock. Naturally, one sees few of these hats worn by well-dressed women in the city.

Tam o' Shanters apparently came first from Scotland, but the latest tams come from Paris. They are made with a band that fits well above the crown of the head, and the loose, puff crown is so soft that it can be pushed or pulled to suit the fancy of the wearer. Some of the tams have long silk tassels fastened in the middle of the crown, and this further adds jauntiness to the appearance. Needless to say they are most attractive when worn by the very young woman.

We never seem to get very far away from the use of black velvet in hats, and this summer, as last, there are some very attractive hats showing the combination of pure white straw and black velvet, the velvet being used in the way of puff crowns, brim facings and merely as large, gracefully disposed bows and loops.



JET MITTS WORN WITH EVENING GOWN

They are held up on the arm by a string of jet beads, which forms a lattice work and ends at the sleeves. The Oriental headdress worn with these mitts is also of jet and jado.

women who transpose his ideas into clothing. None of these designers insists that what he or she does has never been done before. What they believe and what they profess is that they dip with both hands into the past, as the Arabs dip deeply into their ever-boiling pot of stew for daily and yearly nourishment.

The world of clothes has just experienced a mad revival in mediaevalism. Women of every weight, age and curve have adopted the gowns of Queen Guinevere and Melisand.

Such garments have been cut by the hun-

This is the fashion struggle that women watch with interest—Nearly all the interesting clothes are based on one or the other—The high waisted frock of the Empress Josephine and the long, swinging sleeves of Queen Guinevere are in fashion now—The decolletage mounts higher, and the ankles are more closely concealed from the general view

The Liberty cap is being brought out by the milliners in a modern form which is still the symbol of equality and fraternity.

The high waist line and the long skirt that droops in a simple line from bust to ankle have been introduced by powerful designers who have usually had their way in the world of fashion.

Broad stripes in taffeta and soft silk are

scant skirt, a khaki regulation military jacket and the regulation cap.

Against the background of filmy chiffon, strings of pearls, picture hats and Oriental garb she made a delightful picture. She was the essence of simplicity, efficiency and trig-ness.

Within the month the desire for the military costume has grown so great that one sees all sorts of women on errands of war relief in these khaki outfits. Women who have been taking their lessons in ambulance driving walk through the streets wearing the full khaki breeches which the uniform prescribes, and over their shoulders is the full, swirling cape of the French ambulance and aviation corps.

Khaki Uniform of the Woman Ambulance Driver

Women have long worn riding breeches on the street, covered with a cape or a long top-coat, and this new ambulance costume creates less attention in the large centres than it would have done a half dozen years ago; but even now it creates a ripple of interest, which is always attended by approval and admiration. There are no jests, no satirical remarks, no laughter from the men as these women pass through the ranks of people on the streets. Some of the deference is shown to them that is given to the women with the red cross on their costumes or the brassard of mercy on their arms.

It is a happy fact to remember, when one is separating the segments of fashion for this

THE mediaeval in dress dies hard. The Napoleonic influence in apparel never really loses its grip. It may be said by the historian of dress that one of these two phases of feminine costumery is the basis of every fashion that comes and goes.

The professional humorists, when they grow satirical over their work, say that there are only three basic jests in the world; they are the century old pyramids which are used as the foundation for all prankishness.

The buyers who deal with the commerce of fashions more than with their artistic sources, and who give the credit to the Council of Ten in Paris rather than to the ages that have melted into history, are apt to subdivide clothes into what Worth, Paquin, Cheruit and Poiret do or have done.

If these designers are interviewed as to the source of their inspired costumery they merely point to old engravings, to designs on parchments, to historic costumes in the Cluny Museum or to the phases of history which they dug up and revived in fabric.

Treasure Houses of the Four Monarchs of Fashion

It is true that Cheruit is a seventeenth century follower; that Worth has never relinquished the ceremonial aspect of the English court, and that Paquin is a mother-of-pearl designer, employing whatever is graceful in mauve and gray, but on the other side lending herself strongly to the influence of the new in art. Futurists, Cubists and others of that ilk frequent her studio, gather around her table in her country house and influence her perceptibly toward their view of line and color.

Poiret is so definitely Oriental that one expects to see the nautch girls swirl out of that extraordinarily modern luncheon room attached to his house, where delicious food is served daily to his mannequins; and one looks with a gasp of surprise at the rows of sewing machines run by electricity to save the feet and legs of the

Gayly Painted Fans

THE fan is such a delightful feminine perquisite in summer that it is strange every woman does not make use of it. Of course, there are a few women who really dislike the breeze created by a fan. But with most women it is merely a matter of habit—the use of a fan.

So learn to use a fan this summer, if you have forgotten how while you have been learning to use a tennis racquet and knitting needles. Have a supply of fans on hand, so that you will always find one without hunting for it. Cheap fans are really usually quite as effective as expensive ones. You can buy dainty little fans of net or gauze, bespangled, for 50 cents. A little black fan of this sort is exceedingly pretty. Then there are big flapping paper fans. Perhaps you are fortunate enough to have one from Spain or Mexico, bedecked with gay colors and a scene of the serenade or bull-fight sort. These fans are really worth using, for they give a most worth while breeze.

The shops are always full of inexpensive fans of the round shape—like those painted gauze fans mounted on a bamboo circlet of wood that come from China. And then there are odd fans from all the islands of the sea, made of strange fibres and in unusual shapes. By all means have more than one fan on hand. If you wish, you can work up quite a little fad for fans, and you can use a separate one for each of your changing summer moods.

Directoire and First Empire Again to the Fore

The Napoleonic period is as deeply impressed on the minds of the designers. There was nothing mediaeval about French costumery throughout the reign of the superman, but there were so many eccentricities, such a vast variety of beautiful lines and curves, so much glowing narrative and tragic romance attached to the sweep of a skirt and the flow of a sleeve, that the dressmakers never get away from those pages of costumery.

To-day we are again threatened with the Napoleonic. We are almost sated with mediaevalism. The Directoire beckons; the First Empire allures. The madness of Mme. de Tallien will not be repeated to-day, unless France is suddenly assured of victory, when, if history repeats itself, she may go quite mad again for a short time, through the costumery of her women.

In this glow of feeling toward the Napoleonic period we are not even averse to the laced bodice and the gathered skirt of those "citoyennes" who wrecked the Tuileries and parcelled among themselves the finery of the Austrian.

Already the colored cotton bodice laced with cords, instead of fastened, has come into being.

dred, in block, and they have been worn in all the market places of the civilized world for two years. The splendid sweeping robes in which Guinevere met Launcelot have served, when modified, to carry Mary Jane to the department store to buy bargain shirtwaists.

The swinging sleeves, the loose, jeweled rope girdle and the straight widths of deeply colored velvet worn by Juliet when she went to the sombre tombs of the dead have been worn by blue eyed Miss Flapper, rapturously applauding "The Midnight Follies."

"What are the uses of history," say the designers, "if not to turn it into present use?" And so, over and over, the world of apparel greets the rising of the mediaeval sun, season after season, decade after decade.

The mediaevalism of the day need not reflect the twelfth century of the early Britons. It can go back to the days of Byzantium and it can reflect the colorful glory of Italy under the birth of the Renaissance. Every page in history suggests a whole field of costumery to the designer who reads it aright. No wonder that we continue to wear the clothes which covered the women of those centuries!

offered for skirts, separate peplum blouses, revers and hats.

And so it is. And if an airman were in an airplane above the fashions of the hour on the battlefields of commerce his map would show the Napoleonic struggling with the mediaeval. Both have cohorts of strength behind them.

The Military Influence Makes Itself Strongly Felt

Between the mediaeval and the Napoleonic, which still influence the majority of clothes that are offered this summer, the new military dress is wedged. It forms a salient that is being rapidly strengthened and organized.

The first woman who appeared in a military outfit at a fashionable restaurant at the noon hour received as much enthusiastic attention as did the young artilleryman who stood behind a rapid firing gun mounted in the lobby of the hotel with a poster asking for subscriptions to the Liberty Loan as a background.

The woman who wore the military costume had just come off duty and was getting her lunch in as much of a hurry as she could. It amused her very much that a number of people thought she was in fancy dress costume.

She wore the khaki of the United States army, Russia leather low-heeled shoes, puttees of the material to her knees, a very short,