

What Well Dressed Women Will Wear

By *Cruce Rittenhouse*

SIMPLER MOURNING BEST SUITED TO WAR TIME NEEDS

American Women Likely to Follow Example Set by Their Sisters in Europe —Crape Veil Has Practically Disappeared—Gold Star on Black Arm Band Badge of Sorrow for Soldier Dead



The hat with the brim takes the place of the widow's bonnet. The frock is made of black china silk. The collar and cuffs are of white muslin, and it has a scarf and sash of black chiffon. The huge hat is of black chiffon, faced with white.



At the left is an all white costume with a touch of black on the sleeve. The coat is of broadcloth, with wide collar and cuffs of Angora. The skirt is of pleated jersey cloth. At the right is a costume of cashmere and faille combined. The vest is of faille and fastens high in the neck with a narrow turnover of organdy. Folds of the cashmere trim the coat. A hat of faille, draped with chiffon, and suede pumps finish this smart costume.

woman's habiliments of grief must be thought out and enlivened so that she may be attractive to other men and women, then it is time that she put on a blue serge frock and common sense oxford ties. Paint and crape are not good companions. They have been brought together by the Anglo-Saxon woman. Let her keep the paint, if she wishes, but in the name of good taste in these serious times let her omit the crape.

Fabrics for Mourning.

If crape is to be abandoned by the majority, what is to be taken up? Here is a list compiled by the women who want to be consistent and by the shops that cater to them:
Crape de chine has been found an admirable fabric. Black chiffon, without a hint of sparkle in its surface, is another summer material that serves for the street and will serve for the house later in the winter.

Black pongee, made into one piece frocks and tailored gowns, is chosen, as well as black faille, dull net, China silk and black muslin.
There are also black and white muslins, black and white checked wool-



Mourning hat of dull black silk, with veil of octagon mesh bordered with a double hem of chiffon.

President Approves Use of Gilt Star

From Mr. Wilson's letter to Dr. Anna Howard Shaw, chairman of the Woman's Committee of the Council of National Defense:

"I do entirely approve of the action taken by the Woman's Committee—namely, that a three inch black band be worn, upon which a gilt star may be placed for each member of the family whose life is lost in the service, and that the band shall be worn on the left arm. I hope and believe that thoughtful people everywhere will approve of this action, and I hope you will be kind enough to make the suggestion of the committee public, with the statement that it has my cordial indorsement."

It is impossible, as the casualty lists grow, to disregard the subject of mourning clothes. Women are speaking to-day of mourning who have heretofore not thought of it.

It is a situation to which we must look forward. There is no gentle way of waging war, as was said by the Chief of Staff. Men must die that nations may live, and women must lose those men. We face the truth quite calmly because as a nation we usually grieve with the inevitable with the belief of youth and the patience of age.

Corra Harris has written a mystical story of Lee and Grant and other great fighters of the civil war going to France with our boys, their spiritual shapes floating above our regiments, guiding the brain and the hand of novices to do the work of veterans. But if one takes up this mystical idea one need not stop at Grant and Lee, at Sheridan and Stonewall Jackson.

There may be hundreds of spiritual shapes going over with every mother's son. There may be Gen. Washington, Daniel Boone, Houston, Andrew Jackson, Admiral Farragut, Commodore Perry and John Paul Jones. If one pursues this idea the spiritual vision can encompass Washington meeting Lafayette and Rochambeau guiding the French troops on the Aisne and saying to them what Gen. Pershing said, "Lafayette, we are here."

Shall We Wear Mourning?

Along with mystical ideas of this kind to which people turn in times like the present there is a very practical determination to do our best for those who are going and coming and to shed a shell across its routine. This is courage of the highest sort. It is what the Japanese insist is "smiling in the face of the enemy and thereby discomfiting him."
With this spirit the idea of deep mourning is not consistent. The world has gone through several rapid changes on the subject of wearing crape during the last two years. France has been the nation that has worn the deepest habiliments of woe out of respect to the dead, but even France has considerably lightened her mourning, so that her women often do not wear crape or even a widow's bonnet.

The women of France are industrial workers today, and they do not need to proclaim their grief or loss in millions of factories, subways, canteens and other public places by the wearing of crape.

ual, but as a nation, and especially in Paris, the exigencies and necessities of the hour have done away with the ceremonial trappings of loss.

England took a firm grip on the situation even earlier than France. The British Government was not averse to crape, but it thought it more sensible for its women to avoid it. In the expression of Great Britain's attitude toward clothes during the war, those of piety as well as those of grief, it had an excellent example to follow in Queen Victoria.

No one can accuse this Queen of frivolity or lack of respect toward all the serious aspects of life, and yet it was she who requested the women of her nation to dress as well as they could during the Boer war in order that they might improve the morale of the people and be a bright sight in the eyes of the soldiers.
Under the memory of this guidance—for Victorianism is by no means dead in Great Britain—it is probable that the British women went to the task of obliterating the ancient trappings that went with death with the firm conviction that they were right.

We have taken so many traditions by the nape of the neck and shaken them until they fell apart and disintegrated into dust that a trifle like that of wearing crape is as nothing. It only requires one vigorous shake and it is gone.

British Mourning Garb.

So woman in Great Britain turned her back on veils that hung to the hem of the gown and frocks that were banded with thick crape. She uncovered her face, placed a black hat on her head and wore a simple black frock if she was conservative. If she was not conservative and felt that the fashions of the day were better than that of the past she continued to go about her war relief work or her wage earning in whatever inconspicuous clothes she owned, wearing the deep mark of loss on her arm, as the soldier wears two stripes to mark his wounds.

With these two great alternatives accepting the new mode of not expressing grief through clothes, is it not reasonable to expect that America will place herself beside them and regard extreme mourning as an unnecessary thing?

It is firmly believed by those who watch human nature that this thing will come to pass. Of course one cannot judge for the individual, but for the mass. There are women who will not be satisfied unless they are entirely covered from the view of the public in the conventional apparel that Christian nations have devised to express what the Christian nation believes should be a joy and not a woe. It is a curious inconsistency between act and belief which no heathen nation shares and which no student of human psychology has been able to explain.

Is it not possible that the war will change the inconsistency? Judging from the first effects of the war in this country, it looks as though it will.

Crape Veil Has Disappeared.

Already the long crape veil has practically disappeared. One sees women of ultra-conservative tastes dressed for mourning in black chiffon, with a black silk hat and a small mourning veil of coarse mesh black net, so open that it is merely a cobweb of silk strings. These are costumes. This is a widow's costume. There are sisters and mothers who even omit the veil and wear simple black clothes.
There are other sisters who put the broad band around the sleeve; and this has already been done, mind you, and its influence is potent.
The shops are beginning to watch the women who have adopted this European mourning. They realize that a specialized type of black dressing has come into existence quickly and earnestly through the pressure of war activities.

This manner of dressing is aided and abetted by our Government, which hopes that women will not discard the clothes they have in order to buy costly and sometimes large wardrobes of crape and other mourning habiliments. It feels that the whole nation grieves for itself and for others; that such woman's woe is echoed in another woman's heart; that anxiety is universal.
Therefore it is not necessary for a woman who has lost a man in bat-

tle to go to the extreme length of draping herself in crape so that her face is invisible and her body weighted down with heavy and unusual fabrics. This is sane and sound reasoning on the part of the Government, and every woman should adopt it in a spirit of patriotism and an earnest desire to make the best of the situation.

It may sound harsh to criticize some of the mourning that has been seen in this country, but really there are women who have made crape a mockery. They have overdone it; they have connected it with strings of lead and wooden beads that remind one of Indian widows; they have added high heeled slippers of suede, which give a touch of infinite frivolity, and they have painted the face and blackened the eyebrows in order to keep the crape from being unbecomingly.

This sounds shocking, but every one of you will realize that it is true. You have seen it for yourself. When a

good looking and run from two or three dollars up to twelve. They come in leather and silk of all colors.
Silver safety pins to run stitches on as they can release needles for other uses are also sold. These are especially useful in sweaters, when you find it necessary to run off the stitches on one shoulder sometimes while you knit the other.
Some needle ends are in the form of enamelled hearts, fastened together, two of them, by round white silk elastic.

For one thing, the bone needles with red and blue points are very pretty.
Then, to slip over the ends of needles so that they won't puncture the bag, are caps, some of them shields of red and blue or white celluloid and some of them Red Cross nurses cut out of wood and painted, and some of them shell ends of metal.
There are all sorts of bracelets to be worn on the wrist, from which the ball of yarn is suspended. These are made of silver and gold, real and plated, of bone or celluloid.
There are silver needles, with ivory points, and there are ivory needles; these, of course, are a bit expensive.
Then there is a ring to slip on the finger. Instead of a stone it is provided with a tiny loop of the metal through which the worsted is run to keep it in place without tiring the finger. You see if you use this ring you needn't keep your finger knicked with the wool wound around it to regulate the flow of it.

One of the newest knitting bags is really a leather box with a neatly locking top. It looks like a fitted vanity case. Sometimes, indeed, it is all fitted out with toilet things. But it is always cleverly arranged so that there is room for a pair of socks and a ball of wool and a set of knitting needles as well.
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WE run to sets of clothes nowadays. We have sets consisting of muff, hat and collar; of collar, hat and knitting bag; of parasol, knitting bag and hat; of hat, muff and parasol. We have sets consisting of almost any two or three of the

ments or accessories that go to make up our daily quota of dress.
And now some of the little specialty shops that go in for the newest things are showing sets consisting of skirt and hat. One such set is made of figured chiffon and wide ribbon. The ribbon is bright green, and the chiffon is bright green and dull gray with flecks of yellow and touches of black.
The skirt consists of wide strips of

chiffon—six inches wide perhaps—between equal widths of ribbon, running of course round about. The hat is made of the silk over a buckram frame, with flat points of faded chiffon on brim and crown for trimming.

THE corsage flower never really was out; but it is decidedly "in" just at present, so far as evening gowns are concerned. The recent vogue for the black evening gown has

made it an accessory much sought after by women who do not like the austerity of all black, and the smart shops are showing some extremely interesting silk and velvet flowers in interesting shades of purple and red.

VOILE is a fairly new fabric for lingerie, but it has already, in the few months that it has been used for undergarments, gained prestige.

To be sure, voile lingerie ten or a dozen years ago would have seemed absurdly unpractical. Voile was too thin, we would have said, too fragile for the hard wear that lingerie must have.

But those statements would have been made in the days before lingerie had had a chance to show its good points. And they would have been made, too, in the days before we used fur and chiffon, tulle and satin for lingerie. Nowadays, of course, satin is considered one of the most durable of fabrics for—one is tempted to say undergarments, in the good old fashioned way, but undergarments are now only a part of the matter, for most of them are made of silk and satin and crepe.

There is no definite way to make these mourning clothes. They follow the usual fashions, but they should not be conspicuous. This emphasis is not observed by certain segments of society, whose clothes must be exaggerated to be in keeping with their personalities, but one speaks of the mass.

So far these clothes are for those who will wear black, but America must be prepared for the aspects of colors by those who have lost their men.

This must be brought about by national feeling and by the exigencies of the labor situation. Women who are busy, women who have small salaries, women who are dependent upon various relief agencies, who their support while their men are in battle, will not change their clothes when they receive the fatal message from the War Department.

Dark blue serge, black taffeta frocks, gray gowns, checked suits and white shirt waists will be seen. The American woman will adopt the British woman's bravery and put a black band on the arm of whatever coat or frock she possesses.

There is now a strong movement in favor of the gold star in memory of those who "go west." It has been taken up by institutions, churches, banks and by many women. It is in keeping with that departure of the newspapers in which they announce casualties under the caption of a roll of honor.

Perhaps no higher moral attitude could be taken by those who lose their men than to use the gold star instead of the crape veil.

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Tea gown of black crepe de chine, chiffon and dull black tulle. Tulle forms the sash and chiffon forms the tunic, which is embroidered in dull black silk. The foundation of the gown is crepe de chine.

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PATRIOTIC TASKS ARE MADE EASIER BY KNITTING ACCESSORIES

As we knit and knit, and knit we find ourselves tempted more and more to indulge in the attractive knitting accessories in the shops.

We have probably all of us succumbed to this desire to some extent. We have fitted out our knitting bags comfortably with the odds and ends that make knitting not only a patriotic duty and a nerve calmer—it is said to be that, you know—but a delight, as well.

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