

Who We Blessed Women Will Wear

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RAINY DAY COSTUMES REQUIRE GREAT CARE IN SELECTION

War Lessons Have Impressed Value of Utility Garments and Developed Materials From Which to Make Them—One of the Greatest Improvements Is the Discarding of Rubbers

WOMEN should take the rainy day seriously. They should not save up for it; they should prepare for it. The "saving up" process may sound wise to philosophers and it may appeal to financiers when translated in terms of coins; but when it applies to apparel the philosophy and the practice are all wrong.

Can any woman answer the question as to why she should look her worst on a day when she needs to look her best? Why does she feel that every occasion in life requires a certain kind of costume except a day of bad weather? Thinking along the right track would make one content that a special costume for a rainy day is as necessary as one for a dinner party. The average woman, in fact the vast majority of women, will tell you that they wear out their old clothes when the skies are gray, the snow flies and the rain soaks the atmosphere and floods the streets.

There are individuals who achieve in life the distinction of wearing old clothes as well as they do new ones; of investing any costume with a certain chic. But these are individuals, rare types among women who are envied by all the others and who are enabled through this personal achievement to be economical if they so desire. They are a class apart; they are not models for other women. No one can imitate them. An extraordinary distinction in dress is a gift, as Harry Fauder says, and not a habit.

Now, cutting out these women who may do anything they please in the realm of dress, there is a world of women to be guided, counseled and aided in the kind of clothes they save up for bad weather. If clothes cannot be worn in the sunshine it is obvious that they are unbecoming, ungraceful, out of style. They must have serious defects or they would continue in harness. Hung in the dark corners of the closet and taken out only for the dark hours of the day, they cannot be expected to glorify or enhance a woman's appearance. Yet one finds almost invariably that these are the clothes which get the streets on rainy days; that appear in the shops and that do duty at luncheon.

And what is the result? A woman dresses herself in all the things that she dislikes and has discarded, goes abroad under a gray sky and finds herself accepting an invitation to lunch or dining in the afternoon, when the sun is shining, the streets are dry, and she looks like the symbol of an old clothes shop.

Another curious phase in a woman's mind concerning wet weather costumes is that she must wrap herself up in scratchy garments that exhaust her after three or four days at a stretch. It was Thackeray, wasn't it, who said that the American climate divided itself into blizzards of gold succeeded by blizzards of heat?

The truth is there is an interim, a healthy interim between the two, and it is this the average American woman does not prepare. If she had one

reasonable, good looking costume that she could put on with entire confidence whenever the snow was thickest or the rain at its height, she would realize the serenity that comes from being prepared for the worst.

Although the military touches in women's costume have not been startling or aggressive, outside of the regulation uniforms worn by war workers, there has been an introduction of other fabrics than those worn in peace times. Leather, for instance, which was formerly confined to the regulation uniforms worn by war workers, has been an introduction of other fabrics than those worn in peace times. Leather, for instance, which was formerly confined to the regulation uniforms worn by war workers, has been an introduction of other fabrics than those worn in peace times. Leather, for instance, which was formerly confined to the regulation uniforms worn by war workers, has been an introduction of other fabrics than those worn in peace times.

as a lining for British coats. Extra high leather boots have been emphasized since America went into the war, and now leather caps and hats with brims like the New England fishermen wear, have come into fashion.

France brought out a host of new umbrellas since the war, because the French women were compelled to walk. The majority of Parisiennes put the bad weather down to the war, and there were Americans who thought along the same channel; but the probable truth is that the French woman, even of the poorest class is not used to walking the streets in fair or foul weather, and when the war compelled her to do this, through the lack of taxis and money, she found leather, oilskin and umbrellas necessary.

The British "warm," the well known coat invented by the nation that has given to the world the best uniform produced by the war, is a garment that was taken up by women. Its usage suggested coats that were modified editions of it.

Then leather skirts were taken up for sports last year, and they have been retained for rough weather in cities this winter. It has been worn in tan and in black, and there are coats of it made of that shiny kind which one once saw on policemen.

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At left—Beige colored leather suit, with skirt opened and lapped at back. Umbrella, knitted muffer and velour cap are dark red. At right—Coat suit of rainproof dark blue cloth braided with black shoelaces. Cap of varnished blue straw. High leather boots reach to the short skirt; the high collar is of sealskin.

stern coat of rubberized dark red cloth, with peasant's cap. The package pockets are put on the hips; the muffer fastens with leather buttons.



be entirely free from the menace of bad weather, and the costume which is intended for one kind of day will serve for another, if it is wisely chosen.

There is no doubt that the rainy day costume has become a fashion in a certain set of women. It is a substitute for a uniform. It is a continuation of the desire to look like the soldiers. It lifts one from the commonplace. So many women have swigged down the streets of all our cities in khaki coats and short skirts, Sam Browne belts, even full blipped breeches, puttees and full skirted coats, with caps, military insignia and army boots, with whips and canes in their hands, that they cannot retire into femininity at the call of a bugle. They have heard the cry "Cease firing!" but they do not wish to cease dressing in a military manner.

Consequently they have got up all kinds of clever costumes for days of

flowers on hats and frocks

THERE is much about the latter end of the eighteenth century that is coming back into fashion. The deeply square décolletage with the high line at the back, the tight elbow sleeves with their deep ruffles of precious lace, the ornamental bow of faint blue ribbon in front and the garlands of little roses appear daily among the exclusive dressmakers who claim that they never become slaves to any one mode of dressing.

There are two designers in New York who use pink roses to ornament various kinds of frocks and coats. They draw inspiration from the eighteenth century, but they are not in accord with the house of Calot, which chooses roses that are full blown, soft and becoming.

The roses which we see on these new frocks that come from certain exclusive houses have the appearance of being covered with shellac. Some are tawdry and smack of the Christmas tree; others appear to be cut from porcelain. They represent a certain era in dressing, and they are faithful to type.

There are evening gowns which have rows of these glittering, stiff little roses to outline the décolletage and the armholes as well. There are other gowns that have a garland of these roses arranged like a looped chain of pearls across the front of the corsage, and another row at the top of each deep ruffle of lace that hangs pendant from the elbow sleeves.

Strange to say, in connection with this rococo style of ornamentation there has arisen a revival of the old Elizabethan fashion of ornamenting velvet

pearls to catch up the hems of skirts and sleeves, and these pearls are often a part of a fine lattice work done in gold thread.

WE are told that our hats this spring are to be veritable flower gardens. And it would take no oracle to predict that of all flowers the rose would be supreme. Even before the armistice was signed the rose became immensely popular—real roses and artificial roses and the rose motif in decoration. Then with the armistice and victory the color of the rose became one of the most successful of victory colors. In fact, it was various shades of rose that appeared to be the instinctive choice of most women, so that simultaneously they appeared in rose colored dance and dinner frocks after the war's end. One of the smartest of the advance season hats—a one worn by a prominent actress—is a small hat entirely covered with rose petals. Doubtless the rose petal hat will be much in demand as spring comes on apace.

No one with open eyes needs to be told that the corsage bouquet has been revived. It is not as yet so usual as to be actually popular. It has the advantage, as yet, of exclusiveness. It is seen worn on many evening gowns and not infrequently on afternoon gowns as well. It is possible that the spring will reintroduce the fashion of wearing flower bouquets on the tailored suit or street frock, as was the fashion a few years ago.

There are all sorts of flowered cotton fabrics for spring and summer. One of these is a rose strewn chintz that in the hands of the skillful dressmaker is doubtless attractive.

shoots come out and that later encloses the grain, is made of chiffon.

Some of the new hats, with moderately wide brims, are decorated with a fringe of feathers all the way around.

Little hats of tulle, of brown, black, dark blue and bright colors are made with high, puffed crowns and narrow drooping brims. Sometimes the brims are stiffened with wires and sometimes they are merely formed of a ruffle or fold of the tulle.

An attractive hat for Southern wear is made of white wool, crocheted or knitted, and mounted in a frame. The crown is surrounded with a fold of cherry colored ribbon, on which are sewed big round perforated bone ornaments.

There is one more hat of interest to mention—the big gold mesh handbag, only that it is made of the finest gold mesh, and is mounted in a frame. This is a new idea in hat making, and it promises to have a strong measure of popularity.

Young girls are not so sedate in their choice of colorings, for instead of oyster white and gray they take up mandarin yellow and cherry color for dark blue frocks. One can unwind the muffers in the hands, otherwise the gown would be useless. They are arranged in a clever way so that they may be detached from the neck line in front and dropped around the figure, or thrown backward and then twisted around the wrist.

Another type of purse is the silver or gold or gun metal or enameled coin boxes or cases—those little coin purses that look so much like cigarette cases that one wonders if their originator had not this likeness in mind.

Banded purses of the smallest size are also sold, and they are quite fascinating. They are just like full size purses, with pocket flaps and all, but they are just like full size

of weather, and these give them a chance to keep away from veils and chapeaux, from lace collars and velvet hats. These are the women who look with scorn upon the theory that old clothes should be worn on the days when umbrellas are needed. As the Parisienne has made a cult of her umbrella, so the smart American woman has made a cult of her wet weather outfit. She includes the umbrella, but she does not begin with it.

If your mind turns from the old path into the new, if you are actually in search of information as to the best way to make yourself attractive out on days that are not fair, perhaps you will care to know in detail something of the costumes that these smart women have invented for their own delectation.

There is the rubberized cape, for instance. Now, it can cover the old clothes that are dug out from the cor-

ners of the closet, because it is so enchanting that it matters little what one has on beneath it. It is of gray rubberized cloth, and it opens on each shoulder, carrying out one of the tricks tried with success on fur capes in December. The buttons are of the material and the collar is the kind that Sarah Bernhardt made famous thirty-five years ago. There is an oblong cap of the same rubberized cloth, and it often has an oiled quill in it which glistens in the rain and gives a good account of itself.

By the way many of these new caps have a long brim at the back which acts as a shield to the back of the neck and sends the rain away from the shoulders. You have seen this brim on the hats of fishermen on the beaches at Gloucester.

This rubberized cape turns its glory inside and presents its gray surface to the rain. Orange, scarlet, purple and

henna linings are used. An umbrella is not necessary with this garment, but a woman uses it when it matches the gray of the cape and the knob on the handle matches the lining.

One woman turns herself out on the street whenever her best clothes are inadvisable in a beige colored leather suit made by a sporting house. The skirt is narrow and short, slit in the back, then lapped over to allow room for walking. The trench coat is cut double breasted, with large bundle pockets and straight stiff cuffs, in which a woman now places her purse and handkerchief. The cap, the umbrella and the knitted muffer, which goes twice about the neck, are in dark red. The double row of buttons in front are made of leather, and tan shoes with rubber soles and heels are placed up as high as the new regulations will permit.

Leather is costly, you know, and every woman does not feel that she can indulge in it, but heavy brown tweed, which stands the rain in an admirable manner, is used as a substitute by another well dressed woman. This has a short skirt heavily stitched at the hem, and the old blouse, which looks like a jacket, goes over the shoulders, is fastened at each side of the chest and has a muffer as an attached collar. The buttons on this suit are of leather, and the loops that go over them are of stitched tweed. There is a flat cap of brown leather,

and the high shoes have no heels, but thick extension soles and leather laces. There are women who cling to their old suits and frocks for certain occasions. Nothing can divorce them from these garments as long as they hold together. Habit of mind compels these women to use these clothes for umbrellas days, but the necessity for warmth may compel them to get a storm coat that covers all the shabbiness beneath and presents to the outside world that epic and span appearance which suggests that something new is at hand.

The best of these storm coats is of rubberized cloth, with cap to match. It is made like a chemise frock, with immense pockets at the hips, a turned up cuff at the hem and a wide flexible collar that hugs the back of the neck and fastens across the chest with two leather buttons. The high waisted belt fastens in front with a leather button.

Whatever else you eliminate in your rain apparel, don't omit pockets. They have taken a new lease of life. The soldiers have taught us their smartness, and necessity has taught us their convenience. They must be big enough to hold packages, and warm enough to protect the hands. They are usually buttoned over with a big flap, and they are often lined with sheepskin or heavy ribbed corduroy, in order that they may serve as a substitute for a muff.



Suit of heavy brown rainproof tweed, with short skirt and tunic that slips over the head and fastens at sides with leather buttons. Cap of brown leather and muffer of brown tweed.

FADS AND FANCIES OF FASHION

FASHIONS from the trenches have continued to come over for two years. The colorful neck muffer, the quilted waistcoat, the leather belt, the diagonal line from shoulder to waist, were some of the features that were lifted from the mud and blood of Flanders and brought into the clean and smiling life of the American public.

First we wore the muffer as a means of protection against bitter cold, and now we have attached it to frocks and coats. It is used in formal style on a black velvet coat that reaches below the knees. The material is oyster white plush; it is well pulled up around the ears and chin, fastens at the left side and then drops in one long streamer down the back.

It is used in gray angora on a dull brown woolen jersey street frock. The lines of the gown are slim and tight. The skirt has two bias pocket openings outlined with gray angora. There is a wristband of the angora, and then this muffer which is pulled over the chin, caught at the side with a handsome tortoise shell buckle wrought in open work and dropped to the heels at the back. It is a part of the gown, as the white plush muffer is a part of the coat. It cannot be detached. This is quite a new idea in fashion, and it promises to have a strong measure of popularity.

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only they are little—as little as the small gold mesh purses.

Any of these coin purses or hand bags are suitable to go in a change bag or a silk or velvet bag, or any other sort of handbag, and some of them may be carried when one wishes to have it handy on hand in the least bustling shopping shop without any handbag at all.

WHITE buckskin shoes shown for the South show jet buckles of various sorts. Usually they are very effective. One method of mounting the buckle is to place it on a foundation composed of closely plaited black ribbon, which extends just far enough to give the buckle a little backing.

Sometimes, too, white satin evening slippers show jet buckles or small jet buttons fastened flat against the tongue section or the edge of the shoe as it slopes up to the instep.

THOSE FASHIONS FAVOR.

If you yourself are not more reticent than you should be, you just don't know anything about it, unless perhaps you have narrowly watched the struggles of a fat friend or are the dresser who must find the rainment for the fat as well as the lean—you don't know anything about how perfectly and entirely unneeded the mode that has just gone the way of all past styles was to the woman of many pounds.

The short skirt is an aberration for the woman who weighs too much, yet as things were one looked about short skirts seemed to call for French beaded shoes and a heavy woman really does not look her best in that type of shoe, or rather she so soon gets the better of the shoe that that type of shoe always looks a little shabby and out of shape when worn by her.

But the mode that is coming or is already with us is far more favorable. The longer skirt is a blessed relief. The narrow skirt likewise helps, or rather the skirt draped to look narrow. The open sleeve is a blessing, for the increased width at the wrist makes the upper arm appear smaller, it hides the fat wrist and also unites the hand

with the arm.

There is no talk of American tailoring new gowns for whatever celebrations may come when our soldiers arrive. The eyes of our buyers, manufacturers and dyers are turned toward Paris and each is making a great effort to get over there despite the scarcity of passports given out in the

VICTORY IDEAS IN CLOTHES

THOSE in America who choose the seasonal colors for the dyes and dressmakers have united upon a rich deep blue and a bright cherry as the Victory colors for 1919. It is not the red that we associate with conquerors; it is too light and thin in its tones; but it will undoubtedly prove a success, as it is an excellent contrast to the Victory blue.

The choice of these colors is compared to America. We do not know that France will launch Victory colors, but it is to be supposed that if she does, she will use the horizon blue of the French uniform or the blue of the French flag. She is not much given to this kind of work. It may be that she will not celebrate victory through fabrics.

DID you know that the sapphire is in very high favor at the moment? It would be difficult to discover the cause for changing voices in precious stones, and that why sapphires are smarter now than emeralds or rubies is hard to say. Still such is the fact and jewelers who sell the what is known as the "exclusive trade" say that sapphires are in high favor.

According to Oriental superstition the sapphire is "valuable to those who wish to win the favor of princes," but surely in these days when kings and princes and emperors have gone completely out of fashion one would not pay a fortune for a sapphire just for that. Rather would one wish to wear rubies, which are said by the Orientals to be a specific against epidemics. He who wears an emerald may, it is said, drink his fill without getting drunk, and an emerald if exposed to view of a false witness will "fall him with confusion and check the flow of his perjury." The diamond makes the wearer courageous and the pearl if powdered and taken internally is a valuable medicine in the

In this country there were very few diamonds before 1848. When our fathers show us stones that they believe have been "in their families" since Colonial times—or maybe "two" brought over in the Mayflower—we must take the statement with a grain of salt. They actually were fine diamonds owned by the Livingstons, the Thomases, Altones, Rutledges, Masons, Adamsons and the Peases as many as 100 years ago, but they were far from abundant.

In this country the emerald came into favor next after the diamond. In old time jewelry you will see emeralds often more than other precious stones. Rubies came next and then sapphires and these three stones—possibly because of their high intrinsic value and the fact that they combined to make a good advantage with diamonds—have since then been in high favor among American buyers. But now it is especially sapphires.

THERE has come out a fabric that combines the fleur-de-lis of France, the English rose and the American golden rod. It is called the Victory design, and those who expect it are trying to make it among the accepted ornamentations for the season. It may be that women will not care for the grouping of these three national flowers, but there seems to be every reason to believe that the Victory design, which has gone through the history of that country and has been the symbol of so many of its victories, will be the leading design in the fabric which will be worn during the great celebrations abroad.

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Cape of gray rubberized cloth, opening on each shoulder and fastening with buttons of the material.