WHAT WELL DRESSED WOMEN WILL WEAR

Care Is Needed in the Purchase of Hats for Summer Wear, Writes Anne

Military Ideas in Feminine Headgear Have Been Subdued to Mere Suggestions.

By Anne Rittenhouse

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IT USED to be said that woman's crowning glory was her hair. Perhaps there have been times when this was true when luxuriant tresses were at a premium, as they were worn flowing or in braids whose length and thickness were a subject for envy, hatred and malice among those whose hair did not possess these attributes.

Nowadays, however, when we fold all the locks we own into the smallest possible compass, pin them down and restrain them with nets and combs, woman's crowning glory might more truly be said to be her hat. The old saying is still useful if it draws attention to the importance of the proper dressing of the head and emphasizes the balanced relation between gown and headgear.

We sometimes tire of hearing eternally of the superiority of French women in matters of dress. Stout champions in this country are beginning to lift their voices courageously to express their belief in the supremacy of our own women even in respect to clothes. Continuous fault finding is as injudicious as continuous praise would be, and it is unnecessary for the improvement in the art of dressing is so great and so general in this country that our women actually begin to dream of wresting the palm from their French cousins who have born it for so long.

Ahead on Headgear.

There is still one defail of the science of clothes, however, in which the French surpass us in which their supremacy is unchallenged. That is the way in which they hat themselves. There has been improvement on our side of the water in this respect also, but oh dear, there is room for a lot more. There are now fewer women who keep a veil tied around their hat, and, on going out don everything at once, running in the pins and pulling down the veil with only a perfunctory glance at the mirror, or none at all.

If you are going to wear a veil at all you might as well put it on properly. There is a certain duty to society in looking as well as one can, and the moral result of making the best of yourself physically, is one whose effect, both upon yourself and upon those with whom you come in contact, it is difficult to overestimate.

Of late years there have been few veils worn in Paris; by the way, French artists have a way of making themselves heard in clothes matters, and they object strenuously to veils. The women seem to know how to keep in perfect trim without them. It is almost a pity that they have been so generally discarded, as it is a charming study to watch a Parisian adjust one. She does it with the fingers of an artist and the insight of a philosopher. The line across the face comes at the psychological point; if there is a pattern it is arranged to the best advantage. She does not allow a spot or a flower in the design to obliterate the tip of her nose or make the mouth look lopsided or obscure her eyes.

Hat Part of Costume.

The point which we in this country have generally failed to grasp is that the hat is a component part of the costume of the whole ensemble, that hat and gown must be homogeneous or they will spoil the effect of each other. Most estimable American women have, in still recent years, excited a somewhat cynical amusement in foreigners by appearing in an expensive, obviously French gown, with a cheap domestic hat above it, or by making the equally ridiculous blunder of topping a plain made-over gown with a millinery creation of large size and price. Old-fashioned ideas of what constituted a complete wardrobe, which have survived their generation, are probably responsible for this misfit.

Just now we are inevitably led to contrast the Civil war times with our own. The stupendous struggle going on in Europe turns our minds naturally to our own terrible days of struggle which are within the memory of the elder among us. A more direct reason for the comparison is the recrudescence of Civil war styles which the turn of the wheel has brought us, by coincidence or design, at this time. The evening gown worn by Mrs. Lincoln upon the night of that never-to-be-forgotten performance of "Our American Cousin," might be worn today almost without a change. The fitted basque, the flounced skirt, the widened shoulders, are all reproduced by the evening gowns of 1915. True there is no crinoline under the flounces, but there are featherbones and reeds and other substitutes for it already to be seen.

Many other details of dress reproduced by modern clothes from the period of 1860 bring the lives of those women before us in contrast to our own.

Rise of Sportswomen.

The first thought that strikes us is the manifold variety of the life of representative women today. Even the average woman of means and position now participates in many activities formerly left to men alone, not along business and professional lines, but in public affairs, municipal and philanthropic, and, above all, in the distractions and pursuits with which they occupy their leisure.

In 1860 women indulged but mildly, and the average woman not at all, in the amusements and exercises which we class under the name of sport. Motors, of course, were not invented, but those games and pursuits which already existed were very largely left to such of the men in the country—few enough in number, too—who had time or inclination for them.

Nowadays, even on the public golf links and tennis courts, one sees a large number of women players, and it is rare to find a member of the younger feminine generation at least who is not actively interested in some form of game.

One result of this has been to enlarge enormously the scope and variety of a woman's wardrobe. She must have clothes for pursuits and occasions of which her Civil war sister hardly knew the names. As she is learning to keep the details of her costume in harmony with each other, it follows that the collection of hats has increased enormously also. Women of 1860 were apt to have four hats in a year, a best one and an every-day one, for winter and summer. How many of us in 1915 contemplate going through this summer with only two hats? At most modest reckoning we must have four—one for sport and the country, one for street and traveling, one for ordinary afternoon wear and one for more elaborate afternoon toilets or for the evening. If we have a special hobby, like motoring or gardening, we need special headgear for that as well.

It is an unmitigated blessing that this extension of avocation is bringing us to understand the proper fitness of costume to occasion, and the relation of the parts to each other. It is curious and typical that the French came long ago to this realization through the esthetic, as we are coming to it through the practical. Let us welcome anything which teaches us to avoid incongruities like $2 hats with imported gowns. You may deny that such solecisms are committed in our day, but only this winter I saw a leading character in a New York production who appeared on the stage in a gorgeous velvet gown and a cheap straw hat trimmed with a 25-cent quill! No French woman on the stage or off it would have done such a thing as that. If she could not afford the proper accessories, particularly the headgear, for this gorgeous gown, she would have chosen a simpler one. We still see women, alas, survivals of the age when a new "bonnit" was the most potent feminine bribe, whose idea of smart dressing is to put an over-trimmed hat on top of a plain gown of quite a different character. Only last week I saw a misguided creature in a "utility" suit who had topped her sallow complexion and untidy drab hair with a bright pink toque of shiny straw, surrounded with cherries and capped by a wired pink bow which contended with her tresses for the honor of straggling the more wildly. The most tasteless French woman—and there are very tasteless women in France—would have been preserved by her innate sense of the fitness of things from such a ludicrous contrast.

Another Difference.

It has been well said that the Anglo-Saxon woman puts on her hat while the Gallic poses hers. This exactly expresses the matter. Did you ever walk along a street and long to change the angle of the hat of every other woman that you met? There is an inborn and seemingly irradicable tendency in us to wear our hats on the back of our heads.

Until recently the milliner herself, when you went to buy a hat, would start it behind you and shove it onto your head from the rear. If you feebly protested she would assure you that they were wearing them that way. Then, of course, there was nothing more to be said. For of course, they were! Pre-Raphaelite saints may look well with their halos in this position, but it is not becoming to the modern face.

A grateful, soft shade cast over the eyes is a flatterer to age, and a beautifier to youth. It will improve a pretty woman and redeem a plain one.

This is the probable explanation of the perennial popularity of the sailor. For its popularity certainly endures. Nearly half the hats on view at the best places show some adaptation of this shape. Many, one might say most, of the hats designed for sport and for the country are of this form. Country hats are made of all sorts of materials this year. There is an interesting revival of felt, which, begun in this type of hat, is predicted for other types in the fall. Stiff enough to hold its shape, or, if of lighter weight, strengthened with straw, these hats in sweater colors are charming with separate skirts and blouses. Cretonne, flowery and striped, is the rage. Sometimes the pattern is cut out and applied to another material. Woolen flowers, of tightly bunched clipped wool in the colors of the cretonne are the latest trimming for these hats.

Other Uses of Wool.

Wool is used in other ways, braided into bands with tassels to surround the crown, or used to embroider the edges of a linen or crash hat. Bands and bows of colored linen embroidered in mercerized thread are new trimmings for old panamas. Japanese color crepe with its delightful colorings and artistic patterns, is a newer material for country hats than chintz. A pretty sailor of indigo and white crepe had its brim lined with leghorn and the edges done in blue wool in a blanket stitch. Wider shapes are made of colored tussore, or embroidered pongee, or rows of belt ribbon stitched together. A charming model is a modified Reboux sailor of rather a mushroom form, the brim of which is of block straw, while the crown is of rows of colored silk fringes, and a tassel falls from the tip.

For street or traveling wear, when something more compact than a sailor is desired, the small boat shape still holds its own. Many little hats of this type have been inspired by the headgear of other countries, and of various professions and trades. Spanish shapes imitate the bullfighters round a boat shaped hat with its large pompons. One model has small pompons of black wool dotted at intervals all over it. Ecclesiastical dignitaries have been forced to contribute new forms to millinery. Another model which is developed in straw and velvet, or straw and tulle, is like nothing so much as a chef's cap. The Chinese shapes which were introduced at the beginning of the season have gone the way of the straw student's cap and the jockey cap of another season and become too popular. Their influence is still felt, however, as the idea was too good to abandon altogether. A souvenir of them is the use of tassels. On a wide black straw shape a tassel was used in a new way. An orange grosgrain ribbon was tied around the crown in a single bow on one side. Upon the other a loop of orange silk was passed under the ribbon and then down through the brim, and an orange tassel dangled from the under side at the end of the loop, and swept the shoulder of the wearer.

Military Ideas Subdued.

Military ideas which cropped out in February have been subdued to mere suggestions. We all feel too deeply upon the subject of the war, our thoughts are too much absorbed by it as it is, and we do not care to have our clothes reflect them. Small cloche shapes are taking the place of tricornes and forage caps. A very shiny weave of satin has been introduced for millinery, and is combined with straw in a sort of beret shape. Birds, as trimming, are appearing on early fall models, placed flat across the top of small toques. Birds, cut out of velvet, and applied flatly to a shape are seen occasionally. Flowers also are cut out in this way and follow the tendency to keep the trimming flat. The lines of the crown are left unadorned in the newest hats. Suede and kid and patent leather are used for traveling hats which are designed for hard service. They have no trimming at all but big nailhead pins of jet, or balls and other shapes made of beads.

The simpler afternoon hats show a revival of leghorn, and Nattier and Boucher effects in lace, roses and ribbons. Here the wide sailor finds a revival in the shape which turns smartly up in the back, and is filled in there with roses, which a ribbon passes over the top and under the hair. Not everyone can wear this shape, for it is apt to dwarf the importance of the face and make the head appear all hat, unless the countenance under it is unusually worth looking at. We should never forget that the hat is only the frame for the picture. It must be subordinated to the face, accentuate its good lines, distract attention from its poor ones, intensify too pale a complexion, tone down a too florid one. Do not think of it, and consider buying it, as a pretty hat, but in its relation to your own face and head first, and then to the gowns with which you intend to wear it. Study yourself in it, and find out the most becoming tilt at which to poise it.

Satin Sailor of Afternoons.

A charming model in the type of afternoon hat for ordinary occasions is a white satin sailor, quite untrimmed save for a square veil of thin black lace, put smoothly over the crown and held in place by a band of silver ribbon, and then allowed to fall as it will. This is a graceful model for an older woman, for it is full of dignity and most becoming to gray hair. A somewhat more youthful hat is of grosgrain silk in the ubiquitous sailor shape, and in some pretty pale shade, the edges bound with fine white ermine. This would be an ideal accompaniment to the white fox-trimmed sweater in light colors, which is a luxury of the season. This idea of binding the edges of a hat is popular. The transparent brims of tulle, georgette crepe, net, more rarely chiffon, often hide their wire edge with a binding of gold or silver ribbon or satin or velvet, of checkered ribbon in two colors, or of lines of beads.

On the left, blue taffeta trimmed with black and white striped silk. On the seated figure, red jersey with blue stripes and blue skirt. The black suit is of satin with high white collar and cuffs and on the right is a green mercerized silk jersey suit with attached knickers laced at the side with black silk cord.

Old Girls and Bold Girls

By Edna K. Wooley.

We hear and see so much of the bold girl these days that there is a general impression — particularly among men—that she typifies the modern girl. Young men complain that they cannot find modest, home-loving girls to marry. Older men complain of the extravagance, the egotism, and the heartlessness of the modern woman. It's quite the fashion, indeed, to criticize the modern girl, and if we belive all these observations born from experiences in dance halls, "movie" shows and on the streets, we might truly mourn the passing of the sweet and modest girl who conscientiously wished happiness for others as well as for herself.

True, the maiden of today is necessarily changed in some respects from the maiden of grandmother's day. One considerable reason for this is that our girls have to get out into the world and hustle for a living. This has bred in them self reliance and a desire to handle money for themselves—two facts which a large number of modern men resent. Also, the girl of today thinks along broader lines—another fact which many men resent. The average mediocre man wants to do all the thinking necessary for wife and self, and if the average young man can't be an oracle to a girl he has no use for her.

That a girl or woman can really know things for herself, and that she can develop the faculty for logical thinking, has driven many a man away from the "right sort" of girl, whom he claims to admire, to the sort whose chief ambitions are to wear the shortest skirt, the flashiest jewelry, the most face powder, keep the latest hours and have the longest string of beaux. He lumps the former with the suffragettes, and sneers at the latter.

I've just been reading a letter from a modern girl who is earning her own living, refusing to live on the bounty of a father who is able to support her. She has had a proposal of marriage from an excellent young man whom she has known for a number of years. And because this letter voices the thoughts of many a girl of today, I am going to let you read parts of it.

"As you know," the letter begins, "I have been working for over a year, and I really like my work. But now I am so puzzled. . . . We have been going together almost two years and everybody expects us to marry. He is 23 years old and I am 20. His people idolize him and he takes it all as a matter of course. I am afraid he is a little spoiled.

"He has asked me to be his wife, but I doubt if he actually realizes all that means. That is why I feel undecided. I am sure I love him, because I always feel so contented when with him. . . . He comes to see me only once a week. Don't you think, if he really loved me, he would want to be with me oftener? He says he loves me and often gets lonesome for me through the week; but then, why doesn't he come oftener? I think he would if I would ask him, but I feel that it would be unmaidenly to urge him.

"And there is another thing. He is old-fashioned about money matters. You know I have tasted independence. I don't need to marry for a home. Don't you think marriage ought to be a partnership in which both have equal rights and get equal shares in the income and losses? Does a wife not help her husband make the money and ought he not to share with her instead of making her dependent upon him for every little thing she wants? I feel that way about it, but I don't think he does. I feel that I ought to talk to him about it before promising to be his wife. I couldn't bear to marry him and have him be dissatisfied, and I am sure I should be miserable if I felt myself a dependent.

"He is truly a gentleman in every way and has none of the usual young man's bad habits. Perhaps I ought to be thankful just for the love he gives me. I know a great many girls would jump at the chance to marry him. But I want to be square with him. I couldn't bear to impose on any one, least of all him, and he must, in his heart, be satisfied before I can be happy."

This letter deals with a modern problem, but it contains all of a sweet girl's world-old feelings. "He must be satisfied before I can be happy."

This letter-writer is not an exception among modern girls. She typifies the rule. But the truth is that the large class of men finding fault with the modern girl hasn't kept pace with the real girl of the day.

STRIKING COSTUME WITH FLARING SKIRT, CUFFS

White serge embroidered in blue on the odd cuffs, at the belt, on the skirt and o n the bodice.

Cretonne and Chintz Worn

By Margaret Mason

Is that an old arm chair I see,
Parading down the street,
Dressed in its summer cretonne slip?
Well, really, I'll be beat
If it's not Mrs. Robert Brown,
In cretonne hat and cretonne gown!
She's quite the smartest thing in town.
So tear your cretonne draperies down
And make them into garments gay—
'Tis Fashion's new decree
That all who bow beneath her sway
Must very chintzy be.

New York, June 26.—(U. P.)—Fashion is going to give us the slip this summer. At least, she will make us look as much as possible like the cretonne slip on the wing chair and the family davenport. Gay flowered chintz and cretonne is being used in prodigal profusion, not only to trim summer frocks, but to create them entirely. Perky little short jackets of bright cretonnes are putting the little silken jackets out of business as popular accessories of the summer toilette to be worn with a filmy lingerie frock. Floppy garden hats, trim sport hats and artistic picture hats are all successfully fashioned from the stuff that window curtains and bedspreads are made from.

Parasols of cretonne bloom with gay plumaged birds are cabbage-sized flowers, and gate-topped bags of chintz add yet another item to its many sartorial uses. Even our young and our automobiles are not safe from this cretonne epidemic, and bonnets, aprons and tiny cretonne baskets to match are offered as a complete beach outfit for the small kiddie, while the most up-to-date motors are being upholstered for the summer season in smart black and white block and striped cretonnes, and even in floral and bird designs on black or gray backgrounds. Some low and vulgar punster might even go so far as to accuse Madame La Mode of having the chintz bug, but far be it from me.

While in the upholstery and drapery department, snooping around for ideas, Fashion has also seized upon silk and metal fringe as a trimming novelty. On both hats and frocks she is using it with a lavish hand. Silk fringe in all colors is used for the entire crown of a hat whose brim is made of velvet. White silk fringe, particularly, is effective to make these soft and fluffy, fringy crowns, while the metallic fringe in gold or silver is used more extensively to edge the velvet brims of the newest midsummer chapeaux. Usually the trimming on these hats with metal fringe edged brims is a single tassel of the same metal. The hats with silk fringe crowns also have a penchant for tassel trimming and often the tassel finishes a scarf that knots around the crown and drops its tasseled end gracefully to the wearer's shoulder.

As a dress trimming the short silk and metallic frings are most effective trimmings, especially edging the short jackets and highwater full skirts of the crisp taffeta dresses. Parasols and bags edged and trimmed with silk fringe to match follow closely on the fringe of fashion. Even veils have fringe borders and though you may sniff and turn up your nose at them you are bound to be carrying a fringed handkerchief soon for they certainly are up to snuff.

Fringe has even invaded the jewelry realm and pendant earrings of scintillating golden fringe, necklaces of 14 karat fringe and gold bar corsage pins, fringe edged, are lovely, nestling in the film and froth of summer fabrics.

When the tired business man comes home these nights he's going to have an awful time to tell his wife from the cook, that is, of course, if he's lucky enough to have both. The way all the smartest frocks are affecting little aprons of organdie and Paris muslin to match up their neck frills and cuffs Milady and Milady's maid will soon be able to do a sister act.

The apron effects are very bewitching, though, and add just the last quaint touch to a demure little dress of gray or old blue crepe de chine with Quaker collar and cuffs of white organdie. A mustard yellow frock of pussy willow taffeta or an old rose of Georgette crepe make lovely backgrounds for the frilly froth of a lace trimmed apron panel of white net and a fichu to match and the result is so youthful that the wearer looks not like a maid but a maiden.

Fashion Hints for Summer

By Anne Rittenhouse.

Black and white is more effectively used than ever before—and they form a combination that can be made far more striking than crimson and grass green, if one wishes to make it so.

Silk sports hats, with wide, shading brims, sometimes figured and sometimes plain, are featured by the smart milliners.

Points are much used in the new frocks—there are pointed tunics, and skirts cut in deep points at the bottom and points in some form appear on many bodices.

Bead embroidery is still used. In a new frock the whole bodice, save the sleeves, is covered with bead-embroidered daisies.

Silk Jersey suits are worn for sports. There is a sweater jacket and skirt, usually a sash or scarf to match and often a jaunty little cap, made with a point on each side, one ending in a tassel, the other fastened down with a silk-covered button.

Prediction is made that for autumn wear voile and etamine in heavy, coarse weave are to be featured. These are both desirable fabrics, for they have an element of durability that makes them economical.

Lacings appear in some of the new frocks and blouses. Sleeves are sometimes laced from the elbow to the wrist, sometimes from the shoulder to the elbow. Lacings appear down the front of blouses and at the collar. The lacings are contrasting color, usually.

Wool embroidery is still used on summer frocks. It usually shows crude, bright colors that remind us of the days when the Balkan war stood sponsor for so many vivid colors in our frocks.

Yoke tops on circular skirts are gaining popularity. The yoke seems to give more stability to this flaring, bias skirt.

Over collars are worn with many of the new linen and pongee and Palm Beach cloth coat suits. These collars are made of striped linen, figured cretonne, plain and figured pique and organdie.

Furs for summer wear, worn in France last summer and the summer before, are gaining ground rapidly on this side of the Atlantic this year. And indeed it is difficult to see why furs should not be worn on cool summer days in the mountains as well as on warm winter days. White fox is especially suitable, because of its color for summer wear, and is so far by far the most popular.

Fur trimmed sweater coats, too, are gaining in fashion. Made in pink and blue and pale yellow and white silk, with hems and collars and cuffs of white fox, they are admirable for wear with afternoon and even evening frocks at the seashore and in the mountains.

Contrasting linings in coats for day and evening wear are usual. Often figures are used for the linings, and some smart coats are lined with two-colored checked silk.

A hem of tulle is used on some evening frocks of taffeta for young girls. The skirts are exceedingly short and full and the tulle hem extends about two inches below the taffeta.

Tulle overskirts are often bound with a narrow bias strip of silk or satin. This gives a firm finish and at the same time stiffens the tulle so that it stands out in the approved fashion.

Taffeta cuffs are put on many sleeves of tulle and lace, in separate blouses or in frocks, either of tulle, lace, satin or taffeta.

Violet and pansy shades are coming into prominence, and there is indication that by next winter they may be in high fashion.

Wash silk in stripes is used for sport frocks. The blouse is made in shirtwaist style, with plain shirtwaist sleeves and usually a patch pocket, and with a collar that can be worn open or closed. The skirts are short, full at the bottom, and generally pleated about the hips, sometimes made with a yoke. These frocks are admirable for morning wear in the country.

Parasols trimmed in the inside are one of the features of the summer. The trimming takes the form of embroidery, frills of tulle and chiffon and appiled flowers or birds of silk.

Silk handbags of black, lined with bright figure silks, are effective with dark frocks. Many of them have a big colored stone for a clasp.

Sleeveless silk sweater coats are a welcome novelty, for they solve the problem of giving a little warmth without giving too much.

Princess dresses are coming back into fashion, it is said, and one indication of this return is the front panel cut in one piece for waist and skirt shown on some of the new lingerie frocks. This gives a good chance for embroidery, which is so much used this summer on net and other lingerie frocks.

Awning stripes in silks are used for shirtwaists for morning and sports wear.

Wealth in Prospect.

Kansas City Journal.

"My brother has a scheme to get rich."

"What is it?"

"He's negotiating for the trade privilege of all these European battlefields."