

What Well-Dressed Women will Wear

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Children's Clothes Are Measured by Inches, Not Yards

young is vivid and interesting. It has changed in a striking manner with each period in the world's history. It has had its designers who were eccentric, its colorists who were violent, its reformers who really reformed, its artists who created revolutions.

for children who were to be unwrapped, unwashed, practically undressed in order to promote their resistance to the weather.

started in France. It has both the qualities of the other two revolutions. It mingles coquetry with hygiene. It has not the entire simplicity of De Monvel's fashions or the shy appeal of the Greenaway clothes.

necks and arms, the high cost of materials; but the French women make their own clothes to a far greater degree than do the Americans, even though they produce the master dressmakers of the world.

measure reflect the new fashions for women; many of them are merely abbreviated additions of what young matrons wear.

There is a youngster who goes to walk in the afternoon wearing a red velvet coat that is quite worthy of imitation. It is a ruby red, warm and lustrous, and is trimmed with white kid, that supple kind of kid that Paris introduced for women's clothes in August. In other days it might have been considered a tunic. This season

When France first began to cut her children's clothes above the knees America was a bit aghast. She did not think the fashion would come across the ocean. Well, it has. Smart children are dressing according to the French ideas even more tenaciously than their elders are. Ha-

wait itself never had skirts that were higher than those worn by the smart youngster who is out walking with above the knees, although she will

from cutting her youngster's skirts from above the knees, although she will



(Below) Smart little cape of French blue cloth with brown fur collar and piping of brown silk, shown on left. On right, Child's coat of red velvet trimmed with soft white kid.

Fashion Has Taken a New Turn Toward Youngsters — Their Clothes Were Never So Abbreviated, but the Little is Alluring; Long Leggings That Reach Well Above the Knees Are Worn on the Street With Tiny Slips of Cloth and Velvet—Blue and Ruby Red Are Among the Chosen Colors.

We are far too apt to lay stress upon clothes for women rather than children. The majority of the world appears to think that fashions begin with the first dance and not with the cradle.

Even mothers are apt to lose their point of view about the importance of children's clothes. They will spend days shopping for a coat suit for themselves, and only hours getting together a costume for a five-year-old child.

No one is so utterly unable to hear or take advice about the choice of his wardrobe as a boy, unless it is a man. The male species ignores any suggestion of the female species as to how it should dress. Mind you, a man has no hesitancy in giving his views as to how a woman should dress; he believes himself an absolute arbiter on this question.

There are women who listen to men. When they do listen they usually dress in a way that brings out whatever prettiness they may have in their faces, but rarely do they dress in a fashionable manner. The majority of men can subdue eccentricity, however, in a woman's clothes and prevent her from being what is called artistic, but what is usually cheap as a lithograph.

All of which means that the only age when a woman can influence the clothes of a boy is when he is very young. She has no influence whatever over her menfolk in their choice of apparel, even in cases where it would be most beneficial. The American men are said to dress more carefully than of any other nation; they are said to choose cheaper materials, prefer their shoes unpolished, to wear dreadful cravats. A woman's influence in tidying up these careless ways of men might be good for the appearance of a nation.

Clothes for the Nursery. Boiling it down, therefore, it should be a woman's delight to begin with fashions for children at the cradle. She should not feel that a youngster should be merely dressed as a means of protection or comfort. She has plenty of opportunity to get together alluring clothes and turn out costumes that have all the eccentricities that she might care to wear herself, but fears to do it.

Every woman has an instinct for clothes that are out of the ordinary. She may look as drab as ashes in her own costumes. She may not dare to extend her wardrobe beyond stone gray and midnight blue; and yet there constantly runs through her mind the desire for a scarlet thread. She can indulge this desire in her children's clothes.

Imported party frock for little girl. There is a pale green taffeta bodice with founced skirt of chiffon in the same shade. Flay pink rosebuds from the belt.

Greenaway brought a quaint Victorianism into children's clothes; she accented coquetry which, in the minds of many, is merely a heightened accentuation of modesty and femininity.

She introduced long skirts for children, big sashes, poke bonnets, frills and flounces, curls and shy glances. Now and then the world reverts to all of these things for women, but the shy young English artist, who adored children and made them her most intimate companions, was the first to bring into babyhood the strong note of frivolity tempered by modesty and childlikeness.

Her attitude toward clothes overturned all the English conceptions. It made Europe look with distaste upon the apparel that it had chosen for children. Today we would look with distaste upon such clothes because they confined the legs, restrained freedom, permitted children to regard themselves in the light of coquettes.

True, it was a healthy change from the exasperating clothes that the seventeenth and eighteenth centuries imposed upon youngsters; clothes that were made of stiff metallic brocades, that had pointed bodices boned in front and at the sides, panniers at the hips, held out with crutches. In those days children were as compressed as mummies. They could not run, nor play, nor leap.

Bare Legs and Arms. After the Greenaway revolution came the De Monvel revolution. The Frenchman was also an artist who not only cared deeply for children, but was interested in the clothes of his own group of youngsters who lived in the aristocratic old quarter in Paris and who dressed according to the artificialities of the existing French fashions for children.

De Monvel was then deep in the panels of the life of Jeanne d'Arc, which now hang in Senator Clark's house on Fifth Avenue in New York, but for play and recreation, to amuse his boys who have now grown into men well known in the art and letters of France, Roger and Bernard, he drew enticing sketches of children in costumes that had never been seen. As a consequence of his skill and delightful humor these costumes have never ceased to exist.

They continue to prevail in eccentric form among the artists' quarters in Paris, but they have their best expression in the accepted clothes for children wherever hygiene and health are considered. The De Monvel fashions were the forerunners, the first gun fired, in the new life

exposed to whatever winds that blew, bare knees, bare arms, bare necks. It showed thousands of children dressed in cotton prints instead of worsted plaids. It checked coats and raised laundry bills. It induced constant and perpetual bathing. Out of it came open air nurseries, sleeping porches, glass enclosed play-rooms, unlimited life in parks, the open fire rather than the steam radiator.

There are some who will go further than this and claim that the extraordinary virility and physical health of the young men we sent to France was the result of these bare-kneed, bare-necked, open-air youngsters.

Clothes Become Negligible. Probably it is due to the war, to the effect of the young soldier's talk about the influence of open air, of cold weather, and simple living that has brought about another phase in children's clothes. This one also

This geranium pink duvetyne hat is trimmed at its edge with ostrich fringe.

the governess or the child romping in a nursery. In this case the fashions of the rich delight the poor. In a day when the dollar buys so little one snatches at clothes that take a small amount of cloth. Not that the dressmakers ask less for clothes that are reduced to nothing, but a large majority of the American women now have their clothes made at home or buy at the shops.

It is said that the French women now wear the irreducible minimum in clothes. They do. The next step is to carry off with charm and attractiveness, with only a slight trace of vulgarity, clothes which it is impossible for the Anglo-Saxon woman to even consider. The French give as their reason for short skirts, bare legs,

hesitate to the verge of dire necessity to cut her own skirts fifteen inches from the floor.

What Children Actually Wear. If mothers are to endorse this new fashion for children they want to know in detail what is actually worn by youngsters who are entitled to set the fashions, even though they may not be able to follow the details. If there is any big movement on foot, however, to revolutionize children's clothes, they want to be in it.

True, there are mothers who still stick to worsted plaids, woolen underwear, black stockings and high shoes. They allow the hair to grow long, curling it for parties and plaiting it for school; but the majority prefer to dress children as an expression of their own desire for clothes that are neither drab nor dull; so for them here is a quick summary of frocks, coats, and hats that are really worn by children who mix, dance,

it is considered a top coat. Its narrow hem of white kid just meets high leggings of white kid that are fastened over white shoes; and, by the way, it is just such leggings that make possible all these tiny clothes that are de luxe editions of the winter garments worn by well-dressed children in Canada to protect them against the cold.

This little coat of ruby velvet is given an Empire waistline by a belt of kid. The neck is finished with an Eton collar of it. A crush hat of ruby velvet dotted with white wool tops the costume.

There is another child who goes out walking wearing a cape of French blue duvetyne with a collar of, seal-skin. It does not reach to the knees, but it manages to arrange itself in four circular sections, each piped with brown silk to carry out the color scheme of the seal at the neck.

There is a high, fluted cap of the French blue duvetyne which has a tight head-band and a huge pompon of seal. It is quite the fashion, you see, to make the hat of the material of the coat, then constantly wear the two pieces as a street costume. Acting on this theory a mother does not have to worry as to the choice of a hat; it is determined by the coat.

Prince of Wales' Tips. Seal-skin and ermine continue to be the choice of peltry for juvenile clothes. Not much, mongolie is used since it has taken airs unto itself and gone into the higher strata of adult society. What is commonly called white cat fur is gladly adopted by children. It is used for collars, cuffs and belts on coats of velveteen or broadcloth. It trims all manner of hats and caps.

The fashion for black fur, which was indulged in about a year or two ago, has disappeared. As against white cloth, corduroy or velveteen, it was very attractive. Many mothers considered it too eccentric for a child to wear, so it was discarded in favor of white fur and deep brown seal.

The violent fashion for ostrich feathers, which took possession of the world the first year of the war, spread slowly to children's clothes. They are considered admirable today as an adjunct to any party finery, and even for hats that are worn in the afternoon.

There was always something quite attractive in short ostrich feathers over children's faces. The Prince of Wales tips in white or pastel shades, which have fitted in and out of the fashions for centuries, have come into high prominence, naturally since the visit of that simple, healthy

White Peltry and Brown Seal-skin Are Used for Trimming—Dance Frocks Are of Pastel Taffeta, With Chiffon and Roses—Small Boys Wear Black Velvet Trousers Pulled to the Arm Pits Over Blouses of Lawn, With Suspenders of Velvet.

young English boy from Great Britain who produced in the American mind and actions much that was queer and foreign to our race, as well as much that was enthusiastic and cordial. The Prince undoubtedly preferred the latter to the former. He came to view as first hand the greatest republic in the world, and it must have puzzled, if not adduced, him to find dowagers curtsying to him before their own front doors and women kneeling to him as he passed.

The token of his princehood, the three ostrich feathers, was quickly exploited at once as part of the mid-winter fashions, just as the wrapped gold turban of the Queen of Belgium was immediately far flung across the continent.

It is on children that all ostrich feathers look well, and the youngsters who wore in the afternoon a geranium red duvetyne hat trimmed with ostrich fringe in the same shade, looked very well indeed. The hat was the Directorate poke which appeared eminently childish. Such a hat was made possible by the fact that she wore her hair long and curled.

When Children Dance. One truly measures by inches not yards, when it comes to the most dance frocks. A boy and a girl will appear at a Christmas dance in abbreviated costumes that are the last expression of what is fashionable.

The little girl will wear a frock from France that looks more like a sack than a gown. It is in water green taffeta and chiffon, with battle-ment edges at the two hems and tiny roses around the high waistline. The Directorate slippers are of white satin laced over pale green socks. The little boy's costume is made up of two tiny garments; one a six-inch blouse of white lawn and lace to which is attached a pair of black velvet trousers. The suspenders that go over the shoulders are held with two pearl buttons, and there are two buttons that fasten each side of the trousers above the knees.

Refurbishing Shell Ornaments. The best of tortoise shell will get dull in time, but a good jeweler always knows how to bring back the pristine lustre. Combs, barrels, and pins that have become clouded and dingy—real tortoise shell, of course—will come back from a jeweler who understands his business—looking as good as new. To brighten the imitation shell hair fixings wash them first in a little tepid water and then polish with a bit of camellia dipped in olive oil.

Advertisement for Eddy's Matches, featuring an illustration of a matchbox and text: 'He has seventy million brothers', 'Eddy's Matches', 'The E. E. Eddy Co., Limited, Ltd., Canada, Makers of the famous Eddy's Safety Matches'.