



HINTS for the WELL DRESSED WOMAN



HOW TO PLAN YOUR SUMMER OUTFIT

BY MARY ELEANOR O'DONNELL



An Effort Is Being Made to Reestablish the Full Skirt and Sleeves. This tendency is shown in this gown which is built of foulard of the popular dull blue shade, veiled in chiffon of the same tone. Hand run tucks are a feature of the trimming.

THE woman who marches with the modes is now deep in the work of planning her summer outfit. The first thing she must reconcile herself to is that the waist line is not, as was predicted, to go back to its normal position. Far from moving to the lower level, so strenuously advocated by French modistes, who had pinned their faith upon the revival of the Louis XV. fashions, the waist line seems bent upon going upward.

Apart from the short waists, which always seem to throw the whole figure out of proportion, the newest modes show already a great many good features.

In skirts everywhere is an indication to greater fullness shown, not only in the region of the hem, but also immediately below the waist line, thus insuring a certain amount of comfort.

All the smartest tailor costumes are arranged with coats that extend only a few short inches below the waist. There is a fancy, too, for one-sided effects, a patch pocket on the waist line on the left and none at all on the other side, a collar of decided erratic tendencies, widening only at one side into revers and a slanting fastening in front, fastened with tortoise shell buttons, set close together.

At the back, though all these coats are short, the effect secured is of long and graceful lines, a suggestion cleverly devised by a flat straight panel which begins between the shoulders and meets the skirt panel. Thus the grace of the long coat is retained and at the same time the craving for novelty is satisfied. The sleeves to most of these suits just cover the elbow and are finished with cavalier cuffs.

In the evening and semi-dress frocks everywhere the revealing straight skirts are shown. In a word, it is the simplicity in line that is to rule. Even the coiffure must match the figure, and not overweigh it. Thus the head must have the simple lines of the Greek statue rather than the cumbersome one of the mushroom. To the rumor of the Turkish divided skirt but little consideration should be given; it is simply a forerunner of the fuller skirt tendencies.

With these fashion points in view, one should take into consideration the fashionable silhouette for summer. The summer silhouette conforms to the human form divine. The humps and ridges and bulges and ripples of other days are not to be thought of. The straight, flat effect is the thing.

In fabrics it promises to be a silk summer, though, of course, such material as serge, lightweight cheviot, tweed and suiting novelties are to be, as they always are, in good style, but even with these materials a silk thread will be found running through the more high priced grades. It is generally in self color, but it is there if you will only stop to look for it.

In colors, blue everywhere leads. Navy blue heads the list; following closely upon it come the many novelty blue shades, gray blues, all the peacock blues, the dull blues, the king blues, the old fashion baby blue—every possible shade of blue is to be smart this summer.

Following close after the blues are the whites. White serge promises to be a positive fad this summer, and white will be much used in combination with delicate colors, such as white with light blue or with pink, ecru pongee shades and the grays, so light that it is almost pearl.

The pat green, the bright emerald green, is featured for the fashionable evening shade and is shown in chiffon or marquisette over cloth of gold quite frequently. This green is also shown combined with white or with black.

Before making the selections for your summer clothes sit down for a few moments and take stock of your clothes, an inventory of your failures and successes. Make a mental note of how well you look in one thing and how ill you look in another. Think over the kind of footwear that is most becoming to your face and the evening frock that has the least becoming décolletage.

No woman can hope to be well dressed if she does not bring an analytical mind to her clothes and a retrospective one as well. No matter how simple a woman dresses, if she is well turned out you will find her, upon intimate acquaintance, a woman of settled convictions and wide knowledge about clothes for herself.

She may not be able to talk about this new style or that epoch in clothes or the origin of fashion, but she is quite able to inform you what kind of a collar should go under her face and whether her brow or nose can stand a theater cap and if her evening gown should be cut square or V. And, mind you, any woman who knows this has the fundamental principles of right dressing. The woman who simply knows how to follow a good trend of style or buy what is offered at the latest is not the woman to whom to go for advice about clothes. The woman who knows herself, her limitations and possibilities, is the woman who gains the reputation of knowing how to dress.

When you are planning your summer outfit don't consider what looks well on the other woman. Go over your own wardrobe carefully and figure out why some of your gowns were characterless and failures, while others were individual and a success. Which frock do all your friends tell you is most becoming? Put it on and stand between two mirrors and look at it in a new light. View it for line.

There is always a reason back of any success in frocks. Take the lines of this successful frock and adapt them in the future to others. Carry them well in your mind as a settled conviction of what you can wear. Unless a woman is color blind and line ignorant, she knows the minute she is not looking her best in a wrap or a frock.

Often a collar of a blouse will ruin a frock or a suit because it is dull in tone and did not supply that necessary touch of color near the face. All these are important facts to think about when planning the summer outfit.

Of Blue Foulard and Dull Blue Silk. One of the Smart Japanese Parasols in Oriental Colors Is Carried. Black Satin Pumps

Then there is the eternal hat question. Hats that are worn now lack the enormous brim that droops at the back and completely hides the neck. Among the smaller hats coming to the fore the helmet shape seems to lead. Hats of this type were launched at the ending of the winter season and are being more and more used in the early spring millinery. The early helmet shapes had rather large, high, round crowns and narrow brims that sloped down from the base of the crown, and then frequently curled up all around. In the newest development of this shape the brim slopes down from the crown and is pinched into a little peak in front, while at the side it is much deeper.

The latest innovation in hat shapes is the removable crown, which is attached to the brim by means of hooks and eyes placed at the front and the back. These were brought out in consequence of the strong vogue for flowered crowns. Where the latter is desired the crown is removed and a wire crown covered entirely with flowers is substituted. Turbans and crowns made entirely of flowers are a strong fashion note. Juno roses are favorites for the purpose, with violets not far behind.

Foulards and Tulle Are Featured in All the High Grade Imported Models

Another striking millinery note is the envelope hat. This without doubt is evolved from the Napoleon or bicorne hat. The brim, instead of forming two points, one at each side, forms only one at the right side front, as it is turned up at the front, left side, and back, enclosing the crown like an envelope. The back portion of the brim is much higher than the front and is frequently lapped over the crown and edge of the front portion of the brim, forming a pointed corner at the right front. The tendency to place the trimmings at the back is everywhere shown. There are two modes of arranging the trimming. In one the trimmings are more or less upright, in the second the trimmings are placed horizontally. I watched a young girl buying a hat the other day. This fair Angelina placed first one model and then another upon her fluffy yellow hair, viewing herself at all angles in the mirror. She was

Blue Messaline with Trimmings of Filet Net. Picture Hat of Rough Straw Trimmed with Roses in Pastel Shades. One of the New Long Handled Parasols

thinking not so much of what she wanted as of what Algernon would like.

It is Algernon that complicates the problem of the summer hat. For there is always an Algernon. Every Angelina is thinking of an Algernon as she critically views the effect of a willow plume or bush roses. And so this little Angelina, as she petulantly pushed aside a tulle toque and took up a big plume laden affair, wondered a bit wistfully just which would most impress Algernon.

"Algernon likes dashing girls," she thought as she fixed the plume wreathed picture hat at a becoming angle above her saucy face. "I have seen him watch them on the street." She gazed meditatively at the expensive beauty on her head.

"But then," she further meditated, taking it off and putting on the smart little tulle toque, "I heard him say once that Alice Markham always dressed like a lady and not like an actress, and Alice always wears smart little hats. Now, I wonder—" she gazed long at the reflection in the glass with the snug little hat resting on the soft, yellow hair.

The saleswoman changed wearily from one foot to another.

"Perhaps you would like this." She offered Angelina a mammoth straw hat, bristling with wings.

Angelina took it indifferently and put it on. She didn't look at her reflection at all. Trying it on simply helped to pass time while she was deciding. The saleswoman brought a half dozen more hats and Angelina obligingly tried them on. She had a mountain of hats about her in the course of fifteen minutes, and all the time she was wondering which Algernon would like better—the big one with the plume or the little one with the single large rose. Finally she tried the two on again and gazed long and earnestly at her reflection. She looked dashing in the big one, demure in the little one. Poor little Angelina! She could have wept, not being able to decide just which one Algernon would favor the more.

"I—I don't think I'll take any," she finally faltered. She had come to a decision. She would wear her old hat a bit longer and take more careful notes than ever before of Algernon's tastes. She would draw him out. She would comment on big hats and little hats, on dashing girls and demure girls. She would know for sure. She was perfectly willing to be either. She went out with a light step and happy face.

The saleswoman slapped the hats back on their stands with subdued mutterings.

And Algernon? Bless you, he never thought of bonnets.

Moral: Dress to bring out your own good points and not to please the taste of a husband or sweetheart or anybody else.

Beards are used to a great extent on all materials—gauzes, silks, linens, cottons, and wools. Often one beard is placed atop another, a large one, to simulate the petals of a flower.

Pointed toes, high heeled shoes of black varnished leather with gayly polished tops—bright green, blue, and violet, with stockings to match—are eagerly adopted by the women in search of novelty.

A high turban, meeting in a point at the top and trimmed with a straight sash, has been so popular in the midwinter that it is not surprising to note its return in fascinating straw form.

Foulards, mohairs, granite cloths, and real Indian cachemires, woven with the traditional dark hairs scattered over the surface, are now being turned into smart tailored costumes and other daytime gowns in the ateliers of the designers.

A pretty novelty in wrist bags is made of embroidered pasook eyes, cleverly worked so as to reproduce the glittering, changing color effects of the real feathers. Fringed with iridescent beads, it is lined with rich silk of the same lovely changing tones.

The silhouette in the new gowns remains much the same, the skirts are narrow and the kimono sleeve is slightly raised in the gowns as well as in the newest French tailor made suits, and in these nothing is more noticeable than the short, jaunty length of the coat.

Evening gowns have changed their colors. There has been a decided adoption of vivid colors. The lovely "dead" shades have had their day.