



HINTS for the WELL DRESSED WOMAN



Latest Summer Novelties

By Mary Eleanor O'Donnell



A great use of navy blue is made in the models for early fall. Floral trimmed hats, too, are in great vogue. Not a great deal of opportunity is afforded for a variation from the idea of massed trimming. The hat shown is of dark blue straw trimmed in dark blue dahlias.



One of the new chiffon tunics designed for wear with afternoon gowns. These short tunics, embellished with odd designs in embroidery or shirring, most of which are taken from the Arabic, Byzantine or East Indian, are in great favor in Paris at the present moment.



The most marked feature in millinery at the present time is the great popularity of the high-crowned hat. An increasing number of models of this character are continually being shown. The hat shown is of white straw with bow and facings of dark blue velvet.



The new basque bodice is a featured mode for fall blouses. Many novelties are being attempted in sleeves, and while generally speaking some form of kimono effect will prevail, there are a number of crinoline sleeves of the bishop order shown.



It is the little novel touches on one's costume each season that appeal to smartness and individuality in clothes, yet people have different ideas about clothes. A famous actress has declared that she dresses to suit her nose. An equally renowned woman writer says: "O, my dear, I never trouble myself about what I wear. My maid is a treasure."

In no way can a woman express her personality and individuality as in the way she wears her clothes, and clothes have an effect upon nerves and character which some women are slow to realize. Take a simple incident in proof of it: if one feels out of sorts or tempted to conversational cyclones, she will marvel at the change of feelings brought about by putting on a frock she is particularly fond of and dressing her hair becomingly.

Try it some day and see. Then there is the woman worker who is "too fagged for anything" at the end of a hot day's work. If instead of throwing herself on a couch with a novel she changed her working clothes for something utterly frivolous she, too, would realize the influence of clothes.

Tight clothes of any description are especially injurious in a physical as well as a mental way, to the woman who works, whether she be a brain worker or a muscle worker. Still extreme looseness of attire is hardly more desirable, except at times when complete relaxation is desired. The happy medium is found in garments that fit well without causing their wearer to be uncomfortably conscious of them.

A woman's gown should bear practically the same relation to her that a frame does to a picture. It should never intrude, never become more important than the picture itself.

I have often wondered why women do not study their type more, and then intensify it. Why is it that stout women do not realize that they look best in soft stuffs and velvets?

Why will they wear these tight plain clothes? The semi-fitting suit with a skirt of medium width and the long semi-fitting coat are the things for the women of too solid proportion. There is also one good rule for her in house gowns. Let the stout woman carry her waist line high, never attempt to push it down.

Then a stout woman must never stint herself on money paid out for a good corset. These are the foundation of all good to come. They need not be made to order, but they must be bought after deliberation and fitted to cover her defects. The corset with the low bust finished off with brassiers is better than the corset with high bust which pushes the flesh up to her neck.

The more the waist line is obliterated on a stout figure and the straighter the line over the hips, which can only be obtained from the high waist, the better the figure. Of course a lot depends upon the way the skirt is cut.

No stout woman can afford to cut any skirt as short as the slender woman does and she cannot wear it as narrow or as plain.

No matter what fashion says, she cannot wear jackets that slope in at the back and are cut off short at the hips. Her style is the straight coat that covers the turn of the hips, is heavily weighted at the seams in order that the lines may be kept straight—and this is an important point—and they must fasten over the lowest point of the bust.

The coat that buttons to the neck on a straight line is often becoming to a woman who is long from the shoulders to the bust. She can accentuate this length by wearing a high turnover collar that is snugly pressed to stay flat. The peasant or kimono sleeve may be adapted to her figure, if it is cut to fit the arm, the kind that runs to the waist line is awkward on most figures, but decidedly ungraceful on her. These sleeves for her must be treated with respect and moderation. She must also taboo the sailor collar, and stripes she must avoid as she would pudding for dinner, and the bugles and bangles of Babylon she must gaze at afar.

Steadily and persistently fashions refuse to recognize the fat woman. The trend is towards the hipless, bustless, slender, willowy type, and the fat woman must practically study out her own style to conform to the type.

Fashion has been kind to the stout woman in one way this season—there are so many little attractive fancies or novelties of dress offered that help to give long lines, individuality, and smartness to any frock.

There are sashes galore; those for the stout woman are usually in black velvet with the loops brought high at the back and made to spread outward at the sides and long ends finished with heavy fringes.

Many are the freakish fancies with which these sash ends are trimmed; some are fringed with small silk balls and others the ends are almost lost to view beneath a veiling of delicate chiffon, though the looped bow is left uncovered.

The floating train, which is a variation of the sash; has been in vogue for some little time. It can be carried over the arm like a scarf and in one of its many varieties

can be wound about the shoulders to act as a scarf. The return of the thick ruche at the foot of the gown is another novelty.

The coming season will be one of lace adornment, and lace is shown wonderfully combined with open and raised embroidery and jeweled beads. The single flat jabot of lace continues de rigueur and the large collars, revers, and deep turn back cuffs will continue to be worn well into the winter.

The importance of the handbag has grown tremendously during the last season. Once upon a time, in a true story opening, a woman bought a bag to hold her money and the memoranda she might use on her shopping tours. Today she has almost as many bags as she has hats or frocks. There are bags of leather, brocade, moire, tapestry, velvet, pongee, linen, and lace—in fact, in every material to match each gown.

A veil, too, must be correct or the effect cannot be chic. When the selection is as varied as it is at the veil counter it certainly seems that each woman might be able to choose veils which lend charm to the face rather than cover herself with a veil that adds years to her age or brings into prominence the weak points she should be most anxious to soften. The newest shade in veils is called café au lait or, in some shops, rust color. It has the advantage of novelty over the white veils. As these veils wash perfectly, they are an excellent purchase.

It is the little novelties of the hour, the correct finishing touches, that make the gown in many instances, and it certainly is inharmonious accessories that can mar it. Neckwear, scarfs, veils, gloves, jewelry, entrancing as they may be, should not be considered unless they harmonize with a particular costume with which they are to be worn.

Each accessory, regardless of its value, has its time and place; it is important to select the appropriate finishing touch. When the proper type of article has been chosen it is then that the wise woman completes the color scheme of her costume by securing the shades that blend and harmonize. The skill with which a woman makes this selection marks her as an artist in the world of fashion.



East India effects are the high novelty for fall and winter. Designs, patterns and colorings in India prints and embroideries are everywhere featured. This attractive blouse of pongee is decorated with small bands of India embroidery.