

STRIKINGLY GOOD LINES ARE SEEN IN NEW MODES



By AMY E. HOGEBOOM.

ACK of imagination is probably the reason we see so many women wearing badly chosen clothes—clothes which are neither unusual in themselves nor suited to the wearer's needs or individual type. These women merely see something which looks well on some one else and their powers of imagination do not carry them a bit beyond or to the point where they might realize just how they are going to look in the same thing.

Blindly they grasp at any new feature in the season's range of styles, frequently selecting the one feature that is sure to be done to death before the season is over, and then wonder why their clothes do not look as well on them as other women's clothes look. They do not stop to consider that not every one is built in the same form or has the same coloring, or to go into details of even greater dissimilarity in the personality.

A little time can be well spent in this direction, and every season presents enough variety in style for one to be able to express individual taste and at the same time be ultra fashionable if it is deemed necessary to be so. Fashion writers and makers of the modes have a habit of emphasizing one thing or another—whatever may be uppermost just at that particular moment—and so it is well not to be too much influenced by the style for the moment and to remember that styles are constantly changing. Originality or exclusiveness in another phase, and the right thing on the right woman, will go much further toward making a woman appear well dressed than the ability to pick out the thing which is going to be the most worn or the latest thing.

The woman who dresses well for evening affairs sometimes does not appear as well in her street clothes because she hesitates about using her taste here when she freely exercises it in regard to dancing and dinner frocks. She is partially right here, because street clothes do demand a certain amount of conservatism, but just here is where she could make her ideas more subtly felt.

The Parisienne, who supposedly follows the last word of fashion, as a matter of fact builds this reputation by seldom being so much in the mode that she looks like every one else; so she manages to look continually fresh and smart because of her very tendency to irregularity as regards style.

There is seldom or never a time when the arbiters of fashion agree as to



Above in the Centre—Sharp contrasts are rather the rule in sports clothes or at least brilliant colors, the idea of contrast being rather in the lead. In the costume shown above one might say that both ideas have been made use of, for the coat is of bright red wool velour and the skirt is white flannel, very simple in cut. The coat is on excellent lines for sports, as the sleeves are loose and roomy at the armhole, which for sports is an absolute necessity. The front of the jacket is shorter than the back and sides and cut in the waistcoat manner, with turned-up pieces of the white flannel simulating pockets, which are held with buttons. The shawl collar and very wide cuffs are of the flannel also, with a piping on the tie girdle. From Annette. Photo by Underwood & Underwood.

Above at the Left—A simple dress which will be welcome as a suitable model for either morning or afternoon wear is this new long waisted one, shown in the illustration. Navy blue taffeta is combined with blue and white printed indestructible voile. The treatment of this frock is very unusual in its severely simple lines, which are on the order of frocks from the other side. A sloping shoulder line is obtained by the very high rolling collar, which is becoming to the average woman, but the long waist line is rather more difficult to wear—a decidedly good model for a tall, slim figure. Rather close sleeves are finished at the wrists by bands of the blue taffeta. From Best & Co. Photo by Joel Feder.

Above at the Right—Strikingly simple is the sports costume here, which is a combination of black velveteen and white satin, and is worn with a very smart straight line skirt of black and white check wool. The coat is of the plainest possible cut and has a plain flat belt which crosses the smart vest of white satin. The cleverly shaped collar and black bow tie add greatly to the tailored effect. The hat which is shown is a slightly mushroom shape of black split straw faced with white; wide white ribbon forms the hat band. Costume from Best & Co. Photo by Joel Feder.

Below and at the Left—For the youthful and for the slender figure the Eton suit will surely hold its place. It has for us at the present time the added value of using very little wool and at the same time being quite the smartest line on the right young woman. Navy blue tricotine was used for this model, which is trimmed by braid and buttons in a strikingly simple manner around the bottom of the jacket. The very jaunty little vest is of black satin, button trimmed also. A black satin girdle of generous proportions bridges the gap between jacket and skirt. The latter has an unusual tunic, which is shorter at the sides, and a straight panel a little longer at the front and back. On the jacket are double lapels; one set is on the jacket and the other belongs to the vest, which is piped with white. Suit from Best & Co. Photo by Joel Feder.

At the Lower Right—The smart suit which is illustrated looks quite as much like a dress as it does like a suit, probably because the under blouse is designed especially to be worn with the suit. Again the sash is an intrinsic part of the costume. The material is navy blue tricotine, and navy blue satin is used for the under blouse and vest instead of the usual black, which gives the suit a little more distinction. A short tunic is longer at the front, cut with points, and the wide girdle is finished with fringe. A hat, slightly poke bonnet in shape, has a trimming of flowers and facing of pink silk, combined with the foundation of blue crepe. From Best & Co. Photo by Joel Feder.

what shall or shall not be worn, and probably most of them do not expect the designs which they put forth will be the only accepted ones. For instance, while the majority of coat suits seen here will have short jackets there is no reason why every one should follow this ruling, for Parisiennes are wearing quite long coats with afternoon frocks, and carried out in heavy silk this

would not be too warm for our summer season. Indeed, new coats and jackets are already breaking away from the first dictatorial word that they must be short and have several new features other than a little more length. Some of them ignore the much favored waistcoat and others show a loose capelike back with various capelike arrangements of sleeves. Others limit their eccentricities to sleeves and

one even showed a puff of satin just below the elbow. Silk duvety is one of the newer materials. It is smartly combined with wool jersey in some of the new coats, which have straight box backs and belted fronts. Other smart models show the use of satin combined with tricotine. On these suits also braid trimming, slashes and buttons play a large part. The longer coats are frequently slashed from the hem, which is at the knee length, to the waistline, and the shorter jackets frequently show the use of pleats. Skirts worn with these suits are shown with both tunic and panels, if not with slashes at the sides. In afternoon frocks, and in coats also, the low waistline is making a bit more impression, and wide girdles are used to carry out this idea.

