

Are You a "Stout" Girl?

Your Turn Comes To-Morrow—Read What Margery Wells Advises You to Wear—Special Illustrations.

DAILY MAGAZINE

"The Game of Life"

How Are You Playing It? Watch for Special Series of Articles Next Week—By Sophie Irene Loeb.

What the "Thin Girl" Should Wear

THE GIRL OF SLENDER TYPE HAS COME INTO HER OWN

Choose Gowns With Straight Lines, but Let the Straight Lines Be Full and Soft. Wear Broadcloths, Serges, Satins, Taffetas, Rather Than Duvetynes, Crepes, Chiffons.

Margery Wells Advises

Hat Must Not Be Too Big Nor Hard Enough to Throw Your Face Into the Background. Fur About the Throat Brings Out Softness of Expression—High Collars Advisable.

Third of a Series of Daily Articles With Photographs Specially Posed by Fashion Models.



PHOTOS BY JOEL FEDER

A hat like the one shown above has a flattering way over a face of slender contour. Many varieties of tucks and pleats are good form over straight lines, as illustrated in the photograph at the right. Every vantage point of a silk crepe frock adds grace to the girl who is inclined to be thin. A good example of this desirable effect is shown in the photograph at the left.

By Margery Wells.

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THE day of the thin girl is at hand. She it is who can walk into a shop with her head in the air knowing that nine out of every ten gowns there are made for her proportions.

She can be confident that the salesgirl will tell her how smart she looks, and there will be real conviction behind her remarks, too, for she, with the rest of the world, has lived to respect the thin woman.

The girl who is thin can lead the world in style just now. Or, by misusing her fashion judgment just a hair's breadth, she can whisk herself into an emaciated state. She cannot afford to let her enthusiasm for her fashionable figure run riot with the slender lines. She must avoid mistakes by making herself look just slender enough and not too thin.

Choose the gowns with straight lines—Oh, yes. But let the straight lines be full and soft.

If there is one spot that is slimmer than the rest—take, for instance, the neck—then gracefully conceal that behind a high, ruffled collar that only a thin neck could stand. In the picture there is one of these. It would look all bunched and crowded on any plumper person, but the girl with the thin neck can make her face look plump and rounded just by buttoning the loose folds around her throat.

Every bit of that dress with the high collar is destined to do well by the girl who is constitutionally thin. The very bloused waist, the bunched sash, the drooping shoulders and the extra draped fulness at the side of the skirt—all of these are boon companions for the thin figure, which slides under them knowing that it is well placed and thoroughly at home. Even the blocked pattern of the silk fabric is one that finds its best expression on a slender form.

Ask your aunt and mothers if they can't remember when the thin girl was almost an outcast from society. Why, there was a time when

she was offered patterns for hip pads, and was pitted by all the relatives because she was so out of the running in a fashionable way.

Just look at her now. Public opinion has so turned turtle that the girl who starts out thin keeps on conscientiously eating "thin" food and wearing "thin" clothes, so that she may preserve her figure—or her lack of it—interminably.

The clothes dissipations of the thin girl are in the direction of pleats and flounces. She can wear quantities of fulness in her frocks and have it look like flat surfaces, for there is nothing underneath to stop the straightness of the fall of the folds. In the photograph that shows all of the side pleatings every advantage of the thin form has been indulged in. There are not only pleats, but layers of pleats and still the effect is flat. That pleat cut off at the hip line is something far off the thin to notice, and the same figure is the only one that can give grace to the skirt underneath.

The bodice adds its contribution with tucks that give fulness in the front and an extra piece inserted under loose edges. Even the color is a thin color—the lightest of dove grays accented with braided pipings in a darker shade. Even these piping lines are thin in character, for no more sumptuous figure could stand for a moment their destructive influence.

A little hint about materials is due the thin girl. So must keep away religiously from too great an effect of transparency or slinkiness. That is, she is wise if she does not allow her lightness to hit you in the eye, as it were.

Broadcloths and serges, satins and taffetas are much more in her line than are challis and duvetynes, thin crepes and chiffons.

A puffy taffeta frock for afternoon or evening looks ravishing on the thin person, whereas any one with the least bit of flesh looks immediately like a mountain.

The hat for the thin girl is, perhaps, her most important consideration, though for every type the hat is a more vital thing than many suppose. If you are the least inclined to be thin about the face and neck, then you must be careful not to let the hat be big enough to swamp you, to make you look too weak to carry its burden, or to be hard enough to throw your face into the background.

In the picture there is an excellent style of hat for a slender type. Its fine points are that: 1. It turns away from the small face, allowing it to show all of its delicate beauty. 2. It sheds a softly drooping feather along the straight neckline, the more to accentuate its gracefulness. 3. Its crown is soft and light and easy for the face to support. 4. The silk material from which the hat is made has that quality of softness so becoming to delicate, sensitive lines.

too. It brings out more of the softness of expression which with less fortunate surroundings might look anything but soft and fascinating.

The pleated ending to the sleeve is another aid to be sought assiduously by thin arms. Under that waving fulness only the grace and not any of the angularity is apparent.

There is a fad now among thin women to accentuate their characters. Some of them wear tight clothes, low necks showing what once would have been called scrawny shoulders, short, tight sleeves that

barely span the arms. They pride themselves upon the bare rhythm of their lines. They call it modern art.

Nazimova is one of those who does it well. But this sort of dressing needs a thorough knowledge of art and line. It takes courage to dare it in the face of contrary convention. And the style needs a limousine to carry it about the town. Otherwise it is all too apt to attract the crowd.

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Ellabelle Mae Doolittle

By Bide Dudley

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THE Women's Betterment League of Delhi is in a quandary. It has arranged to give a dinner in Hugus Hall on Thanksgiving Day for the town's poor, but it hasn't been able to find any poor. A meeting of the league was held in the hall Friday at which this perplexing situation was discussed. Promptress Perlette presided.

"Lady members," she said, "we have arranged to get two turkeys from old Hop-Along Carter, the butcher, to feed to the poor, but—"

"Just a minute!" came from Mrs. Whiff Smith. "I object to your calling Mr. Carter Hop-Along. He limps because he has a bunion."

"All right," snapped the Promptress, visibly annoyed. "We'll drop the 'Hop-Along' and call him Bunion Carter. Now, what about getting some poor people for this dinner?"

"My negro cook, Pliny, says she'll bring her family and eat it we'll pay her \$2," said Mrs. Cutesy O'Brien. "That's too much. Offer her \$1."

"Do you make that motion, Miss Promptress?" asked Mrs. O'Brien.

"The motion was put and carried. Then there appeared on the rostrum a sweet girl, gowned in tick-tick taffeta with beaded entanglements. She was Ellabelle Mae Doolittle, the noted poetress.

Miss Doolittle held up one hand for silence. Getting it, she read the following original poem:

She tried to jump a fence—I mean the cow. Teeny, what a contemptible trick! But getting back to Thanksgiving—Do not eat too much. I mean to get me a new sport skirt If my old man I can touch.

At the finish of the poem Miss Doolittle bowed and backed nicely into the wings of the stage. The rhyme, so full of sentiment, hit the ladies just right and they applauded with great gusto.

All were pleased.

WHAT Do You? Know

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- QUESTIONS. 1. What part of the human ear is known as the helix? 2. What are the three small bones of the middle ear called? 3. About how many miles less is the earth's polar diameter than its diameter at the equator? 4. What South American republic is the world's centre of the Panama hat industry? 5. In the valley of what river is the Garden of Eden generally believed to have been located? 6. Of what is palaeontology the study? 7. What mineral ore is the chief source of lead? 8. Nearly how many miles vertically separate the highest mountain peak and the greatest known ocean depth? 9. What famous Apache Chief terrorized the settlers in New Mexico and Arizona? 10. What was the name of the Federal Army that fought at Gettysburg? ANSWERS. 1, outer rim; 2, ossicles; 3, twenty-seven; 4, Ecuador; 5, Euphrates; 6, fossils; 7, galena; 8, twelve; 9, Geronimo; 10, Army of the Potomac.

Can You Beat It!

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By Maurice Ketten



The Heart of a Girl

By Caroline Crawford

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Which Man Will Peggy Choose for a Husband? A DREAM WHICH CAME TRUE.

ALL of Billy's enthusiastic chatter about Wall Street and business opportunities in New York left Peggy weak and limp in spirit. At first, as they walked among the throng, his conversation inspired her. She felt that she could go back to the bank and

take a letter in dictation as well as the antiquated Miss Smith. But when she met Townley her heart sank.

"What would he think of her?" It wouldn't have been so bad if she had been merely hurrying along in a businesslike manner with a young man, but she had held of Billy's arm and they were sauntering along as though they were taking a stroll down Lover's Lane. That they were the best of pals, even sweethearts, could be seen at a glance.

When Peggy returned to the office a brand new typewriter and stand was waiting for her. But she took no interest in her work now and felt as if she could not get any dictation straight until she knew just how Townley would act the next time they met.

She was not at all certain that she really cared for him, but the thought of losing his friendship and the fear that they might not enjoy another stroll with his conversation about the things she loved, people and the world at large was ever before her.

Miss Smith was hanging away at her typewriter in a merry mood. The constant tap-tap of the machine and tinkle of the bell at the end of every line were exasperating. Peggy pulled off the cover of her machine, slipped three sheets of paper on the roller and dashed off "Now is the time for all good men to come to the aid of the party."

The staccato taps of her machine brought Richardson to her side. "A mighty good little machine, eh?" he asked. "Not a soul in the world ever had it before. Take good care of it and make some really copy for me. By the way, I wish you'd look over this card index system we have and become acquainted with things."

MRS JOHN SAID IT WAS QUITE A DRESSY PARTY LAST NIGHT

YES, BEAUTIFUL GOWNS!

WHAT COLOR DID MRS VAMP WEAR?

A BABY BLUE CREATION

WHAT COLOR DID MRS PEACH WEAR?

STUNNING RED WITH A DASH OF YELLOW

AND MRS NIFTY?

A DREAM IN BLACK AND WHITE

WHAT DID MRS JOHN WEAR?

MY WIFE?

YES, YOUR WIFE. WHAT DID SHE WEAR?

LET ME THINK!

Why Not Look Your Best?

By Doris Doscher

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MESSAGE FOR THE LOWER LIP AND CHIN.

NOT only the smiling lips and lack of wrinkles around the mouth are responsible for the beautiful expression of the face, but the chin and lower lip can often beguile the rest of the face, and, strange as it may seem, are universally ignored when it comes to giving nightly attention to the face. The lower part of the face, the lower lip and the chin are



extremely important when we undertake to beautify the face. The chin, slightly projecting as it does like the nose, is liable to have dust settle in the crevices and pores of the skin, thereby coarsening the texture and giving the face an appearance of age.

Every night after you have thoroughly cleansed the face, and while you are applying the massage cream or skin food, be sure and massage not only the lower lip but the chin, working the fingers from the position as illustrated away from the centre outward toward the side of the face, and as you come to the lower part of the cheek let the massage be firm enough to circulate the tissues that are behind the lines that run from the nose downward to the lower part of the face. This will give to the face the rotundity of youth and smooth away the little wrinkles and lines that disfigure the smiling and pleasing expression of the mouth.

It will surprise you to find what but Peggy was quiet and clung to his arm in silence.

When she entered the hall of her apartment the elevator boy presented her with a wicker basket from which came impetuous little barks and squeaks. Attached to the basket was a note addressed to her in Townley's handwriting.

"It's the surprise," thought Peggy. "My dream has come true!"

remarkable improvement can be made in your face by this nightly massage, according to the directions I gave you, because the aim is not only to smooth out the little surface wrinkles that will come again the next time the face broadens in a smile or is taut in pain or strain but to reach and feed the muscles and tissues that lie deep and are really most important.

The face more than any other portion of the body is susceptible to massage, and if this is rightly done, and daily persevered in the improvement is remarkable.

Many of you have a bad habit of resting the weight of the head on the hands by pressing against the chin, and this you do not only when you're conscious of it in the daytime, but when you are asleep. I want you against this as it is liable to spoil the contour and the pressure makes unseemly wrinkles.

Even when the face is being washed care should be taken that the wash cloth is moved across the face in the same direction as you would if you were massaging. All these little points are important in correcting slight defects of the features, in training the muscles and also stimulating the circulation of the blood vessels that feed the tissues of the skin. The chin is important in giving expression to the face, so this little amount of care is the nightly massage followed by the morning treatment will repay you sevenfold for the time you spend.

To-Morrow — Townley rises in Peggy's esteem.