

GIRLISH AND SMART

Present Modes Suited to the Schoolgirl.

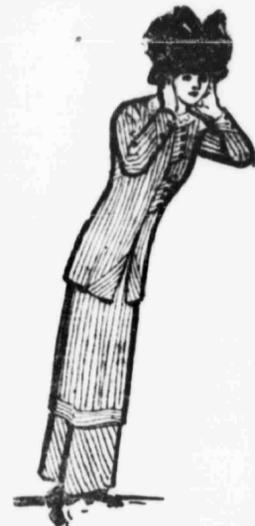
NEEDS OF HER WARDROBE

Frocks, Coats and Blouses for Fall and Winter.

Extremes of Fashion Not in Good Taste for Young Folks—The Season's Styles Well Adapted for the Schoolgirl's Wear—A Coat and Skirt Suit Essential—The Supply of Blouses—Frocks for School Use—The Russian Idea in Evidence—Gowns for Evening Wear.

The schoolgirl's outfit calls for consideration before ordinary fall wardrobes demand attention, especially if the school is a boarding school. If the girl is to be at home there is no great hurry about providing her with a complete wardrobe for the autumn and winter, but if she is to go to boarding school it is probable that she will take a fairly complete outfit with her, possibly postponing decision concerning one or two of her better frocks until later in the season after modes have crystallized and the season's novelties and fads have been launched.

The extremes of modishness are never



STRIPED WOOL.

If good taste for the young girl, so it is easier to provide for her needs in advance of the season than it would be to cater to a fashionably inclined older woman; yet, in a certain way, girlish modes are very positive and girlish fads are important in the estimation of the girls themselves.

Unfortunately in this good country of ours too many young girls are dressed according to their whims rather than according to the canons of good taste and too many mothers are weakly indulgent rather than wisely authoritative in this matter of dress for their daughters. The fault is not so common as it once was. Standards are better.

The best shops show models girlishly simple even when expensive and smart and the general tendency is toward appropriate dress for young folk, but you have only to walk down Fifth avenue on a



OF CASHMERE.

bright afternoon or resort to a popular matinee or tea room to realize that showy and conspicuously tawdry dress for girls has not by any means completely disappeared. There is a certain type of girl who can not be made to understand that her girlishness is her chief charm and that starting coiffure, exaggerated hats and extreme frocks go far toward robbing her of that essential charm and commencing her as hopelessly as do the shrill, loud voice and the boldness, bad manners which unfortunately characterize a large percentage of young girls.

At the fashionable boarding school of the best type, even at the boarding school where educational ideals are not too high for comfort and where smartness is a fetch, proper standards of dress are usually established nowadays. It is not chic for girls to be overdressed. Consequently the doctrine of smart simplicity is promulgated and to a considerable extent enforced.

For college the freshman will need very much the same equipment as will the boarding school girl. She can get along comfortably in college with less, for there will be plenty of girls with meagre wardrobes to keep her company, while in the fashionable boarding school all the girls are likely to be recruited from wealthy families and their dress allow-



A SILK FROCK WITH A SASH AND CHIFFON TUNIC, A WHITE MOUSSELINE EVENING FROCK AND A DINNER FROCK OF ACCORDION PLEATED ROSE CREPE.

ances and ideals are proportionately inflated.

However, the list of what is needed by the schoolgirl who wants to be well dressed without extravagance is, as has been said, much the same for college and boarding school. A practical and good looking coat and skirt suit is essential, and this year it will probably be made of some one of the loosely woven, somewhat rough tweeds or homespuns.

One or two waists of the fine light wash flannels or of challis may be added for outing wear, but in this day of overheated buildings very warm winter clothes are not necessary nor even desirable, outer wraps being made to protect from outdoor chill, while indoors the very warm blouse or frock is usually not only uncomfortable but a menace to health. This fact should be borne in mind when ordering the one-piece frocks, which are so trag for school wear.

These are apparently to be more popular than ever, semi-princesse arrangements of great simplicity but good lines and detail figuring prominently among the early models. In serge, voile, poplin,



FROGGED COAT.

though serge is never out of date, and there are many good mannish worsteds.

A good many of the most attractive new cloths have a suggestion of the basket weave and all are delightfully supple and light despite their rough and often heavy appearance. Mottled or mixed effects are more practical for hard school wear than monotone coloring because they show spots and soil less readily, but the dark blues are so becoming and girlish that they are very often chosen for the tailored suit rather than the mixed tweeds or homespuns, and other plain colors have admirers.

With this tailored coat and skirt there should go at least one pretty dark blouse matching the suit. The veiled effects will be popular again in costume blouses, but

pretty models are made up in lightweight crepe, cachemire de soie, etc.

One dressy blouse, say of chiffon cloth or silk etamine, and one plainer tailored blouse of more substantial silk but matching the suit material, will be found exceedingly useful, and tab blouses may supplement this supply, soft, cute, heavy cotton or linen blouses of the plain shirt-waist type being especially desirable for school use. They stand laundering better than the more sheer tub blouses and with smart neckwear and belt look exceedingly trim and chic.

One or two waists of the fine light wash flannels or of challis may be added for outing wear, but in this day of overheated buildings very warm winter clothes are not necessary nor even desirable, outer wraps being made to protect from outdoor chill, while indoors the very warm blouse or frock is usually not only uncomfortable but a menace to health. This fact should be borne in mind when ordering the one-piece frocks, which are so trag for school wear.

These are apparently to be more popular than ever, semi-princesse arrangements of great simplicity but good lines and detail figuring prominently among the early models. In serge, voile, poplin,



SHEPHERD'S CHECK WOOL.

cashmere and other light weight wools these little frocks are practical and attractive both for schoolroom and general wear, and inexpensive little afternoon and dinner frocks are made up on much the same lines but with a touch of more festive color or detail.

For the younger girls the conventional sailor suit is as popular as ever, and in

many good schools this costume is required for school wear even among the older girls. It is often made now on the one-piece order, that is with skirt and blouse permanently joined instead of separate, but the two-piece models are still liked.

With a good coat and skirt suit, a suitable supply of blouses, a lightweight wool school frock and a separate skirt any girl is fairly well equipped for everyday school purposes. The separate skirt should be insisted upon. Many wise mothers have two skirts made with the coat suit, one for use with blouses when the coat is not worn and for rough wear with the coat, the other being saved for better street wear.

A good coat will always outwear two frocks of the same material.



SILK AND CHIFFON.

skirts and a skirt worn often without the coat and under the house soon loses its freshness and looks spotted and mussed. The skirt of a good tailored suit should always be taken off as soon as you enter the house to stay for any length of time, and if this rule is observed and you do not lounge about in such a skirt you will always have something presentable for street wear.

As a majority of schoolgirls buy ready-made tailored costumes it is not possible for them to have the supplementary skirt match this suit, but in that case a good mixed tweed or homespun skirt should be acquired, and as a separate street coat is practically a necessity anyway the separate skirt and blouse may be worn with it.

Sketches are given of several of the good-looking advanced models in street and school frocks which the exclusive houses have been showing especially for the schoolgirl trade, but it is difficult to choose from among the many of more or less similar character.

This is so definitely a year of ingenuous effects in modish dress that the young girl is more amply provided for than usual. A very large percentage of the daytime frocks look as though designed for her, even though they may be worn by women twice or three times her age, and it is the easiest thing in the world to-day to find a frock at once girlish and smart.

The short, narrow skirts, crying out for youthful slenderness, the simple bodices held in softly under belt or girle, the frills and flat collars barring the throat, which should by all means have youthful curves and texture—these are preeminently suited to the girl in her teens and there is ab-



CLOTH EVENING COAT.

olutely no excuse for a girl's not being well dressed this season, provided she can afford to buy new clothes at all. The coat and skirt suit of the moment has a coat shorter than the models of the last few years and either semi-fitting, or, in the case of the very short coat, quite loose. Americans have not gone to the extremes in abbreviating coats which Paris has recommended, but thirty inches

is a fair length upon which to compromise and the degree of looseness should depend largely upon the girl's figure.

The flat, slim, undeveloped figure with slender hips and not too great height is particularly adapted to the very short, loose coat launched this summer, but something more conservative is perhaps a wiser and safer choice for the girl who does not buy a new frock whenever she pleases or feels the need of it.

Collars are cut less low than they have been, a sensible and welcome change and on the conventional tailored coat the shawl collar is not so ubiquitous as it was in the spring, a notched model of slightly more than the old regulation width being popular. This collar may be faced in moiré, satin, faille or the coat material.

Any braiding used seems to be chiefly of the wide flat variety, soutache playing an important part among the tailored suits.

The Russian idea is more in evidence among the frocks than among the coat and skirt suits so far as the older girls are concerned. Many of the best looking one-piece street and school frocks button down the left front in the fashion which people have learned to associate with things Russian. Usually a belt or girle breaks the line at the waist, though some of the models show this break only at sides and back or on the sides, the front line and sometimes the back line being continuous.

This semi-princesse effect is seldom so becoming or girlish as the belted arrangement, the flat front panel accentuating unduly the flatness of the average girlish figure, but the belt need not mean a two-piece frock and very often the belt is not a separate affair, but merely the waistband of the frock.

The patent leather and other leather belts of the season are so smart looking that they give a very knowing touch to even the darkest and simplest of wool frocks and girls look better in the wide crush girdles than do the older women who affect them.

On the dressier frocks wide crush girdles of silk, satin or velvet are used becomingly, and the geisha sash, with its big bow in the back, is delightfully youthful, though it was not launched particularly for the benefit of the younger contingent.

A pretty frock seen in the making last week was intended for a college girl's informal dinner wear and was of voile in a lovely tone between coral and rose. On the bottom was a deep band of black velvet, a band of velvet bordered the Dutch neck and the short kimono sleeve.

There was a little collarless tucker of white tulle inside the neck, and short undersleeves were of the same tulle. A very wide soft sash of black velvet lined with satin matching the voile was folded closely around the waist and tied in a big bow at the back with two ends falling straight down the back. Nothing more in the way of trimming, and the coat need not have been at all imposing had the frock not been turned out by a dressmaker who charges high even for her simplest frocks.

A more elaborate model with the big sash was of silk etamine over satin of a contrasting yet softly blended tone. The bottom of a straight falling rather scant tunic had a wide bordure design reinforced lightly by finest soutache, but the narrow satin skirt beneath was perfectly plain. The border and soutache were used to trim the bodice, and a very wide sash of satin was used.

Border materials, of which there is a multitude, are much used for girls' evening and dinner frocks, the border furnishing practically all the trimming required and lending itself readily to simple arrangements. There are charming border designs even upon serge and other woolen stuffs and particularly pretty voiles and light weight silks with narrow borders of delightful coloring.

One of the border voiles makes a smart and effective afternoon frock to be worn under the separate coat, but plain or striped materials trimmed in satin moiré or velvet are as easily made up into frocks for dressy afternoon use. The girl who can afford it usually has a second coat and skirt and blouse or coat and frock suit for her afternoon visits, matinees, etc., and altogether charming models of this sort are shown in velvet or fine

velvet combined with light weight wool or silk and in combinations of silk and wool.

Light toned rough soft woollens plainly tailored are attractive and girlish for the better suit and have the proper festive air because of their coloring. But a handsome coat and frock suit is an extravagance where the coat cannot be worn with other frocks, and the average school girl will have her pretty one-piece afternoon frock and make it do for all afternoon occasions, wearing it under a long separate coat when going out in it.

Common wear and afternoon wear provided for, there remain the evening frocks to be considered. In every good boarding school the girls are required to dress for dinner, and at least two pretty but unpretentious dinner frocks of soft wool or silk should be provided.

These may be either Dutch necked or high necked, but the former is preferable for the purpose when it is becoming. A color light enough to be dainty and gay, yet dark enough to be practical, is a wise choice, and many of the rose blue and yellow shades meet these requirements.

Some girls prefer to wear their lingerie frocks for dinner and informal evening wear through the winter, and the idea is good where it is possible to have the cleansing, frequent pressing, etc., needed to keep such frocks looking fresh and dainty.

A crepe model entirely accordian-pleated is shown by a Fifth avenue firm and is ideally girlish and charming for the use proposed. A sketch of it is given

here, and in either soft rose or blue is distinctly desirable.

For more formal evening wear lingerie, chiffon, mousseline and net are the chosen materials, though crepes and cashmere silks as chemises de soie are used, and this winter the silk and wool materials, which are unusually lovely, will have a prominent place. Where color and material are attractive the simpler a girlish evening frock can be the better. The little white chiffon frock of the month with its demure folds and its little lace ruffles was a delightful frock for the college or boarding school girl in her late teens.

Of the dressing gown, underwear, sweater, raincoat and other paraphernalia needed through the school year nothing has been said, but common sense should prompt a mother in making such provision. The underwear should be chosen with an eye upon the vicissitudes of school laundering.

HOW TO HANG PICTURES.

Suitable Subjects for the Walls of Different Rooms.

From the Woman's Home Companion. Pictures should be hung about on the general eye level and this rule must be remembered and adapted to the eye level of a child when hanging pictures in a child's room or nursery. The pictures will not be noticed at all if hung too high. The pictures should be grouped according to the simple rule of balance.

Taking a central vertical axis on a wall, pictures of equal size and general similarity of tone and color value will balance at equal distances from it, or a large picture will balance two pictures of half its size at equal distances from the centre.

If you have one fairly large picture to balance with several smaller the heavy picture is to be nearer the centre, and this will keep the feeling of balance. If you watch children on a seesaw it will explain this. If a heavy boy is on one end he moves nearer the centre and several smaller boys may be needed to make the balance perfect. A large picture is usually most effective when placed alone in a space with its centre coinciding with the centre of the space. Two large pictures, one on each side of a mantelpiece, for instance, give a feeling of restfulness and dignity by their perfect balance.

Pictures should be grouped in such a way that they have a relation to each other, are balanced on a centre and in this way are made to tell as a whole. It is a useful rule to remember that things become disconnected when they are divided by a space exceeding the width or length of the objects themselves. For instance, two pictures each one by two feet when hanging one above the other must not be more than one foot apart, and not more than two feet apart side by side.

Pictures should be hung from two hooks and there should never be a triangle formed by the wire and the top of the picture frame. The construction lines of the picture should be straight and the picture wires should also be straight. It is better not to have the support of small pictures show, as it makes too great a complexity of wires. Tacks or small picture nails may be used according to the size and weight of the picture.

In regard to the question as to what pictures are appropriate to certain rooms it is safe to make the general rule that photographs of friends and family are not to be displayed in drawing rooms and parlors and only sparingly in the less formal living room. Sometimes you see a group of them framed in bronze or silver frames and set formally in rows on a special table and this treatment seems to give them a reason d'être, but usually it is much better to display them only in your bedroom or a little private sitting room.

Portraits have as a rule great dignity and sufficiently often beauty and in themselves lend an air of distinction to a room. They are appropriate to drawing rooms, living rooms, dining rooms and large halls. Oil paintings, watercolors, valuable engravings, etchings and photographs of beautiful pictures of interesting and lovely bits of nature are all appropriate to the living rooms of a house, but the treatment of the subject must always be in scale with its neighbors and the space on which the picture is hung.

There are some pictures that tire you to death after a while. These are pretty but meaningless pictures of sweetly smiling young girls, the kind that are called spring-time or "Blossoms," or something of that sort. Having no real beauty of technique, no understanding of color values or line, they wear drearily on the nerves.

Another kind that becomes a torture to the eye is the picture of a suspended action. Of course all pictures are suspended action, but in those that are companions we love to have about us the composition is so arranged as to suggest that we have no feeling of restlessness, no desire to call out, "Won't you please put your foot down?"

Naturalistic pictures of fruit are tiresome in a dining room, but used conventionally as a decorative panel or stencilled or painted frieze or in leaded glass windows or lamp shades fruit is often not only acceptable but also beautiful. Pictures of game suggest too much the comparison of before and after cooking. If you wish them, put them in the smoking room where the men talk over their sports.

There are many kinds of pictures suitable for dining rooms; among them may be mentioned portraits, photographs of landscapes, an landscapes in oil and water colors, copies of some of the old masters and also some of the modern; etchings, historical engravings, delightful oil paintings, the series of "The City of London," Japanese prints and so on.

In hanging pictures it is better as a general rule to keep oil paintings by themselves for the simple reason that they generally put water colors out of scale. Etchings and engravings go well together, and colored prints may be put with water colors. Of course this is a general rule, and good taste will know when it is not to be followed.

Pictures should be appropriate in size and color to their surroundings. If the space is too small the picture looks pinched; if it is too large the picture looks lost. Plain colored walls of soft low tones are better for backgrounds than figured papers, and very light pictures should never be put on dark walls. The aim may be to show them, but the result is that they look like overgrown postage stamps.

Announcement!

Fifty-one years ago we opened a store at the corner of Broadway and 21st Street, and have been there ever since, until our removal now to

FIFTH AVE. AND TWENTY-SIXTH ST.

We earnestly invite our patrons and the public to inspect our new store, as we have endeavored, with our long experience, to make it an attractive show-room, as well as the most practical working store of its kind in the world.

We invite comparisons of Quality and Prices.

PARK & TILFORD