

Fashions Mirrored by Sulu's Sultanas.

BY WINIFRED OLIVER.

Such a mingling of Oriental magnificence and Parisian daintiness! Miss Quinlan on the one side, dainty, petite and vivacious; Miss Berri on the other, slender, willowy and composed. The lovely blue gown worn by Miss Berri in "The Sultan of Sulu" with its heavily embroidered skirt and full soft sleeves of lace, is a joy to look at. The long, graceful lines are per-

fect. With every movement it falls into new and beautiful folds. The hat worn well over the pretty face, its soft plume curling over the brow, is extremely becoming to Miss Berri's girlish prettiness. The way she wears it is enough to make the soul of woman green with envy. It is one of those fancy soft things that seem to have no beginning and no end. Shirrings and puffs and ruffles, it clings and it floats; it is transparent and opaque, thick and thin, every possible and

impossible thing and always lovely. Miss Berri evidently has a great affection for beads. She wears them with ropes and strands and twists. They go many times round her neck, and they hang below her knees. Her dainty white frock, with its garniture of roses, is a great contrast to the almost barbaric display. Not so imposing in her style is Miss Quinlan, but surely there never was a daintier person with her dancing and graceful gestures, her ruffles and fringes.

With every swish of her saucy skirts she displays a bewitching mass of ruffles, "thrills and frills," as someone called them. Her chemise overdress is a marvel of softness and richness. It fits the little figure to perfection. The clusters of vivid-hued blossoms worn over the ears are just the right kind of finish to the Oriental costume. Taking them all in all, these "Sultan of Sulu" models are very dainty and attractive young persons.



Gown of Blue Crepe.



Gold Paillettes and Apricot Silk.



Green Fanne Velvet and Pink Chiffon.



Black Chenille Over Green.



White Satin With Silver Spangles.

In the Feminine World.

As the season grows older it becomes more evident that this is an era of trimmings, braids, tassels, sequins, buttons, folds, bias bands, embroidery and laces. Roses made of chiffon, arranged on streamers of net hanging from the sleeves and blouse, were a striking feature of a very modish gown worn lately. Collars are omitted on many gowns and wraps to suit the prevailing craze for flat neck effects, narrow bands of embroidery being substituted. A facing of black bebe ribbon was the novel trimming effect joining the upper and lower parts of a fur collar that came from a very smart furrier. The mid-season hats, especially designed for wear at social functions, show some fairly ravishing color tones most artistically blended. Picturesque effects, with any quantity of lace and embroidery, are most prominent among the fashionable tea gowns and negligees. While zibeline is very fashionable this winter, smartly gowned women do not use the exaggerated long-haired kind. One of fashion's favored maxims this year is that trimming is never too profuse if governed by good taste. There seems to be a slight revival of the box-pleated skirt back, as quite a number are on view in the shops. The low coiffure is the smartest for the street, to accommodate the flat, drooping hats so popular now. Fine white net is an innovation for bridal gowns that promises to be very popular with brides. The really smart tailor walking skirt has never a circular flounce as a foot finish. Bunchy or fluffy neckwear is quite passe; flatness alone prevails. A little handwork gives an individuality to a gown which lifts it immediately from the ranks of the ready-made. Rows of narrow black velvet ribbon adorned with tiny gilt spangles is a favorite garniture for winter afternoon gowns. Light gray, English frizzes or Scotch homespun are the correct style for the Norfolk jacket walking suits at present. The proper angle for the hat aigrette is lying on top of the crown from the back toward the front, not standing in military fashion, as formerly. A vest of embroidery in blues or dull orange linen is exceedingly effective and smart for a blue voile gown. A gold tissue belt, collar and cuffs studded with jet beads, was the incongruous, yet very exclusive, finish upon the mink coat worn recently by a very swagger woman.

Jaunty Jacket in Brown Furs



In mink and sealskin a jaunty coat was recently fashioned. The jacket is short and the double-breasted fronts are a trifle loose. The jacket itself is made of the ever-popular sealskin. While the wide revers and collar are of

Young Matron's Gown



For a young matron a charming gown is of light gray crepe de chine over white silk. The skirt is trimmed with lace medallions of gray lace, and the white underneath is dimly seen. The skirt is untrimmed, save for the medallions, but the waist is made entirely of the lace. White chiffon is filled in for a vest and the same soft material makes the undersleeves. The upper ones are of the lace and end full and flowing at the elbow. A big black velvet hat goes with this costume. It has a long waving plume about the crown.

LOOKING AT PICTURES.

Just what is it that comes to pass when you read Longfellow's "Hiawatha"? You look at a page of white paper covered with little marks of black ink—that is all. And yet, somehow, through looking at those black marks, put there by a printing press miles away, you come to shape in your own mind the thoughts that Longfellow had forty years ago about the life experiences of the primitive American peoples. You reproduce Longfellow's vivid imaginings by means of your own imagination. A similar marvel comes to pass when you look at a photograph or other print of any good picture. A picture being of incident and dramatic action like this is naturally to be studied largely for its "story." But not all pictures are pictures of incident and action. We sometimes make the mistake of assuming that the one purpose of a picture is to imitate the appearance of people and things—to show just "how they look." This is indeed frankly the chief purpose of many pictures to which we are especially attached—ordinary photographic portraits of our friends, ordinary photograph representations of houses where we have lived or of other places with which we have intimate, personal associations. In such cases the picture is usually simply a substitute for the actual person or for the actual place. We think of it as such, and do not question whether the picture, as a picture, is a thing of beauty or not. Art does not strictly speaking, enter into the question at all. But in the fine art produced by a man of real genius the picture's imitation of the appearance of certain particular things is only a part of its purpose. The best pictures are a great deal more, in addition to being reminders of how real things look. Just what is this "more"? Let us consider. What is it that pleases us so much in the old song, "Annie Laurie"? It is, of course, not at all the bare fact that the author of the familiar words was fond of a nice girl over at the other side of the Atlantic a great many years ago. We never think of that particular Scotchman to whom he was devoted. What we do care for is the feeling of loyalty, the sweetness of the sound of the simple verse, and above all, for the haunting loveliness of the melody that is wedded to the verse. It is just the everlasting beauty of that old song which gives it such a warm place in our hearts. Now what is true of the arts of poetry and music is true of the art of drawing and painting as well. The pictures that take high rank as fine art are almost invariably beautiful in themselves, over and above our interest in what they represent. Just as poetry and music give keen delight to the ear that knows how to hear, so lines and shapes and tones and colors can give keen delight to the eye that knows how to see. The true artist sees beauty which the rest of us pass by blindly. It is his gift and privilege to show us his complete way of seeing things.—From "Looking at Pictures," by M. S. Emery, in Home and Flowers, for January.

Velvet Reception Gown



Right royal in its combination is a reception gown of velvet and ermine. The gown is more violet than purple in tone, and has four narrow bands of delicate white fur upon the full round skirt. On the bottom of the skirt is a bias trim six inches deep, and the fur is four inches apart. The close-fitting jacket has double capes, each edged with the ermine, and so are the full flowing sleeves. A big muff of the royal fur is to be carried with the costume, and a flaring hat of black lace will complete it. This is worn well off from the face and the crown is surrounded with a heavy plume.

Up-to-Date Walk is a Long Stride.

What the up-to-date girl is now giving her attention to is her walk. She has opened her eyes to the fact that the most pronounced defect of form or feature can do no more to mar her than an awkward or unstylish walk, and realizing that this matter lies entirely within her own control, she very wisely sets her wits to work, and by study and practice she has learned and is learning—to walk. The walk of to-day is the stride of strength. The steps must be long and easy, the chest held high, the chin up and the arms relaxed. The springy, bouncing effect has been set aside. She now puts her foot down in a firm, unqualified way that signifies decision and no nonsense. She steps with deliberation and apparent laziness, but in making her long steps she swings her leg forward from the hip so as to carry her easily and swiftly over the ground. She never appears hurried, no matter how rapidly she walks, and yet she gets there far sooner than she ever did in the days of her many mincing steps. The attempt at the athletic walk when not properly done has very grotesque results. It is the conscientious effort of every normal woman to walk smartly and according to prevailing fashion, but the athletic walk is perilously easy to parody and quite difficult to acquire. One matter should be constantly borne in mind, and that is that the secret of success lies not in the length of the stride so much as in the proper swing of the hip. There appears to be a prevalent impression that the length of the step should be curbed only by the width of the skirt, and the obvious strain of stretching beyond one's natural limitations appears both ludicrous and pathetic. To get the correct swing from the hip you should practice a few exercises in your room. The first thing to learn is to make as little effort as possible and center the action altogether at the hip. The muscles of the legs should not be tense, but easy and relaxed, and the motion should be altogether sympathetic and responsive to the action at the hip. Try to remember that the more haste the less speed, and never allow yourself to be so hurried as to tilt the muscles of your legs become tense in walking. It only impedes your progress, interrupts the flow of motion from your hip to your foot and results in a gait that is disastrously awkward. The poise of the body and manner of holding the chest are other matters of mighty import in the making of a walk. It is no longer correct to tilt your body slightly forward when walking. You should hold yourself as straight as an Indian, so that a plumb line dropped from between your shoulders would fall at your heels. Your chest should be held up and out, so that a straight line dropped from it to the floor would fall several inches beyond the tips of your toes. The position and development of the chest is essential to the carriage and the smart athletic walk.

Chinchilla Ever Becoming



For the maid or matron with an exquisite complexion

Great Coats Worn by Fair Automobilists

