

FASHIONS FOR WOMEN IN BUSINESS AND IN SOCIETY

BUSINESS WOMEN FOLLOW FASHION

CORRECT GOWNING IS AN ART IN ITSELF & TAILORED EFFECTS MOST POPULAR

SINCE fashionable women, both in this country and in England, have taken to trade, the correct gowning of the business woman has become a matter of moment with the modiste, the tailor and the manufacturer of ready-to-wear garments. To the business woman herself it has risen to the dignity of a problem.

The woman who seeks a position in New York or any other large city gives as much consideration to her wardrobe as to her credentials. She sternly turns her back upon furbelows and evening frocks and thinks first of the gown in which she will present herself before her future employers.

The smart woman who goes into business for herself regards her frocks as advertising and stamping her establishment. She therefore passes upon them with the same care that she exercises in selecting her stock or decorating her parlors and offices.

Whether the business woman wears a pedestrian skirt or one that trains depends entirely upon the line of work she enters. The same condition regulates the matter of material and color.

Mrs. Osborn, who builds gowns for a number of smart New Yorkers, appears before her patrons clad in pure white broadcloth, clinging silk or sheer lawn, according to the season. Her gowns train at some length and she has a fetching way of holding her skirts to display dainty lingerie, white silk stockings and white suede slippers. As she caters to the set that wears frills, she dresses accordingly.

Mrs. Harry B. Smith and Mrs. A. F. Townsend, who established a woman's lunch club in the heart of New York's fashionable shopping district, cater at noon to the women at whose tables they dine in the evening. Their business frocks are built invariably on the simplest but most correct lines, and they harmonize admirably with the dull green and Flemish oak setting of the luncheon. They wear trained skirts in smooth black cloth, and tailored shirtwaists with smart stocks.

Miss Norma Munroe, who is interested in a publishing business, is another devotee to the dark trained skirt and shirtwaist.

Mrs. Harriet Hubard Ayer, one of the most successful business women in New York, is a firm believer in the pedestrian skirt for the office. In winter she wears chic tailored suits in rough mixed cloth, with severe shirtwaists. In summer she invariably wears white blouse, but the skirt escapes the ground by several inches.

Miss Jeanette Gilder, the well-known publisher, is another believer in the pedestrian skirt, and her suits are built on mannish lines. An inveterate theater-goer and a confirmed first-nighter, her severe, dark suits and tailored hats form a striking contrast to the butterfly fashions which prevail all around her at the playhouses.

It is not to be thought, however, that the business woman of today yields one jot of her femininity. She has but mastered the art of softening the tailored suit to meet her needs. She is stylish, because she is appropriately dressed; smart, because she fits perfectly into the picture of the business world. Nothing will bring out the graceful lines of a good figure like a well-made tailor suit, and the business woman who is wise will never economize on the suit that she expects to wear every day.

One of the most successful life insurance women in the metropolis insists that every business woman should have two smart suits, one in rough, mixed goods for hard usage, and one of smooth cloth, correctly tailored and relieved by a suggestion of trimming, to wear when she has an appointment of exceptional importance, or when she desires to secure a hearing with those in high places. While clothes do not make the woman any more than they do the man, they sometimes exert a desirable influence upon an office boy of supercilious mien, or an under-



Ready for the Strenuous Life.

Suit of cheviot in snowflake pattern, tight-fitting skirt laid in narrow pleats; Norfolk jacket. Hat of felt laid in folds, with quills caught under the brim.



In Her Own Millinery Establishment.

Black broadcloth skirt laid in narrow pleats and trimmed with stitched diamonds in peas de sole. Shirtwaist of gray crepon, striped with silk.



Shirtwaists the Business Woman's Friend.

Simple but effective design in black and white French flannel. Vest cut with stripes running horizontally and outlined by crocheted ornaments in black silk.

PALE COLORS FOR THEATER PARTIES

EVENING WRAPS IN MOST PERSHABLE SHADES AND MOST ELABORATELY TRIMMED

MORE and more elaborate grow the Winter's cloaks, those for theater wear especially resorting to every device for effectiveness.

Stole bands of velvet, appliqued with embroidered edges, are seen on long cloth coats, the velvet shaping at the shoulders a collar of some sort and often running down on the sleeves in odd ways.

With this ornamentation, in itself extremely decorative, embroidered applications in separate flower sprays may be used. They are of the cut-out cloth, the needlework done in silk of the same color, and the ornaments placed wherever they show to greatest advantage.

One elegant matinee coat of pale beige cloth displayed a spray on the puff of each sleeve, and another at the ends of the stole bands at the front of the coat. Velvet in a deeper shade shaped the stole, and at other points heavy machine stitching formed a smart decoration.

The most swagger of the theater coats are in the palest colors or white, though these last are usually reserved for evening use. However, a white coat is not an uncommon sight at the matinee, and nothing could be smarter for a box party, which semi-social occasion calls for something more elegant than common in dress. With it a black velvet skirt combines beautifully, and the white lace or felt hat, which tops the costume, may show wreaths of velvet flowers in natural tints.

The flowers now blooming in millinery gardens are invariably of velvet, and, though all the flora of Summer is seen, the leaf, berry or spray, which imitates the sparse and wistful growth of Winter, is more the thing. Among these deckings holly and mistletoe appear, these forming with green leaves the entire hat in some instances.

A very stunning coat worn with a white moire hat, trimmed with a wreath of gardenias, was in a soft cloth with a nap-like elderdown. This somewhat clumsy material was curiously and clumsily treated, though the result obtained was eminently satisfactory. Made in a three-quarter box shape, the skirt of the garment hung in inverted box pleats. These were tied at intervals with silk cords and produced a slot-seam look. The same treatment appeared at the outer line of the large sleeves, which were puffed into pointed cuffs, heavily stitched. The deep cape collar was of a very handsome white lace, with the tie strings of the same color, with subtle finish used elsewhere.

Long, half-fitting coats of black or blue velvet are worn by some of the stylish matinee-goers. These may be entirely plain, with only fur trappings to set them off, but many a velvet coat severely simple on the outside will show front facings of white satin magnificently embroidered. Again, this facing may display at the outer edge only a narrow line in ribbon velvet, generally black, but not infrequently sky blue. This device for a little additional elegance is as pretty as it is inexpensive, and as such coats are made to lap at the front, the inside trimming need only show on occasions. Then, of course, the fronts are worn open and slightly turned back.

In opera wraps smooth cloth in ivory white and in a soft shade of old red are materials approved by the ultra-fashionables. The cloaks are made in various ways, and all models which lean to quaint and picturesque effects are immensely admired.

A stunning wrap in mantilla style displayed pointed "angel" sleeves reaching almost to the bottom of the skirt. At the top, the sleeves were short enough to reveal arms gloved to the elbows, and back and front the full skirt of the wrap came only to the waist.

White cloth embroidered in white composed this elegant creation, whose edges were bordered with brown sable. Further contrast was made at the neck, where over a round collar of the embroidered cloth fell a second one of turquoise velvet, also fur edged.

Deep collars of white chunly and other fashionable hedges of the red coats, which are in loose box shapes and almost invariably lined with white. Chunly is a lace just now much in favor, and in dead white, cream and string

(Concluded on Page 29.)

PAPER TEARING FOR PARTY FUN

SIMPLE ENTERTAINMENT TO BE GOTTEN UP QUICKLY

FOR the Neighborhood Club, try the "progressive paper-tear."

The hostess who wants to give her friends a merry evening at slight cost could not find a better idea. Best of all, the progressive tear does not require a moment's preparation. While preparation is often interesting and delightful, it occasionally happens that there is no time for it, as, for example, when guests come in unexpectedly and an impromptu contest is required.

Before beginning the game the hostess should announce the different classes of objects to be torn. The first round could be animals, the second flowers, the third kitchen utensils, the fourth any objects in the room where the party is being held, the fifth profiles of famous personages. There may be from five to ten classifications, according to the time allotted.

Each player is given a sheet of white paper of similar size and texture. Half sheets of white note paper are best. The player having received his sheet draws his chair to the table, which must be large enough to seat the entire company. All players hold their paper under the table so that they cannot watch their handiwork, and tear out any object of the class given. Thus, under "animals," anything from a hedgehog to a giraffe may be designed. Under "furniture," anything from a footstool to a sideboard; under "flowers," such antipodes as the violet and the magnolia.

Trickery of the right sort is entirely permissible. At the original paper tear one "artist" tore an animal which all persons in the party failed to guess. He announced it a whale, which he insisted was not a fish, but a warm-blooded marine animal.

When everyone has torn his or her object he writes a number given by the hostess upon one side of the art product. Pencils and penny notebooks are then distributed, and the torn-out objects are passed from hand to hand. Each player examines the representation as it passes and writes down the nature of it as nearly as he can discover. The papers are then collected by the hostess and each player is called upon to declare the subject of his work of art.

The tearer having the greatest number of correct guesses as to other players' productions gains one point. The artist whose tearing out is pronounced cleverest is also given a point.

The respective merits of the various pieces of work are passed upon by the

hostess, and each round is carried out in precisely the same way; that is, by tearing, guessing and awarding points.

The profile feature is productive of so much fun that it should never be omitted. At the original party a hearty laugh resulted when the players discovered that four President Roosevelts, two General Grants, two Sitting Bulls, three Abraham Lincolns and six Napoleons figured among the portraits, no two of which bore any discernible resemblance to each other.

When all classifications have been torn and guessed, at least two good hours will have taken unto themselves wings. The hostess now counts up the points and awards the prize. If desired, the points won by tearing and guessing can be kept separately and two prizes awarded.

A pretty paper knife might be presented with the explanation that, although the prize winner has been remarkably successful in tearing paper, he or she may sometime in the future prefer to cut it. A smart leather portfolio for holding note paper is another appropriate prize. To carry out the paper motif still

further the supper table may be daintily tricked out in tissue paper. The centerpiece could be flowering pink primrose, its pot covered in pink tissue. Bon-bon dishes, of crinkled paper in the same pretty tint and filled with pink bon-bons, stand at the four corners. Japanese paper napkins are folded daintily at each cover. Ice cream is served in tissue-paper boxes, and the charming scheme carried out in a variety of little ways.

MARY DAWSON.

Colored Embroideries.

Embroideries have an unusual vogue this year, those of Oriental patterns being extremely fashionable. The rich colorings of these embroideries serve to give just the necessary dash of color to an otherwise too sombre costume. They are much in demand for the ornamentation of cuffs and collar bands, as well as belts. The colored embroideries on mouseline de soie, or chiffon laces, as they are sometimes called, are much used in adornment of house dresses.



In the matter of lines. Collar and cuffs of fine lawn are in excellent taste, and are softer and more feminine than stiffly laundered linen. Fluffy stocks are out of place in the business world.



SWAGGER MATINEE COATS.