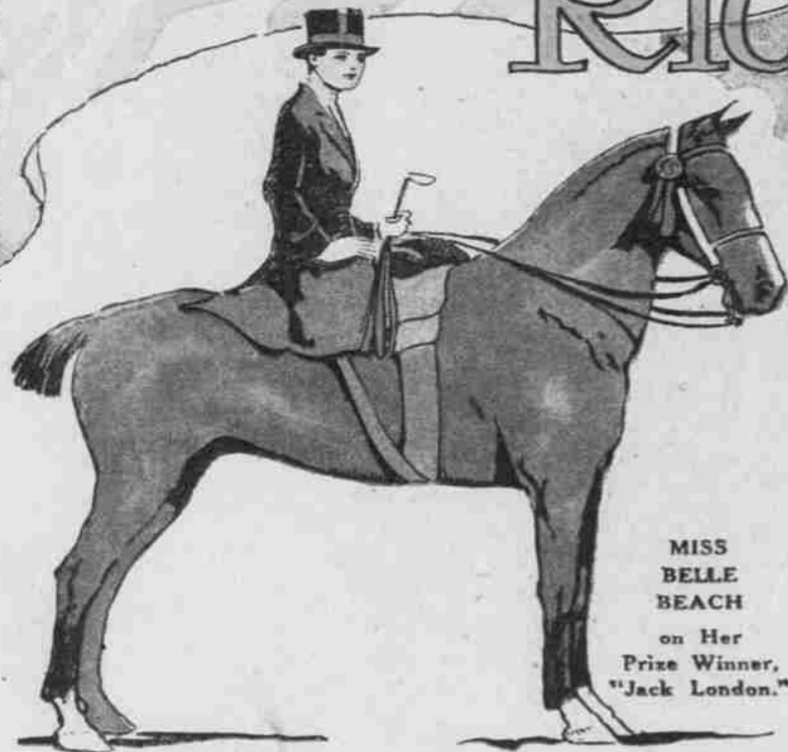




PORTLAND, OREGON, MAY 7, 1916.

# When Miss America Rides



MISS BELLE BEACH on Her Prize Winner, "Jack London."

Miss Belle Beach, an Authority on Riding and Riding Habits, Discusses Some of the Fine Points of Correct Modern Costumes, and How They Should Be Made and Worn.

By Belle Beach

Recognized Authority on Riding Clothes and the Smart Points in Horsemanship.

To look well in the saddle a woman must be correctly and smartly "turned out." Absolute plainness and everything in keeping are the principles to be followed. The more mannish one's costume can be made the better.

For the side saddle the habit must be well cut, well made and of good material. The length and style of the coat should be adapted to the wearer's height and figure. The skirt should always be of the "safety" type. There are several different designs of "safety" skirts, but they may be divided into three classes—the apron skirt, the half apron and the skirt with patent fasteners.

With the apron skirt the rider must, of course, wear boots and breeches. The skirt is entirely cut away on the side next to the horse so that, when the rider is mounted, her legs are in direct contact with the saddle. The skirt is fastened along the right leg above the knee with buttons and has a strap which passes under the right knee. There is also a strap which passes under the right foot and another strap which passes under the left heel and holds the skirt in place.

Personally I do not approve of riding astride, and believe and sincerely hope that it is but a passing fad. Except under peculiar conditions, most women ride best and look best in the side saddle.

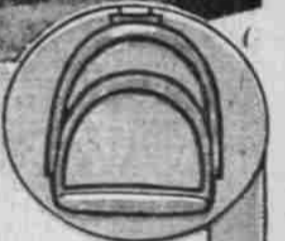
In the first place, the average woman is not built for cross-saddle riding, her legs from the knee up are too short; her thighs too thick; her hips too big and she is cushioned too high to enable her to keep close down with the required firmness on the saddle. The side-saddle insures a stronger seat for her, especially in all cases of pitching forward, as, for instance, with a stumbling horse or on landing after a jump.

The old dangers of the side-saddle are done away

Mrs. Robert L. Gerry at Bryn Mawr.



Miss Carol Harriman at the Bryn Mawr Horse Show.



(Left to Right)  
Mrs. C. C. Rumsey,  
Mrs. A. Scott Burden,  
Miss Alexander, All  
Prominent in National  
Horse Show Circles.

with by the safety devices of today, and in my judgment they are offset by the great danger of a woman being thrown because of her insecure seat in a man's saddle.

The habit worn in cross-saddle riding depends upon the object of the ride. For park riding the long coat should be a London Buavine model, satin lined, with two buttons just above the waist line. Breeches are worn under the safety skirt, a top hat, a smart white stock, white chamois gloves, large enough to leave the hands free in movement, and black calfskin boots finish the outfit. The material used for this habit may be either Melton or English serge.

There is a less formal two-piece suit for morning wear or country use which has a Prince Albert four-button coat made of English tweed, which is worn over trousers to match. With this suit a silk shirt and soft silk collar is worn with a dotted foulard tie, a green velour hat and tan puttee boots.

The three-piece hunting suit has the well known coat in shadbelly model, made of very dark gray, almost black, hunting cloth. The collar, if one does not belong to any club, is plain, but if the rider is a club member, the collar should be of the colors of one's hunt. The buttons should be black, with the name, design or monogram of the hunt in white or gold.