

GOWNS FOR THE MATINEE

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- A—Smart Long Coat for Cloth Gown.
- B—Fetching Afternoon Gown in Chiffon Velvet
- C—Princess Gown of Oriental Taffeta.
- D—Chic Lemon-Colored Cloth Afternoon or Theatre Gown.

In the ample folds known to the new circular skirt.

Figure C illustrates a princess gown made of oriental taffeta, which is soft and clinging, and yet has something of the "body" of taffeta, with the fullness of the skirt let in below the hips. The train is short and the gown is long all around, after the style of all dressy gowns.

This is a smart gown for the matinee or for afternoon calls, and like the other models illustrated, must be made up in simple enough for less dressy occasions.

Around the skirt at the knees is a band of puffed edged with quilting. If one pleases the quilting may be of a contrasting material, such as chiffon, taffeta, or lace of the same color as the gown. The model is of rose color and is built with a high girde effect into which are set two wide surplice pieces of the bodice, edged with quilting like that upon the skirt. The waist and sleeves are of cream-colored lace, but they may be of white lace or lace of the same color.

Another smart dress for the theatre, a club reception or afternoon calling purpose is shown in figure D. This may be made in any color and in black would be simple enough for less dressy occasions than the sort mentioned. In this case the model is built of pale lemon-colored cloth, long all around and trained in the back. It has two wide, forward-turning pleats, nearly touching in the skirt center, and trimmed with large buttons down each side. Larger buttons upon the front of the jacket appear to be a continuation of these. The skirt is pleated to the belt and these pleats are left unstitched or are stitched as far as the hips, to suit the fancy and figure of the wearer.

In copying models illustrated and described on this page it is never necessary to use the same materials, where one cannot afford cloth and velvet. There are many good materials of much lower price, and in selecting these one must only remember that certain cuts of gowns require fabrics of certain stiffness or softness.

JOSEFA WILSON OSBORNE.

Why Women Seck Beauty

By Beatrice Fairfax.

EVERY woman longs to be beautiful.

She craves beauty because she desires to find favor in the eyes of man, and she knows that beauty is never unappreciated.

She will suffer pain and discomfort, anything, to be beautiful.

For generations she has cheerfully submitted to the tortures of the corset simply because she thinks it adds to her beauty.

Her life is one long prayer, "Let me be pretty."

There are only two people who really appreciate the value of beauty, and they are the woman who is beautiful and the woman who is not.

The former is thoroughly aware of the power she wields through her beauty; the latter is fully conscious of the handicap of her plainness.

Man is responsible for beauty's power, and yet he is the first to deny that beauty is powerful.

Not long ago we ran a series of articles on this page entitled "Is It Better for a Woman to Be Wise or Beautiful?" I asked a great many men their opinions on the subject, and almost invariably their answer was, "It is better to be wise."

Most of them were married men, and I met several of their wives.

With few exceptions the wives were pretty, but I couldn't vouch for the wisdom of some of them.

And yet, not one of those men would acknowledge the fact that he had been swayed more by beauty than wisdom in selecting a wife.

Finally one honest little man piped in and spoke the truth.

"Men think more of beauty than anything else," he stoutly declared. "My wife is wise, but she's so pretty I think I would have fallen in love with her if she hadn't been a bit wise."

An unmarried man gave me a great dissertation on the value of wisdom, and yet at the time I happened to know that he was paying serious attention to a pretty girl with not an ounce of wisdom in her butterfly head.

Woman knows how man is swayed by beauty, and so is it any wonder that her heart's desire is to be beautiful?

Man's theories regarding beauty are very commendable, but that's as far as he gets. He theorizes, but doesn't practice.

To all other men he says, "Choose wisdom and goodness; as for me, I will choose beauty."

Oh, man, man, you are responsible for many of the things that you most criticize in woman.

You make fun of her vanities and her love of dress, and yet it is to please the eye of the lord of creation that she adorns herself.

Woman craves love and admiration. She can't live without it.

The craving is born in her, and man by his slavish admiration of beauty has fostered it in every way.

Man himself does not long for beauty. He is content to be clean and strong and manly.

He cannot appreciate a woman's longings to be fair of face.

Woman does not demand beauty in a man.

She does not care how plain his face is if he is strong and manly.

The plain man has just as many women in love with him as the Adonis.

But the plain woman must work hard for every bit of admiration she wins, while the beauty has but to sit with folded hands and count her slaves by the dozens.

And so woman, through observation and experience, has come to get great store by personal beauty.

And who can blame her if she spends much of her time in seeking it?

Surely not man, for it is to please him that she goes on her tireless quest.

Smart Gowns for the Matinee of Much Simpler Character Than Ever Before—Simplicity the Keynote of Good Dressing for Public Entertainments

SIMPLICITY is the keynote of the new matinee toilet. It is no longer the thing to wear at the afternoon theatrical performance or at any of the many other forms of afternoon entertainment as elaborate a gown as fashion still demands for the evening.

Every woman knows how to dress for dinner or for a party or a walk, but few know the correct thing to wear at these entertainments where one does not wish to appear either over- or under-dressed.

Generally speaking, over-dressing at matinees has been only too noticeable among Americans. People have appeared over-dressed at the flower shows, dog shows, automobile shows and all the other matinee attractions. They will go on overdressing at such affairs during the rest of the winter unless a hint is dropped to those who do not know the latest fad of fashion and good taste in the matter.

Although held indoors, flower and animal shows are classed under the head of outdoor sports and people who know what really smart dressing is gown themselves very simply at all such affairs. Over-dressing on such occasions is now confined to people who do not know how to dress, and the world is often astonished at some who come under this head.

Good taste is not an inherent quality in the majority of women, but it becomes second-nature to the woman who cultivates and studies it.

For matinees well-gowned women dress very simply and inconspicuously. Here clothes are not so predominant a feature as they formerly were. Everything is simple and important. The lines of a gown must be in the highest type of sartorial art and its complements exactly what they should be, from the shoes to the hat, gloves and furs.

A smart coat to be worn at an afternoon theatrical performance is shown in figure A. This coat is also suitable for afternoon calling and similar purposes. It is long and is built with four seams in the back, extending from neck and shoulders to the hem. The pieces of the coat so sewed together narrow at the waist and are arranged below the hips to allow of full coat skirts.

The coat has a white embroidered stock and yoke. Its collar is made to come up to the neck on the shoulder seam and down in a point in the front and back. The material is dark plum-colored cloth, and a lighter shade of this color is arranged in a fold around the neck, with a band of sable fur between it and the collar, cut in square tabs in the front and back. The fronts of the coat

button from below the revers, and may be made with either invisible fastenings or with two rows of buttons extending a little below the waist line.

The sleeve is laid in three box pleats upon the shoulder, buttoned in the top of each pleat. The bottom of the sleeve is made to appear turned up from the elbow high up on the arm. This portion is open in the back and is fastened to the sleeve by five buttons on each side the opening. A deep fall of lace is sewed inside the bottom of the sleeve, but this is not an absolutely necessary finish.

A smart matinee gown and gown for afternoon calling is shown in figure B. It is of royal blue chiffon velvet, built in princess style, with folds at the top of the princess skirt, some inches above the waist line, drawn gracefully around the bottom of a "baby waist" gathered under it.

The top of the waist is plain and fitted with a strap across the square-cut neck, held by large buttons on each side. Similar buttons trim one side of the top of the skirt and also the backs of the cuffs. Two wide folds around the shoulder and middle of the bodice are matched by similar folds around the top and middle of the sleeves. The sleeve folds are made to appear continuations of those upon the bodice.

The flounces on the skirt, the bottom one of which resembles a hem, are bordered by wide folds, in graduated sizes, headed by a piping. Sometimes these pipings are of contrasting shade or color or material. The top of the skirt clings to the figure above the hips, and then falls

Dog That's Proud of His Clothes.

From the Augusta Chronicle.

There is a dog, in Augusta who dresses just like a man, wearing the regulation coat, vest, collar and cravat, and is very proud of his apparel, seemingly, being very much distressed and ashamed whenever his busy master does not have time to rig him up in his clothes.

If there are any who are "from Missouri," they may be satisfied by calling at a blacksmith shop on Ellis street, near the city hall, where they can be introduced to him by his master, George Bailey, a negro employe of the smithy.

He wears them with a conscious dignity and is hugely delighted when anyone stops to notice his attire and comment thereon. He will gaze intently at each speaker and joyously wag his tail when complimented upon his appearance.

It is not known what whim induced the blacksmith to thus clothe his canine pet "in all points like as we are." But he certainly devised the dog's dress most ingeniously. No detail is wanting. The cut of his coat is after the latest mode—has pockets, too—the collar is nicely laundered and the cravat is tied with correct smartness.

The first thing in the morning he must be properly dressed, or else he whines pitifully. After he has been clothed according to his usual custom his joy knows no bounds, and he displays his pleasure with much barking and wagging of his tail. He has the utmost contempt for the host of naked dogs who roam about the street and absolutely refuses to associate with them, manifesting a spirit of outraged indignation at their immodesty.

Our Greatest Arsenal.

M. L. Oliver in Four-Track News for November.

During the civil war Rook Island was called into unexpected service. At the very outbreak of hostilities the island suggested itself as a suitable place to care for the prisoners of war, and extensive barracks were constructed, with a hospital, officers' quarters and other necessary buildings. Over 20,000 Confederate prisoners were confined there.

Horace was indeed wise when he counseled to prepare for war in times of peace, but that advice was disregarded, and when, in 1898, war was declared with Spain, it found us unprepared, but the Rook Island arsenal promptly responded to the call. The force of workmen was increased from 500 to nearly 3,000, and the necessary articles were poured out in like proportion. Even then it was 14 days before the soldiers could be made ready for action.

Had Spain been in a position to take advantage of the delay, our victory might have been less decisive, or else it is not the object of the arsenal to encourage war, but to prepare for it when it becomes inevitable; in the words of Washington: "To be prepared for war is the most effectual means of preserving peace."

Able to Report Progress.

From the Chicago Tribune.

"Is your boy getting along well at college?"

"Yes—as well as could be expected. He has two fractured ribs, a broken collar bone, and a dislocated shoulder, but the doctor says he'll be out again in a few weeks."