

Not the "400" are Wearing

by Mrs. Cholly Knickerbocker.

The Dinner Gown of Taffeta and Tulle Which Mrs. Phil Lydig Wore at the Closing Night of Metropolitan Opera House Was the Striking Costume of That Week.

The Very Latest and Most Correct Notes in the Smart Build of a Blouse.

NOT to know "Mrs. Phil" Lydig is to argue oneself unknown. Her dash, her sunny beauty, her abandon to the polite joys of our set naturally allow us all that pleasing little familiarity. So we all always call her Mrs. Phil, and we all wonder what she is going to wear next. Her utter defiance of all cut and dried dicta of fashion makes Mrs. Phil unique in her polite world. She is beautiful and dapper and Spanish. And in dress as in deportment she is always brilliant, daring, piquant. To watch out for Mrs. Phil's newest creation in clothes is one of the amusements of what one conveniently calls "the 400."

To be sure it was a bit ill-natured of Mrs. Fish to say of Boidin's Mrs. Lydig that "it looked like Venus rising out of her clothes." But Mrs. Phil has beautiful long lines and dazzling shoulders—and every one knows it. Boidin merely was immortalizing her radiance.

There's nothing like having a style of one's own and knowing how to dress it. Mrs. Lydig knows her style, and for evening wear she selects a certain draped clinging type of gown which sets off to perfection the fine lines of her figure. Few women can wear gracefully a gown of the sort in which Mrs. Lydig appeared at the opera a few nights ago, and which is reproduced upon this page for the benefit of our readers, who can, by examining it, gather an excellent idea of what constitutes art in dress.

Everybody remarked that the color did not light up well at night, and appeared too sombre for the opera, although ideal for a dinner gown—which it really is. The color is green, of a clear, bright, charming hue, the illumination of a dining table or a house, but a color which immediately lost its vitality and became sombre in the more dimly lighted opera house. Green is a favorite color, very becoming color to Mrs. Lydig. With one green costume, which she wore a season ago, she quite startled beholders with the novel effect of her glittering green malachite brooch.

The gown she wore at the opera was of green taffeta, draped with tulle of the same color, decorated with a spangled design, in several shades of green, spangles and sequins. The spangles were arranged in lines and festoons of flowers, with a more elaborate pattern in scallops around the bottom of the tulle skirt, showing fan-shaped spangled designs between the scallops.

The gown was built in the draped princess style which Mrs. Lydig affects, and the bodice, with its wide girde, melted into the skirt lines as though the gown were all in one piece. The top of the bodice, which was square in the décolletage, was entirely of tulle, spangled and drawn quite full across the bodice lining. From beneath the left arm a spray of big green tulle flowers fell across the bodice in a slant to the bottom of the girde on the opposite side. The same line was carried out in the back. Below these flowers, on the left side of the bodice, the tulle was stretched bias in fitted folds. The bodice was finished with little high-standing puffed sleeves of spangled green tulle. Near the bottom of the front of the skirt the big green tulle flowers were repeated.

The tulle skirt hung closely to the figure at the top and fell out in lovely ripples around the bottom. Over it chiffon was hung to soften the effect of the tulle as seen through the tulle overdress. At the bottom a knif-pleated chiffon ruffle fell over a similar one of tulle edged with a chiffon ruffling.

Mrs. Lydig wore a green sashette in her dark hair and around her neck a string and dog collar of pearls. The effect of the whole costume was one of handsome simplicity and there was no contrasting color to break the tone of the gown.

Another effective evening gown worn recently by Mrs. Lydig is really startling in its simplicity. The skirt is just a long flowing one of black satin, made in the new Droll style, with the funny front edge that is so narrow at the top and so sharply widens toward the bottom, giving that adorable floppy, ripply finish to the gown which is all the rage in Paris at present. Not a speck of any adornment mars the wonderfully graceful lines of this trailing dress, which merges into the draped bodice as though a part of it, giving a decidedly princess effect to the dress. The bodice is cut square in the décolletage and is draped, crosswise and fastened in the back in points of the folds. Midway first on one side, then on the other, beneath the bodice drape, so that one marvels where any point of fastening occurs. There seems to be a seamless piece of satin drawn in crosswise folds closely



around the figure, with an effect that is certainly bewitching and very characteristic of Mrs. Lydig.

The folds of the bodice turn upward, the upper one resting upon the bottom of the wide band of gold lace stretched across the front of the décolletage and resting upon folds of white tulle which barely show above the gold. Tulle outlines the back of the bodice and serves as shoulder straps.

Little high sleeves made of creased folds of satin open over puffs of white tulle and butterfly bows of tulle stand up from each shoulder. Upon one sleeve is arranged a bow of thickly twisted panne velvet in wired loops, while upon the other is placed a big American beauty rose with a half blown bud drooping down upon the tulle. Upon the side of the bodice a twisted bow extends from the top to the bottom, one large loop running to the top and two finishing the bottom. These loops are made long and very narrow, carrying out the long lines of the gown.

No better illustration could be had of the fact that it does not take a lot of trimmings to make a dressy gown, for this simple dress of black, with its touch of gold and rose color and its frothy rim of white tulle, had an air of distinction about it which many a richly garnished gown might seek for in vain. The artistic modiste can work wonders with a small bow and a wisp of tulle and with these simple devices she can give a cachet and charm to a gown which at once proclaims it a work of art.

The dainty, dishonored blouse is a very important garment in every man's wardrobe, for it accompanies as many varieties of gowns. The blouse sketched for this page illustrates what the "400" are wearing in this line, and I think it wonderfully attractive. Its charm lies as much in the delicate hand-work upon it as upon its general outline. The tucks on the over drape are no wider than the middle of a pin and are all run by hand. One marvels how human fingers can make anything so tiny in tucks and keep them in such even lines.

In the back the bodice is fastened down the middle of the puffed panel, which resembles the one in front, only it is slit down the middle and joined with invisible hooks underneath.

The feature of the blouse, however, is its drape of pale blue. This is a broad piece of blue chiffon bordered on both edges with an embroidered hem in white designs of raised embroidery. It is laid over the shoulder and the top of the sleeve and is caught loosely at the belt both in the back and front. The chiffon drape is tucked its entire width across the shoulder with tiny tucks which, in two groups of initials

apart, extend the length of the drape in a tucked stripe over an inch in width and of extreme delicacy of appearance. The outer side of the blue strip is shaped under the arms and seemed up so that the upper part falls over the lace puff like a short kimono sleeve that merges on the under side into a loose blouse. The arrangement of this loose drape of pale blue is most effective. It is really the blouse, although it is so sheer that the fitted one beneath is quite distinct in outline.

As I glanced about the opera house during the close of the season, I was impressed with the number of spangled

gowns in evidence. Positively every other woman had on a spangled gown and these glowed with all the colors of the rainbow. Not on the same woman, of course, but the effect of contrasting gowns of glittering spangles upon yellow and white, pink and blue and crimson and green was quite beautiful. This season's spangled gowns are wrought in more airy and delicate patterns and incline to floral and shell effects, with empire wreathes and Louis XVI garlands. The spangles usually represent some dominant color scheme, with other colors mingled in the design to lend it brilliancy.

The Taffeta and Tulle Dinner Costume Which Mrs. Phil Lydig Wore at the Closing Performance of the Metropolitan Opera, and One of Mrs. Phil Lydig's Stunning Opera Gowns, Front and Back, in Severely Simple Black Satin.

News from the Shoe Shop--The Influence of the Short Skirt--The Vogue of Tan Footwear--The Cloth Top Boot--Hosiery

THE shoe business has undergone a wonderful revolution in the past few seasons," remarked the affable salesman in an exclusive Broadway shop one day last week, "and we attribute it solely to the short skirt which women—American women—are now wearing. 'You see, madam,' continued this communicative person, 'with these short skirts women must of necessity wear good shoes, and not only good, but smart shoes. The old long skirt was a menace not only to health and cleanliness, but the shoe business as well. Women bought one pair of street shoes in those days where they now buy three and four. Why shouldn't we advocate the short skirt?'

Paris continues to wear long skirts, as doubtless she ever will. The Parisienne does not take to the short-skirted costume, knowing that it does not become her as it does the American woman, who for once has failed to emulate these promoters of the world's fashions. It is because we like the comforts of this short skirt, or, fashion-bound as we are, appreciate the ultra smartness of the abbreviated skirt length in company with the most fascinating footwear we have ever seen? Methinks the latter reason is all too true, but, of course, we appreciate its comforts, too. Tan footwear was worn all winter by smart dressers with severely tailored suits of dark serge and natty English suitings. Young girls especially affected this style of footwear, and now that spring is here and summer not far

off, the tan walking boot and pump are enjoying a vogue which promises to overshadow that of some 15 years ago, when tan shoes were first introduced. Many of the walking boots are high—16-button, they call them, just as they say 20-button gloves. The cloth-top boot is a novelty. The suede top is likewise new, and will doubtless take better than the cloth top because of its wearing qualities. These novelty tops are a shade or two darker in tone than the vamps of the above and are matched with fine silk or cotton or linen hosiery. The new pumps are distinctive in their trimming of the finest leather bows, which take the place of last year's large flat bow of ribbon or leather. Some models are finished with a narrow braid-like bending edge, while others are simply stitched around the edge. Tips are seen, but the plain,

round-pointed toe is the better style. This model is seen in black and colors such as represented in the dress fabrics of the season. Natty shiny and dull kid button boots are topped with cloth in black and white striped pattern, white grounds with black stripes and black grounds with white stripes. These are made especially to meet the demand which has followed the popularity of striped tailored costumes. Large white buttons are seen on some of these boots, but these being more or less conspicuous, are passed by in favor of those with black buttons. Aside from tan, colored shoes have just come with women of refined taste and individuality in dress, their place being usurped by the patent kid boot with black dull kid top or top matching in color the material of the dress. Such

shoes are for dressy afternoon wear only. The new hosiery is not so modest as its shoe companions. Stripes and even checks are represented in a goodly number of designs and colorings calculated to rival the dress fabrics which they aim to consort with in the summer's costume. Stripes as some of these effects may be, they will not be conspicuous in the wearing, for they are intended to accompany the 400 walking boot, leaving the sheer, plain lace to the company of the low pump or oxford. Women as Railroaders. From the Kansas City Journal. The number of women employed on the Russian railroads is increasing. According to the latest returns there are now working on the 25 Russian state railroads no fewer than 22,000 women as gatekeepers, clerks, telegraphers, etc. The average wage varies from 120 to 135 rubles yearly (\$25 to \$30). The extremes are great. Thus the women clerks receive on an average from 150 to 450 rubles or about \$300, while the women attending at the station are paid only 40 rubles or about \$10 a year, in addition to free lodging and a few extras.

Man on the Other Planets

By Garrett P. Serviss.

THE question of the weight, the strength, etc., of man if removed to the other planets has lately attracted much attention, and it is always interesting in its bearing on the greater problem of the habitability of that other world. It may therefore be worth while to discuss briefly certain considerations affecting the conditions in which one of us would find himself on the moon, or Mars, or even on the sun.

The change of weight, or, what is virtually the same thing, the change in the force of gravity, would be perhaps the most striking phenomenon. The force of gravity on the surface of a planet is measured by two things—first, the total mass of the planet; second, its radius. Thus it is easy to calculate the force of gravity on any planet as compared with its force on the earth.

Take Jupiter, for instance. The mass of Jupiter is 317 times that of the earth, and if it were no larger than the earth, bodies on its surface would be 317 times heavier than the same bodies on the earth. But the diameter and the radius of Jupiter are about eleven times greater than those of the earth, and since the force of gravitation of a planet varies inversely as the square of a radius, it follows that bodies on the surface of Jupiter will, as far as distance from the center of attraction affects their weight, be 11 times 11, or 121 times less heavy than upon the earth. But, owing to Jupiter's inferior mass, this would be 121 times heavier. To get the actual weight we divide 317 by 121, the quotient 2.62 representing the ratio of the weight of a body on Jupiter to that which it would have on the earth.

In other words, a pound weight removed from the earth to Jupiter would there weigh about two pounds and six tenths. On the sun a pound weight would weigh more than 27 pounds. On the moon it would weigh only one sixth of a pound. On Mars it would weigh 28-100 of a pound, etc.

Suppose we take for a unit of comparison a man six feet tall and weighing 100 pounds. Put him first on the sun. His weight would become 5,400 pounds, a burden that he could not bear. He would simply be crushed down by his own avardupolis and at best could merely crawl slowly about like a snail.

On the other hand, put him on the moon and he would weigh only 33 pounds, while his muscular strength and activity would simply transform him into an engine of astonishing mechanical power and an athlete of marvellous ability—able, for instance, to jump over a fair sized house, or to outstrip a locomotive in a race. On Mars he would weigh only 76 pounds, and his activity would also be proportionately increased, although it would be much less phenomenal there than on the moon.

But it is not probable, from what we know of the growth of organisms on the earth, that men dwelling on other planets would have the same physical stature as here. Their size would vary with the force of gravity—the large planets having small inhabitants, and the small planets large ones.

Let us again adopt a unit of comparison. Let it be the weight of the individual. We have seen that a 200-pound man would weigh only 33 pounds on the moon and 5,400 pounds on the sun. We want to have him weigh 200 pounds wherever he is. For this purpose we must vary his size in accord with the variations of gravity.

Now, the mass, a weight of any body depends upon its cubic contents, and varies with the cube of any principal dimension. A six-foot man on the sun weighs 5,400 pounds. We wish to give him a stature which will reduce his weight to the 200 pounds he was accustomed to on the earth. The sun's surface gravity is 27 times as great as the earth's. To reduce our man to such a bulk that this force will have only one twenty seventh as much mass to act upon we must reduce each of the man's principal dimensions by the cube root of 27, which is 3. We take the height of the man then and divide it by 3, thus reducing it from 6 feet to 2 feet. All his other dimensions will come down in proportion, and we shall have the our two-foot man on the sun weighs 200 pounds.

Next we take him to the moon. There he is about six times too light for his size. In order to bring him up to his regular 200 pounds weight on the moon we must make him grow in the inverse proportion of the cube root of six, which is somewhat more than one and eight tenths. We will call it just that. Then we multiply all the feet of height, bone and eight tenths and he becomes about 16 feet 9 inches in height and broad and thick in proportion. With these dimensions he will continue to weigh 200 pounds on the moon. The man would gain in strength, because his muscles would be larger in proportion to his weight.

And so as for the other planets, as illustrated in the picture. It may be added that the height of a 100-pound man on Mercury would be 3 feet; on Venus, 5 feet 3 inches; on Jupiter, 4 feet 3 inches; on Saturn, 5 feet; on Uranus and Neptune, each about 4 feet 1 inch. Ceres, shown in the picture, is one of the asteroids, only about 400 miles in diameter.

A curious thing is that, although in going to heavier worlds, like Jupiter and the sun, the weight could be diminished, the man would gain in strength, because his muscles would be larger in proportion to his weight.

On the other hand, in going to lighter worlds, like the moon and Mars, the man would gain in strength, because his muscles would be larger in proportion to his weight.