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FRANK BRENNAN, CHIEF MASTER-AT-ARMS, FLAGSHIP RAINBOW, MANILA—A NEBRASKA BOY WHO HAS WON HIS WAY IN THE UNITED STATES NAVY.

Dainty Dress Waists for the Matinee Girl

A WELL-KNOWN Parisian modiste has announced this season that she makes a speciality of "dress waists." It is conclusive proof that, in spite of predictions to the contrary, the separate blouse continues to hold much of its old-time popularity. Indeed, there are many occasions where the blouse is almost a necessity. At the matinee and the afternoon card party it will hold its own against all rivals.

The tailor-made girl insists on the separate blouse. For shopping and traveling she wears the simplest of shirt waists, but for more elaborate functions she insists on dress waists. The modistes are putting forth their best efforts to meet her demands.

The separate waists are more elaborate than ever before, although their quiet elegance is not so striking as the ruffles and furbelows which once adorned the dress waists. More costly fabrics are used—hand-painted and embroidered chiffons, brocaded silks that stand alone and cobwebby films of lace.

Crepe de chine is extremely fashionable for dress waists. It lends itself readily to the fine shirrings and cordings which are now en vogue, and has a sheen which many women prefer to that of smooth finish silk.

A dainty theater blouse is of white crepe de chine, trimmed with square medallions of honiton insertion. White is the most fashionable color for blouses, although an occasional pastel shade prevents monotony. This white blouse has long shoulders and somewhat of a round yoke effect produced by the honiton medallions. They are applied obliquely down the front to within six inches of the waist line, and follow the French curve which the waist displays. The sleeves are tucked to the elbows and have the circular flounces which are a feature of some of the most stylish waists. They are edged effectively with the medallions.

This blouse, in common with most of the dress waists, is fastened down the back. The new style of trimming—straight across the bust to give the long-shoulder effect—is interfered with if the waist is closed down the front. The fastening down the back is sometimes made with invisible hooks and eyes, but tiny pearl or silk crocheted buttons are even more fashionable.

The sleeves of the new dress waists deserve an article all to themselves. As one woman of fashion remarked: "The only distinctive feature of most of the new waists are the sleeves. Otherwise they are all alike as two peas."

In the main she is right. The smart woman must depend on sleeve arrangements as an outlet for her taste and originality. There are bell sleeves with under puffs of lace or chiffon, sweeping angel sleeves, and bouffant sleeves with long and slender cuffs. This latter style is perhaps the more feasible for daytime wear. The big puffs are far enough from

the hand to prevent unwieldiness, while the deep cuffs accentuate the curves of a pretty arm. In most cases these bouffant sleeves are tight-fitting above the elbow and thence widen suddenly to remarkable proportions. The tight-fitting effect above the elbow is often obtained by a deep sleeve cap, which may be a continuation of the trimming across the blouse front.

"I have to have an extra dressing room maid on my reception days now," said a fashionable woman recently. "The long shoulder effects and tight-fitting sleeve caps on the new gowns will not permit my guests to raise their arms above their heads even to rearrange a stray lock of hair."

The same thing is true of the separate waists, but it is a style that is very becoming to the girl with a good, broad pair of shoulders.

Pastel blue is a new and fashionable color. Silk in that shade is made up into an attractive waist which will redeem the severity of the tailored skirt with which it is worn. It has a shallow rounded yoke of folds of the silk joined by fagoting, and the low crush collar is made in the same fashion. Below the yoke runs a five-inch band of cord shirrings, bordered by three tiny lace ruchings. This band is continued over to form the sleeve cap. The sleeve has the big puff below the elbow, falling

over deep cuffs. The cuff is itself ornamented with a five-inch band of the cord shirrings, and with an equal width of lace ruchings. The effect is extremely dainty. The deep cuffs are of the cord shirrings, trimmed with medallions of Maltese lace.

The same medallions are used across the pouch of the blouse front. This has the fullness laid in fine tucks on either side the bust below the cord shirrings, while in front it is simply gathered. Lace ruchings are used to encircle the lace medallions, thus increasing the handwork required by this apparently simple, but really elaborate blouse.

Lace ruchings are a favorite trimming for all the silk blouses. It is a relief after the rather coarse laces which found favor during the summer months. It shows the valenciennes and the finer mesh laces are slowly coming back into favor.

Fagoting is much used and is being put to new and attractive uses. Where once it was sufficient as a joining for straight bands applied either vertically or horizontally, it now forms part of elaborate spider webs and intricate serpentine designs.

A pretty silk in a blue shade is combined with fagoting and ecru lace medallions in a grape design. The collar and shallow square yoke are of fagoting and silk bands. Below this come crescents of fagoting and bands, alternating with the

applied lace medallions. The yoke is continued to form the sleeve cap, similarly trimmed with crescents and lace medallions. The sleeve itself is of the silk elaborately corded. It widens gradually into a puff above the deep cuff. As is the case with many of the sleeves, the lower part of the puff is trimmed with wide fagoting, garnished with the lace medallions. The cuff is also of the fagoting and the silk bands are ornamented with French knots worked in black silk. The same handwork adorns the collar. The blouse front is corded in the same fashion as the sleeve and has a trimming of fagoting and lace medallions down the left side.

Brocade silks are back in favor. Indeed, flowered patterns are obtaining even among the velvets. Some of the patterns hark back to the days of our grandmothers, but have lost none of their freshness through the lap-ing years.

Waists of these flowered silks are generally made along simple lines which will best display the beauty of the material. It would take but little to bring about the crime of over-ornamentation, so in these doubtful cases the wise woman has her silk made up after a shirt waist pattern.

A charming silk waist is patterned with poppies in a Japanese design. No shirt waist could be of simpler construction, and

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