

# For an About Women Folks

### "Weaker Sex" a Misnomer.

LD women and new women, it makes no difference. This talk about the feminine lack of courage and strength is out of date.

A few months ago Evelyn Walsh, daughter of the Colorado multimillionaire, was almost killed in a motor accident. Her life hung by a thread for weeks and she was taken to her old home in Colorado as a last resort. There the bracing air cured her, and one day last week she stepped into her motor car and roared off fifteen miles in twenty minutes. No fear there.

As for strength, Mary Wheatland, aged 74, is giving exhibitions in England of fancy swimming and diving. She has been an expert swimmer for fifty-seven years.

"But why go so far afield? Consider the average woman, how she shops, and the society woman, how she dances," exclaims the Cleveland Leader. "And what daring of mere man matches the hardihood of woman in the face of the weather lest she be false to fashion?"

"As for the touch and stamp of the age, when did woman ever refuse risks for what she greatly desired. It's nothing new for her to be venturesome. Courage is an old story—as old as her fortitude. Has she not been compelled to make the best of a bad job, the most destructive and dangerous of animals?"

### New Vocation for Women.

A new vocation for women is that of the story teller, and it is bound to grow more popular each year. The mother has always been the story teller of the child, instinctively realizing that by this means she could best amuse and interest the boy or girl, boys being especially fond of stories. Pedagogical study has gone a step farther and decided that through the medium of the story the child may not only be amused and interested, but his taste for good stories cultivated. The mother who made up her stories as she went along had no scientific reason for the pleasant task, but all the girl children in her stories were good and all the boys brave, and many lessons of right living were unconsciously taught in the bedtime stories that mothers of the past generation always made part of their daily life with the children. Many teachers are good story tellers, but there are many women neither mothers nor teachers who have a talent for story telling, and these women will be much in demand now that the fad for story telling is developing. The Carnegie library of Pittsburg has issued a list of stories that mothers can easily obtain, and this will be very convenient to supplement the home-made stories of both teachers and mothers. Mothers will be especially glad of the list of Bible stories, as it is not always easy to decide what stories to select from this book. The list includes "The Boy Samuel," "Daniel in the Lion's Den," "David and Goliath," "Elijah and the Widow's Son," "Fall of Jericho," "Feast of Belshazzar," "Gideon and the Midianites," "Joseph and His Brethren," "Naaman and the Leper," "Noah and His Ark," "Queen Esther," "Ruth and Boaz," "Solomon and the Queen of Sheba" and the well known stories of the parables.

### The Girl Who Seeks Change.

With the bed and chairs piled up with crisp shirt waists, fluffy lingerie and dainty gowns, the girl was making a beginning toward packing her trunk, relates the New York Press. The friend whose help had been rather unceremoniously refused, asked: "Why in the world do you want to go to such an outlandish place? You don't know anybody there and nobody I ever heard of ever went there."

"That's just it," said the packer, pinning some socks up in a big handkerchief. "That's why I chose it. I don't want to go where I see people I know. I want an entire change. I don't want to hear conversation about people and things I know. I want to hear about what I don't know. How can I get any new ideas or any new point of view if I associate with people I see all winter? We people who go in a set or coterie here get so we think very much alike on all sorts of subjects; we do very much the same things, we read much the same books, and we even go to the same amusements. Now, I want to associate with those who have not even heard of the books we all read, and who will give my thoughts and opinions a jolt, who can offer me amusements and pleasures that I have not dreamed of, and who can even introduce dishes to me that I never before tasted."

"It's not that I am discontented with my winter friends, but I feel that I will go round in a circle if I don't have something to pull me out of line. Besides, those new acquaintances cannot remind me of my work, because they know nothing of it. Neither can they talk of things that disturb me, because they do not know of them. They are not acquainted with my character and maybe they will develop in me traits that I have never dreamed before that I possess. These strangers, too, will rest my eyes, for, do you know, my eyes really get tired of seeing the same people? They will not know my idiosyncrasies and therefore maybe I will get rid of them, when I see they are not suspected."

"No, my dear, if you want to recommend a vacation resort for me, you don't want to begin with telling me that a lot of people go there I know."

### Women's Reason for Farming.

I desire to go on a farm probably because I never lived on one, relates a woman in the Century.

"As a rule a man's a fool; When it's hot he wants it cool; And when it's cool he wants it hot— Always wanting what is not."

My father and mother's brothers were born on the farm, but they left it as soon as they were old enough to seek independence, so that, in my farming notions, I have no encouragement from relatives. They, however, had their way to make. I do not expect to make money on a farm—that is, not primarily—though I hope to make the farm support me (who am the

proposed overseer) and all the other work on it.

A farmer who works his own farm is only, after all, an independent day laborer, and no one can blame a young man for trying other methods of making a living. The case of some women with a small amount of capital is quite different, however. For instance, if a woman has strong love for green fields and trees and animals; if every living, growing thing is interesting to her; if she has had a college education; has seen the world, or a good portion of it; knows, besides, what office work in a city is and is thoroughly acquainted with boarding house life, she is in a position, I fancy, thoroughly to enjoy a real home on a farm and all the luxuries which that implies. It is only people of experience who can fully appreciate the country and what it can give. The country man holds many things cheap because he never paid directly for them.

To be sure, the farm must have all the so-called "modern conveniences," with telephone and rural free delivery, besides; and, if the woman expects to live on it the greater part of the year, it should have good railroad connection with some large city. The woman whom we are considering expects neither to follow the plow, do the chores nor the house work, except in cases of emergency; but she should be capable of doing any one of them and is trying to become so. What a generous life such a woman can lead on a farm on an income which would support her but meagerly in a city! This is my theory. When I have put it into practice I hope to be able to substantiate it.

### Single Woman Problem.

The single woman problem has been the subject of much discussion and in a current magazine a number of women writers give different phases of the subject, each from her own point of view. Dorothy Canfield says: "We are confronted by a condition and not by a theory," and her contention is that women who must be self-supporting may live much more economically than some of them think

possible. She maintains that a woman with brains enough to earn her living should be independent enough to choose such environment and mode of living that she will not be a slave to circumstances. The American woman, she declares, "can start a crusade against the folly of killing yourself in the effort to get what you don't want, but in the favorite occupation of our good American people."

Mrs. L. H. Harris, another writer, thinks that the single woman should be a married woman. "To be sure," she says, "there are some inconveniences and some injustices connected with the married life of women, but if they expended half the energy and shrewdness they show in their absurd struggle for independence learning to please and manage their husbands, these little objections would soon pass. The monumental stupidity of women is that they are so long in learning that their most successful manifestation of power is not in competition with men, but it is over men." Charlotte Perkins Gilman remarks, apropos of this theory: "But this was a woman, some will say, and women must marry. Must they? Suppose there are not men enough to go around—must they go to Utah?"

Mary Schenck Woolman, professor of domestic art in Columbia university, thinks that women should support themselves at work they can do best and for the best remuneration. "Why should a woman of high attainments," she asks, "be contented to prepare herself to make \$900 a year in some conservative position when her energetic, but less highly educated sister, is making \$3,000 to \$5,000 a year in industrial employment? The woman of today should refuse to be kept to the old conservative fields and should make herself a place and livelihood in occupations needing development, belonging to her birthright, and where man as yet has not the knowledge. When he does enter these positions he achieves success, but comparatively few have as yet entered." The occupations she mentions as needing women to organize them are housekeeping, cooking, dressmaking, costume designing and care of children.

## Hints on Latest Fashions

For the accommodation of The Omaha Bee readers these patterns, which usually retail at from 25 to 50 cents, will be furnished at a nominal price (30 cents), which covers all expenses. In order to get a pattern enclose 30 cents, giving number and name of pattern wanted and bust measure. As the patterns are mailed direct from the publishers in New York, it will require about a week's time to fill the order. Address: Pattern Department, The Omaha Bee, Omaha, Neb.



NO. 6493—A BLOUSE OF RAJAH. The shirt waist was originally designed for convenience and comfort and nothing was found to take its place, which accounts for the popularity this garment enjoys. The term shirt blouse has so broadened in meaning that almost every sort of separate waist now ranks under this head. A shirt blouse of excellent style is sketched here, which will prove becoming to the slender and full figure alike. The outward-turning tucks lend breadth to the shoulders and tapering lines to the waist, while those of the sleeve suggest a deep cut. The novel front trimming strap proves a very attractive closing and provides field for trimming. Any washing fabric, silk or soft woolen material may serve for the waist. 2 1/2 yards of 36-inch goods are needed to develop the pattern in the medium size. Sizes—32 to 42 inches, bust measure.



NO. 6382—A PETTICOAT AND CORSET COVER. Many women prefer to make their corset covers and petticoats at home, and the results are decidedly better than those obtained by the woman who buys her ready made, unless she pays a considerable sum for these same necessities. Here is a design for a very dainty corset cover of material, trimmed with the German Valenciennes insertion and edged and prettily finished with ribbon-run beading. The cover is full about the bust and narrow over the shoulder, which avoids any extra bunchiness to mar the fit of the dress. The skirt is a gored one, with two graduated flounces about the bottom. These may be made narrower or wider as desired and may be limited to one if preferred. The skirt fits smoothly over the hips and flares widely at the bottom. Silk, saten or another skirting may be used. In the medium size the corset cover requires one yard, while the skirt demands 3/4 yards of 36-inch material. Two Patterns: 6382—sizes 22 to 36 inches



NO. 6416—A DELIGHTFUL MORNING GOWN. If a dainty material be used the morning gown is one instance where "simplicity is grace." The gown shown is developed in a prettily flowered shawl with trimming bands of plain color. These simulate a shallow yoke about the neck and add greatly to its attractiveness. The elbow sleeve is finished with a narrow band and two bias ruffles. The back of the gown is fitted, while the front hangs full from the shoulder and is girdled at the waist by a broad, finished ribbon. The design is easily carried out at home and suitable to any seasonable fabric. In the medium size 8 yards of 36-inch material are needed. No. 6416—Sizes 22 to 42 inches bust measure.



NO. 6384—A TINY NIGHT GOWN. A pretty night gown for the small lad or lass is not difficult to fashion and should

## How Artists Use Lines in Pen and Ink

CUPID, one of Gibson's heroes, is seen here in yet another phase. Last week he was a doctor attempting to discover a woman's heart; today he is a huntsman, out for big game, standing upon the seashore with his bow and arrow, aiming at the breast of a pretty woman. She, his helpless victim, kneels before the little god, beseeching his mercy, her arms spread apart in an appeal that she knows must be vain—for Cupid is relentless and beauty was ever his mark. But her reluctance to receive his arrow is not deep—her face expresses a playful joy in being conquered, a certain gladness that she is to be love's victim—which shows how well Gibson knows woman. Were she really distressed by the idea of being wounded by love's dart, she would be in a shrinking attitude, crouched back, her arms raised to protect her bare bosom, her face indicative of terror. Instead of this, she leans forward, beseeching. It is true, but leaving her breast bare as a target, and she would be sorry if Cupid were to yield to her plea. This is eternally the attitude of woman. She pleads not to be when she loves to be won—she steals her heart against her lover because she wants it to be taken by assault and she despises the man who gives up rather than draws sunshine lighting up the figure and sunshine dancing upon the sea, that forms their background. This sea, while seemingly an unimportant matter in the picture, is really the making of it, for the contrast between the lines with which it is drawn and those which form the figure is so marked that it makes the latter stand out in brilliant relief. On the figures are strong shadows drawn with infinite skill. The raised arm of the Cupid casts its shadow upon his neck, breast and side, leaving a spot of light where the sun strikes his shoulder; the left leg is in the shade of the right, and the left side is marked by the strongest shade of all. The shadow of the girl's outstretched arm falls strongly upon her dress, and that of her body upon the foreground

be made as dainty and nice as mother's own. Here is a design made to close in the back and which may be finished in high or low neck. Nainsook or longcloth may serve as material, with a fine embroidery for trimming. The gown has a few gathers in front and back and a round trimming band, which may finish the neck or conceal the joining on of the yoke. A narrow beading run with ribbon might be used instead of the embroidery, with a fine edging of lace. The gown demands only 2 1/2 yards of 36-inch material for the medium size. 418—sizes 1 to 6 years.

### Prattle of the Youngsters

Myrtle's father was very homely and one day, after looking at him steadily for some time, she said: "Say, papa, was you the only man there was left when mamma got ready to marry?"


The superintendent of a Sunday school near Boston was away and a young woman experienced in kindergarten work took his place. When the youngsters had assembled the meeting was to be opened with singing. "Now, children," said the acting superintendent, who was not conversant with the songs that the little ones had learned, "we shall sing for our opening piece." Immediately a tiny little hand was raised. "Well, Esther, what shall we sing?" And immediately came out in childish treble, with an arch of the head showing the charming artlessness of the infantile mind: "Please sing, 'Everybody Works but Father.'"

"I had a boy recently," said a shop work teacher in the New York City schools, "who was so persistently out of order that it became necessary to adopt strong measures to reform him. 'Report to me at 3 o'clock,' I commanded in a tone which conveyed some knowledge to him of what he was wanted for."

"At the appointed time the boy came and was promptly put to polishing bench tops. The benches are large and the job of making them smooth is not one which boys seek if left to themselves.

"At 3:30, the time limit allowed for punishment, I called him to my desk and supplemented what I had considered a fair penalty with a hearty-to-heart talk on order. I concluded with a promise to repeat the punishment should the disorder continue, and then told him to go home.

"But he lingered as if he, too, wished to say a word, and finally raising his hand for permission to speak, said: 'May I come tomorrow to finish those bench tops?'"



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The suggestion of sunlight on the sea intensifies the brilliance of the lights and shadows upon her neck. These shadows have definite forms, and the sharp outline of these forms against the lighted surface tell of the strong light that shines on the figures. But—and this is the most important point in the drawing—the lines with which these shadows are formed are firm, smooth, unhesitating, while those of the background are broken, nervous, irregular and swelling into curves as they approach the foreground. It is by such treatment that the artist suggests the shimmering surface of the sunlit sea. Straight unbroken lines will do for a still sea on a cloudy day, but when the sun dances upon a moving ocean there are tiny glints of light which flash from every ripple and by breaking up his lines the artist leaves minute specks of white which give the effect of sunshine. And the swirling lines in the foreground indicate the eddies made by the water as it runs up the sand and back again with each successive wave. The picture may be summed up as a typical example of Gibson, showing intimate knowledge of woman, a pretty idea and the treatment of a master artist.

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