

Formed Her Own Orchestra

NEW YORK, June 22.—One of the women to spread in Europe the American reputation for enterprise and initiative is Mrs. J. Cinch Smith, who is well known to New York society. Mrs. Smith used to represent energy to New York during the years she lived here, as she came from Chicago and imported with her much of the breeziness and self-reliance of the west. Her husband is a member of the family which hails from Smithtown, L. I. and a brother of Mrs. Stanford White.



MRS. J. CINCHE SMITH



MISS MAGRIEH, WHO PLAYS THE OBOE.



MISS GRATZ, THE FLAUTIST.

He and his wife have lived in Europe for the last five years. Mrs. Smith was Miss Bertha Barnes of Chicago.

She has always been fond of music and after she had settled in Paris Mrs. Smith published two of her compositions. These were "Reverie" and "Penelope Fugitive." Like composers who publish their music from other motives than the mere love of composition, Mrs. Smith wanted to enjoy the pleasure of hearing it played. Her works were suited to a small orchestra, but as it happened no orchestra small or large requested the right to play her music.

This gave Mrs. Smith the opportunity to give Europe a taste of the American woman's enterprise. Since no orchestra had offered to play her music, she decided to form her own orchestra. This artistic idea was followed by another. As an orchestra primarily intended to play her own compositions, she decided to have its members all of her own sex. Mrs. Smith summoned to her apartments all the women musicians she knew and before long she had the formation of her orchestra under way.

The news of her enterprise created great amazement in Paris. All sorts of theories as to her intentions were told. She was going to form an orchestra of women to engage the large as that of Cologne and to engage the Trocadero for these musical Amazons.

The wealth of this fair and musical American, so the stories had it, was in excess of all other American fortunes. Had not her grandfather received by grant from the Indians the entire state of Illinois with its prosperous cities and fertile fields? True, for many years he had been

draft on all nations to supply them. The names of the women are scarcely sufficient indication of the cosmopolitan character of the orchestra. The first violinists are Renée Shirmer, Sergeant Ryval and Andree Faure; the cellists, Marie Gahry and Lina Messapo; and the pianist is Almee Gabry. Among the other players are the three women whose pictures are shown.

So soon as Mrs. Smith had rehearsed her cohorts into what she considered efficiency they made their appearance at a concert to which she invited her friends.

They had previously played in private and rehearsed diligently every day. Mrs. Smith allows nothing amateurish to interfere with their art. Rehearsals are held regularly every day.

Mrs. Smith's own compositions are not, of course, sufficiently numerous to keep the orchestra busy, nor would the director allow that. Their repertoire includes the works of Haydn, Handel and Mozart suited to a small orchestra, and they draw on the genius of older composers, such as Gretry, Lullu and Cherubini. Then, modern French composers occasionally supply compositions that seem suited to this small orchestra of women players.

It has repeatedly been announced in the foreign newspapers that Mrs. Smith was to carry her orchestra through the European cities, but no such idea has ever entered her head. The players are solely for her own amusement, and she maintains the orchestra just as Prince Esterhazy and other rich men of the past did. The support of such an orchestra in Europe does not need the wealth of all the states of Indiana. In the prevailing rate of players' salaries a smaller sum would do it.

While the members of the orchestra are too much occupied to play with any other organizations they have time to teach and thus increase the incomes they receive for playing.

The so-called "Damen-Kapelle" from Vienna are numerous and there is scarcely a city in Europe without one. They have never been accepted, however, as anything but the adjunct of a beer garden or a turn in a variety show. There are two women's orchestras playing in the continental theaters in this country. One of them was originally situated in Boston and has been very successful. None of these, however, plays serious music.

There are two women's orchestras in New York, larger than Mrs. Smith's, although neither of them is maintained by a private individual. One is composed of professional talent, while the Symphony club, as it is called, gives its concerts in private, and the audiences are admitted only on invitation. The Olive Mead Quartet, which is the most successful of all musical organizations composed of women, takes its place on the same footing as the men's organizations. It makes its money by its concert engagements just as the Kneisel Quartet does. The only musical organization in New York supported by one individual is the Pionysal Quartet, which Herman de Coppet maintains for his pleasure.

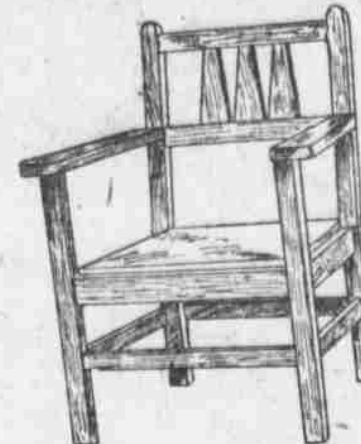
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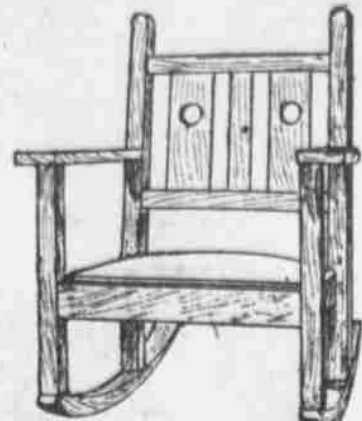
decided to make a SPECIAL SALE for MONDAY, TUESDAY AND WEDNESDAY of this week; and to make this a quick and successful sale we have not taken the matter of profit in consideration, giving the customer the benefit of the manufacturer's price.



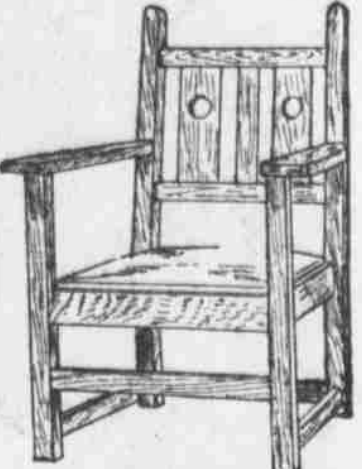
Arm Rocker, like cut, solid oak, finished in weathered oak, with slip seat, upholstered in genuine Spanish leather, for... 7.25



Arm Chair, like cut, solid oak—finished in weathered oak, with slip seat, upholstered in genuine Spanish leather, for... 6.00



Rocker, like cut, made substantial and of best quality oak, finished weathered, with slip seat, upholstered in genuine Spanish leather, for... 7.25



Arm Chair, like cut, made very substantial and best quality oak, weathered finish, with slip seat, upholstered in genuine Spanish leather, for... 6.65

- \$9.00 Weathered Oak Arm Chair, Spanish leather seat, for... 6.00
- \$9.75 Weathered Oak Arm Chair, Spanish leather seat, for... 6.65
- \$10.50 Weathered Oak Arm Rocker, Spanish leather seat, for... 7.25
- \$8.00 Spanish Leather Seat Sewing Rocker, for... 5.60
- \$7.25 Spanish Leather Seat Sewing Chair, for... 5.00
- \$12.00 Spanish Leather Seat Arm Chair, slip seat, for... 8.25
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For the Small Girl's First Frock

THE small girl's party frock must conform to certain prescribed laws of taste. It may be costly, but the costliness must find its excuse in daintiness of material and exquisite delicacy of workmanship rather than in elements more pretentious and spectacular.

The smartest of little heroines must have an air of simplicity, even though that air is a delusive and misleading thing, and indeed childish simplicity may be of a moderately expensive kind and yet preserve its smartness if taste and skillful hand needlework are called into play.

Lingerie materials of one sort or another are the accepted thing for the child's party frock or dressy summer frock, but there is wide latitude for variety even within such accepted limitations, for a wealth of needlework may be lavished upon a little frock of lawn or batiste or linen or mull. Naturally, hand work is the touchstone of modishness in such a frock, and hand embroidery is the highest and most extravagant expression of this hand work.

The finest and most exquisite of embroidery ornaments, the yokes and sleeves and skirts of many of the pretty frocks, delicate tracings, garlands and wreaths and sprays, combined with inset valenciennes, real valenciennes if expense is not a matter for consideration. Or perhaps there is embroidery only upon the yoke

and the rest of the trimmings depends upon tiny hand tucks and valenciennes. English openwork embroidery is the distinguishing feature of some of the frocks belonging emphatically to the daintily simple class, such a frock, for example, as is pictured in one of the sketches. Blouse and skirt are of all-over embroidery, not of machine made, by the yard, rather long blouses and the skirt are joined by a wide plain band of linen worked in button-holed slits through which pink liberty satin ribbon is drawn, finished with a knot and ends at the left front.

The skirt bottom is finished in embroidered scallops, but bordering the square neck and short sleeves is a line of narrow real baby Irish veining, joined to the linen by a line of veining. The rather long blouses and the skirt are joined by a wide plain band of linen worked in button-holed slits through which pink liberty satin ribbon is drawn, finished with a knot and ends at the left front.

Around the square neck also runs a similar band, the ribbon being knotted at the front left hand corner. Nothing phenomenal in outline here, but a charm and originality far surpassing that of the more fussy and pretentious little frocks shown with this model and leaving an impression of perfection in its own line.

A similar effect might be obtained by using one of the very fine batiste or linen openwork flouncings for material, the scalloped flouncing edge finishing the skirt bottom, and the model would be pretty even if carried out in plain materials with tuckings and lace or a plain hem at the skirt bottom, for the arrangement of embroidered slashes and ribbon around the square neck and at the waist line would give cachet to a frock much simpler than the original embroidered model.

All the seams and joining, says the skirt gore, if such there be, must of course be set together with veining and preferably by hand and every line of lace or embroidery is also set in with the narrow veining. The narrow veining or beadings for such purposes are indescribably dainty, this year and the narrow lace, not only in valenciennes but in elny and Irish as well, are remarkably pretty.

A very narrow real Irish edge, set on flat of course and forming merely a sharply indented finish is used in connection with very narrow baby Irish insertion upon many exquisite little frocks but is usually softened by a mixture of valenciennes, though this was not the case in the embroidered model already described.

Minute hand tucks will do wonders in the successful trimming of a lingerie frock and often hand embroidery in the form of a line of pastilles proves effective though requiring little labor or needlework

skill. An instance in point was furnished by a pretty frock sketched here.

On the skirt bottom was a group of small tucks headed by a line of valenciennes insertion set in by hand, and just above the insertion ran a line of large embroidered dots placed at inch intervals. The blouse, cut in V form front and back and fitted by a pattern of valenciennes insertion put together by hand, had a line of valenciennes insertion running from shoulder to waist line.

On the inner side of this lace was a two-inch band of mull edged with hand embroidered scallops and with a pastille embroidered in each scallop. The outer edge was finished in the same manner save that here the embroidered piece ran out over the shoulder in collar fashion and narrowed toward the waist.

Where hand embroidery is not practicable and any great amount of tedious hand work is too troublesome dotted swiss is a nice choice for the little girl's party frock. It is not so delightfully dainty as the very fine and sheer plain lingerie materials, but it requires less trimming and is very pretty in its own way.

The exceedingly small dots closely set give a more childish effect than the larger dots and are usually chosen for the child's frock, while a little good valenciennes insertion set in by hand and valenciennes edgings are the accepted trimming. Occasionally one finds a more ornate frock of dotted swiss, as in the case of the little French model shown among the sketches.

This model had the short waisted skirt which has echoed in the province of children's dress the marked tendency in dress for grown-ups. A number of very smart little empire frocks have been in evidence among children's outfits during the last year, although the popular French blouse and skirt, with the waist line nearer the natural point than of old, is still first favorite.

The dotted swiss frock in question was of the finest pinhead dot description, and the skirt was trimmed in many alternating lines of narrow valenciennes insertion and plain bands of dotted swiss. On the upper edge of each swiss band was set a narrow valenciennes edging very slightly ruffled and falling over the swiss band.

A little bolero and a wide collar were entirely of valenciennes insertion set together by hand and finished on the edges by valenciennes frills, and the yoke and sleeve cuffs were also of valenciennes.

Often one sees a frock with the skirt composed entirely of fine embroidery flouncing and the blouse showing very little of the embroidery and almost wholly



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