

Prospective Types of the Coming American Girl What the Women Folks Are Doing



AN EVOLUTION OF THE TYPE TENDING TOWARDS THE CLASSIC. PHOTOGRAPHS BY CHAS. H. DAVIS. THE SPIRITUAL TYPE OF FACE. A MODEL FAVORING THE CLASSIC MOULD.

NEW YORK, Jan. 4.—What will the American girl of the future be like? Will she develop into the type composite photographs make of her, a combination of many types, or is she harking back in her features to the old Greek standard and daily bounding more like the ideal head which the government has accepted as a perfect representation of the Goddess of Liberty and put on its coins?

Many artists hold the latter theory. They declare that if we could look into the future and see the American girl of fifty or a hundred years hence the type would possess and even surpass the grace and dignified beauty of the old Greek standards.

It is certainly true that there is a fashion in the choice by artists and commercial photographers of these models and that there is an increasing demand for the classic mould of countenance instead of the more pliant type in vogue a few years ago.

Artists and commercial photographers agree that the type of American girl is fast changing, and instead of the charming girl with the rosy cheeks, the cupid's bow mouth and classic countenance, another and more classic type is being evolved. As to this tendency on the part of American girls to look more and more like the Greek ideal, there is plenty of evidence.

William Carey Braxton, of the Sixty-seventh street studios, who as a portrait painter is naturally led to observe women's features carefully, believes in this evolution and attributes it to the splendid development, both physical and mental, which has marked the career of the American girl of late.

"To my mind it is perfectly evident that the American girl is tending more and more toward the classic in type," said he to a Sun reporter. "The evidence cannot be set aside.

"Just look over a period of fifteen years and you begin to realize the difference. To my mind the strongest factors influencing this development—granting that it is so—are education and physical exercise.

"It was on the same influence which made the Greek women in the time of Pericles so beautifully classic a type. Take the Venus de Milo, for instance, and many another statue of girlhood and womanhood that are looked upon as standards of classic beauty. It was through the mental and physical superiority of their education that the Greek women became perfect types of womanhood.

The Greeks reached their highest development during this period. This was the greatest epoch in their art and architecture. They were highly intellectual and judging from their art the physical development was quite the equal of the intellectual.

"I do not wish to convey the idea that a new set of features will belong to the American girl, replacing the old. But one can't help noticing a subtle change taking place. There is an undoubted tendency toward the classic.

"A few years ago the chances of some old Greek or Roman beauty were she to return to life and demand a sitting of any of the present day artists, would have been small indeed, simply because until recently the demand has been for a certain type looked upon for some reason or

another as distinctly American and therefore saleable. As a nation we have been surfeited with a girl who was anything but national in type and characteristics. So it is remarkable how little variations in the taste of a few individuals may be the means of bringing about after a certain time an almost national alteration in appearance, particularly in facial characteristics.

"At any rate, whether or not this new type will develop at once and whether or not before long we shall see Greek features upon our gift books and calendars, it will

be a development in the right direction and give artists the task of trying to reproduce these coming classics which will be joy sufficient for them. Moreover, it will preserve us from the everlasting 'Somebody's Girl' of which we have all grown so weary."

Of this tendency toward the Greek type of womanly beauty Thomas Mitchell Peirce, whose delineations of the American girl are universally popular, says:

"Hardly a traveller of note who has visited this country within the last few years has failed to express himself when inter-

viewed as forcibly impressed with the grace and beauty of the American girl, particularly her dignity and poise, and it is very possible a stranger gets a better perspective than we, who in all probability are prejudiced.

"Assuming this to be true, it behooves thoughtful whether our young women, were they of the pliant type so frequently pictured by some artists, would especially impress one seeing them for the first time with these particular qualities of grace and dignity.

"This fact confirms my own humble opinion that our young women are tending toward the Greek type of beauty. This applies to the lines of the figure today, possibly more than to the features.

"If one forms an opinion regarding the woman of today from her published photographs one is apt to get an erroneous idea, as usually one of two classes is largely represented—either the ultra fashionable or else the daylight favorites, neither of which is truly representative and both of which are necessarily artificial.

Possibilities of the Phonograph.
A factor of some value in our home life is the phonograph. It has been regarded, hitherto, as a mere vehicle of earned music. To the clever and determined the instrument offers rare opportunities for recording, preserving and repeating the vocal duets which are said to transpire when the man of the house comes home at midnight, and the household is filled with hilarious emotions or the making thereof. Harnessed people assert that around that solemn hour the liveliest of domestic conversation is indulged in, much of it lost to posterity and the participants. Think how it would sound a day or two after looked off with the precision of mechanism, the varying notes inflexibly accurately interpreted, and explosive emphasis repeated without a dash.

A Denver woman pulled off an experience of this kind and has published the secret for the benefit of her married sisters. The morning of the day after a midnight soiree with her husband, she says she was inspired with an idea which passing a phonograph, enigmatically, "if I could only thought, 'could bear soberly the way he talked to me last night, why I'm sure had heard his ways.'"

A machine was purchased and rigged up for recording what Charles would say when the next day worked the usual way. Soon Charles walked into the trap. "He was pretty defiant when he got home," relates the wife, "but not so much as he had been before, so to execute my purpose I nudged him a bit. Then, without his noticing it, I started the phonograph recording apparatus springing I had the second record in, awaiting his arrival home. Then he had never ahead, and talked scandalously about how tired he was of married life and everything, and I didn't say a single, solitary word, except to start him again when he seemed to be stopping, and I slipped a second record into the machine without his noticing it, and by the time Charles was ready to go to bed, my dear, I knew that I had him."

"I didn't say a single word of reproach to him the next morning, didn't say a word of anything, in fact. But after dinner that evening, when he was smoking his cigar, I unobtrusively put that No. 1 record of his own making into the phonograph and started the machine to working.

"You ought to have seen the expression on his face. He leaned forward in his chair with his eyes popping out. He recognized his own voice instantly, of course, and he looked as if he were ready to lie down and die, he felt so mean and cheap. But I put the second record in, without making one word of comment, and the second record was ground out in all of its hideousness while he sat and stared at the machine. When the machine came to a stop with a gurgle Charles turned to me and asked:

"That's me as I was last night, eh?" "I cried, of course, and told him, 'Yes, it was.' "Well, he just took me in his arms and told me he wouldn't have believed it possible that he could have been such an utter brute, and he was glad I'd rigged up the scheme to knock the scales from his eyes, and if that was the kind of ruffian he was with a few drinks in, why he was through for good and all."

A neighboring woman who considered the scheme a clever one decided to try it on her Jim. On the fatal night she got a telephone message from her husband that he would dine downtown with a customer. Jim got home about 2 in the morning a good deal to the bad. He wasn't peevish or grumpy, at that, but was willing to like out to his own little home and forget things. But that plan didn't serve for Jim's wife. She wanted Jim on record. So she poked quite a lot on Jim, raking in a number of little incidents that he'd supposed to be quite dead and buried, and she barked on them, and finally Jim exploded at her over the whole thing, and he started starting the recording apparatus of the phonograph a going let him spout right ahead, only shooting in a word here and there to get him a bit warmer around the collar head, and by the time the couple of phonograph records had been made Mrs. Jim certainly had a fine showing to make against Jim when he should get back to home.

Jim was back to himself and hitting up a brarwood pipe with keen enjoyment after dinner on the following evening. Then Mrs. Jim, who'd been waiting the right moment, started the phonograph to working, with Jim's own make record No. 1 unclogging first.

Jim listened with quite a lot of interest. Mrs. Jim put on roll No. 2 and again Jim listened with manifest interest. Then Mrs. Jim, ready to wipe tears at Jim's first sign of heartbroken repentance, "stood by," as they say at sea.

"Is the little party all over now?" inquired Jim, in quite a matter-of-fact tone. "Well, isn't that enough?" inquired Mrs. Jim, hardened to her husband's "stand." "Plenty," responded Jim. "And plenty's a heap. It's good stuff, though. I like it. I didn't know that I had the gizzard left to talk right out in meatin' that way. However, my sentiments are thus recorded and approved. They're so good, not only that, they're great. Didn't think I had it in me, danged if I did."

Then Jim, tossing those two records of his own make into the ash can, carried the phonograph down the elevator and gave it to the janitor wherewith to amuse the children.

Women Kill a Bear.
Two Chicago women have won laurels in President Roosevelt's favorite field, and by their prowess in the chase have proved themselves worthy followers of Diana. One of them in an encounter with a bear had a narrow escape from death or serious injury. Accompanied by their husbands, they plunged into the swamps of Louisiana and Mississippi and spent a most profitable ten days hunting big game, in which time the party succeeded in bagging two bears and a deer. One of the bears and the deer are credited to the rifles of the women. The party returned to Chicago to celebrate Christmas with their families.

The men of the party, Albert E. Coon, Thomas B. Clark and Samuel Hale, left Chicago Friday morning, December 13, for the hunting grounds, where they were joined two days later by Mrs. Coon and Mrs. Clark. The hunt was under the guidance of William E. Talley, Winona, Miss., who led the way into the brake with his pack of twenty thoroughbred hunting dogs.

For the first three days bad weather was encountered, the sport was poor and the hunters began to be discouraged. Then the women came, and the party, having worked down into the lower delta of the Mississippi, near the president's recent hunting grounds, found better luck, and the skill of the women came into play.

Blind Schools Unnecessary.
Miss Winifred Holt, chairman of the New York Association for the Blind, thinks that blind children should be taught in the public schools and should be required to attend school just as other children are. The erection of large buildings for the separate use of the blind is a great mistake, it is thought, and a useless expenditure of money. There could be rooms for the blind children just as there are for the other children. All that is needed after the first few years is the book with raised print, and then they could recite in the same classes with the seeing children of their grade.

Women Not in Demand.
Mr. Arnold Shanklin, just returned from Panama, says that men who go to Panama seem to think a wife one of the first necessities, but generally they are provided with sweethearts, who either come to them properly chartered or they go back to the states for them. The government builds nice six-room houses for the married men, and there is a very pleasant social set being formed. He did not seem to agree with Miss Helen Varick Boswell that old maids or bachelor girls are wanted here, the inference being that the right sort of man is either married or about to be when they go to Panama.

Support Their Husbands.
Mrs. Frederick Nathan says that 27,000 women in New York support their husbands, and she would like to know why they don't think a wife one of the first necessities, but generally they are provided with sweethearts, who either come to them properly chartered or they go back to the states for them. The government builds nice six-room houses for the married men, and there is a very pleasant social set being formed. He did not seem to agree with Miss Helen Varick Boswell that old maids or bachelor girls are wanted here, the inference being that the right sort of man is either married or about to be when they go to Panama.

Leaves from Fashion's Notebook.
Bright colors are promised for spring and summer. Lighter shades of blue, pink, and lavender shades, which are prophesied for gown and suit. The trend of the winter millinery adds its note to the prophecy, as there is almost invariably a touch of brightness in the models being brought out now.

Serape is growing into favor again. Many quite dressy costumes are made of it. It does not, however, lend itself very attractively to much variety of trimming, nor is it grateful for any drapery effects. Almost unlimited scope for decorative schemes is allowed in one-piece costumes, as compared with what is permitted in that which is made up of separate pieces of cloth, so long as they are not too heavy.

The beaded slant and those that are trimmed with steel will remain fashionable. They come in many colors, and are made up with handsomely jeweled buckles. They are wide, showy and well calculated to fill any want of the wardrobe in the belt line.

The little hand worked lace cravats are in vogue and they are given tone to the neck in a low or two-fingered style. They come in cream, cream or white lace and they are finished with gold and silver and a touch of color. Some of these lace cravats have a little touch of red in the shape of coral beads or pearls.

Many of the spring gowns are trimmed with leather, and the most delicate tones of suede are hand embroidered and used for trimming about neck and collar. Belts are embroidered to match, and the wide trash of white and black lace is being fitted its own against the wonderful fitted girdles that are offered to match costumes in all colors.

New Collars and Ties in Pretty Lingerie

THERE was a mighty giving of neckties this Christmas, not only along the time-honored line of neckties for men, but between women as well, for the dainty collars, ties, rabouts, etc., which are now offered for woman's wear made most attractive and satisfactory presents.

To be sure, at their best they were by no means inexpensive, but the giver had the satisfaction of knowing that the other woman would realize the value of the gift, and that every true woman has yearned over the charming lingerie and lace cravats, even if she hasn't been extravagant enough to indulge freely in them.

And, too, not all of the pretty neckwear is ruinously expensive. Any hand-embroidered collar necessarily costs more than a plain or machine-embroidered linen collar, but there are some very effective things of the kind that do call for extravagant investment.

The striped linen collars in white and color with embroidered scalloped edges and embroidered dots of the color, accompanied by little bows of the same linen embroidered on the collar, are a new point and are particularly chic, though not extremely high in price. Some of these striped collars are elaborated by the introduction of little motifs in real Irish lace, but on the whole the collar and tie of this type is smarter in the simpler form.

Irish lace plays a considerable part in many of the more expensive collars and bows or rabouts, and there is a decided liking for collars whose turnover part is composed wholly of real Irish lace, or baby Irish net with small motifs of heavier design. With these collars is worn either a soft-colored silk or a small bow of lace corresponding with the lace of the collar.

Some women draw a sheer silk scarf or tie around the neck so that the delicate color shows through the lace and tie this scarf in a little knot at the front, but while many sorts of silk cravats and bows are shown in the shops, there are a few practical reasons there is a decided preference for the bow of lingerie or lace.

Some new models of embroidered linen set with tiny medallions of Irish lace fasten in the back instead of the front, but a little rabat matching the collar and made to tie with the collar is a new idea.

Parisians wear many of these high linen collars made with soft turned down parts and fastening in the back, and do not consider it necessary to cover the buttons at the back, but leave little jeweled buttons in evidence or use jeweled pins in place of buttons. Some sort of lingerie or lace bow is set at the bottom of the collar in front; or possibly one of the narrow embroidered lingerie ties is drawn around the

collar and knotted in front. American women, however, have shown a preference for collars opening in front and when a collar fastening in the back is worn it is almost invariably encircled by a tie of some sort.

Recently some of the houses noted for their specialties in imported neckwear have been showing a good many straight high collars, without turnovers, of embroidered linen or of tuck-lined or lingerie, fastened in the back, finished with a very narrow rabout of valencienne at the top and at the bottom of course, for wear with lingerie houses.

These are trim little affairs, more becoming to some women than the thicker linen turnovers with more aggressive bows, and one Fifth Avenue house shows some exceedingly dainty collars of this same type, but made of tuck-mousseline de soie and finished at the top with a narrow lace frill whose edge is colored to match the little silk tie. In white and pink this is a most delectable little design, though not, of course, for wear with lingerie houses.

Going back for a moment to the French collars made of stiff linen with soft, rather narrow, turnovers, and fastening in the back, some attractive collars of this class are made after the fashion indicated in one of the sketches, having little embroidered scallops in color along the edges of the turnover and fastening with minute crocheted buttons of the same color. The turnover falls in two points in the front,

and the amount of originality achieved within these prescribed limitations is truly surprising.

There is literally no end to the novelty in shapes and details among the lingerie and lace bows, frills, tabs, etc., and an attempt at description is hopeless for the exquisite fineness of needlework in the best of the designs is the notable feature in such neckwear and it must be seen to be appreciated.

The designers are, however, showing more consideration for the exigencies of laundering and cleaning than they did at first and many of the smart little bows of embroidered lingerie are now so made that they may be taken apart for laundering without any considerable difficulty, the separate parts, if the bow is not actually tied, as it seldom is, being completely finished so that there will be no fraying.

The soft plaited laces, or rabouts, of course, require skillful laundering, but many of the present styles are made of merely one embroidered tab falling over a plainer and slightly longer one, and these offer no difficult problem to the laundress, though like all dainty embroidered things they need to be washed and ironed with care.

All of this expensive and delicate lingerie neckwear will prove much more durable if one will launder it herself instead of turning it over to an ordinary careless laundress, and the thrifty woman who wants to undertake this work, but either boards or dislikes going to her kitchen for an iron will welcome with joy the delightful little neckwear sets which now come packed with amazing compactness into little leather or wicker cases.

There are electric irons which may be adjusted to electric light fixtures and electric irons with their own batteries, but these are generally practical than the one, and less bulky and complicated than the other are the sets with diminutive iron and spirit lamp fitting each other and all packed into a small case in company with a flask of alcohol. Add to this one of the little folding ironing boards covered with cotton flannel and fitted into a pretty silk or crocheted case and one has an outfit which should make amateur laundry work a joy.

Frills and flabets extending the full length of the blouse front are offered in a host of pleasing designs, two ideas represented among the sketches being particularly liked. One has a series of plaited lingerie tabs falling over each other, plain alternating with embroidered. The other arrangement is somewhat similar, but has no embroidery, a pointed lace edged tab alternating with a square cornered hemstitched tab.

Soft bows of silk with fringed ends are a recent successful addition to the ranks of the silk ties.



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