

Winter Fashion's Big Wig



capable of an idea so extravagant in every way. The number of skins required for such a dress make it cost something fabulous. It would hardly be practicable for wear in a smoky city; every one knows the aversion the poor little ermine has to being defiled.

But It Can Be Made Cheaper.

The costume, however, which is not the least attractive among those that have been lately planned, can be admirably carried out in less extraordinary materials. The yoke may be of fur, ermine, if so desired, or chinchilla. Luxurious black cloth can be substituted for the white, and it may be etched in small raised tufts instead of laid in bias folds. The lace should be ecru rather than ivory-colored, and may be whipped up with black chenille, and the whole thing may be given an advance note of fashion by having the remainder of the skirt and the sleeves in black panne, that delicious velvet that is as light as silk and as lustrous as satin. The close standing collar should be of fur to match the yoke, sloped out comfortably under the chin and curved up in points at the side.

In the same sketch with the ermine gown is a ravishing tulle, made almost entirely of broadtail. It is the only fur that can be affected by stout women, without fear of increasing their apparent size, and it is so soft and pliable that it can be molded into any shape. The close standing collar should be of fur to match the yoke, sloped out comfortably under the chin and curved up in points at the side.

STRIFE AMONG MODISTES

Resultant Limitless Styles of Mid-winter Garments for Suffering Womankind's Selection.

NEW YORK, Jan. 15.—What could be more ridiculous than the spasms of jealous rivalry among Parisian modistes. "My house," says one, "shall be characterized by this one original and exclusive style, and every gown that we make shall be known by this peculiar shape—the sharp of the year."

"Costumes that come from our salon," says another, "are unmistakable. They are all plaited or tucked. Plaiting is the mark of elegance, and we have made it so."

"Every one recognizes," says a third, "the tight, clinging sheath-like effect of the gowns we turn out; no bungling, no plaiting, no tucking. All that sort of thing is well enough for women who are obliged to cover up the defects on ugly figures, or for the modiste to disguise poor cutting. For our part, we are both clever and artistic enough to see to it that each of our patrons shall leave our hands with a figure that is incomparably perfect. We know how to assuage the offended dames whom nature has treated shabbily."

Ermines are to be full-skirted, ruffled, flattened, plain, elaborate, lined, unlined, clearing the ground, trailing, come the babel chorus from across the sea, and, like the wise judge in the fable, we in this country, availing ourselves for visiting and enjoy the best products of all, regardless of the enmity between the designers, and, in fact, more often than not, ignorant of the very existence of the poor artist who has thrown his best efforts into the creation of a new style.

In view of this tournament of needles and shears, it is small wonder that women are revelling in a greater variety for visiting than has ever heretofore been put forth in one season. No feminine type is forgotten. Any woman can be suited nowadays; no matter what description she may answer to, no one but the designer remains faithful to a particular mode. Two things that are most strongly distinctive of the year, and that will undoubtedly retard their favor a year hence, are fur trimmings, used upon promenade gowns, and the use of panne.

Fur Yokes the Latest.

Fur yokes, extending down over the shoulders, are the very latest innovation. "Ugh!" some one says, "how insufferably hot!" Of course they are hot. But what could be more desirable for winter. Then they are not supposed to be worn under cloaks, but constitute dress and wrap in one, and are planned solely for visiting and promenade. The rest of the bodice is usually heavily interlined, to obviate the necessity of a wrap. Boleros of broadtail are also emphatically the rage.

One of the most delightful afternoon gowns has a skirt of black velvet. With it is worn a very short broadtail bolero, lapped over and fastened down the front. All of the edges of the bolero are incased with upturned points of ecru lace, re-embroidered with black chenille. A high, rolling collar of the broadtail is cut out squarely under the chin, to disclose a bow of white mouseline de soie. Below this slightly to one side, the fastening is effected with brandebourgs of black chenille, with floating ends of chenille falling from them. Beneath the short bolero may be seen a wide corset of white tulle, lightly swathed in little folds around the waist. Black satin, instead of white tulle, would make the waist seem smaller. At the lower edge of the corset, which is pointed down in front, is a flat, inch-wide band of black velvet, embroidered with turquoise cabochons, surrounded by tiny cut gilt beads, the margins of the band being covered with small turquoise nailheads.

Never before in the history of dress has fur been utilized unequivocally as a dress fabric. Very often dresses, instead of being made of cloth and trimmed with fur, have the recognized order of things reversed by being made of fur and trimmed with cloth. An illustration of the new vogue is shown on this page. The gown in question is fit for a young queen, so rich is the material, and so exquisite the style. The upper part of the skirt and the lower part of the bodice are of satin, finished with white cloth, and trimmed with a smooth-fitting silk foundation. Incrustations of wide, ivory-colored entre deux ornaments the cloth and form the V-shaped girle and high collar. All of the rest of the costume is in royal ermine. A bow of deep violet panne at one side of the bust being the only touch of color. No one but a Frenchman could have been

far as the knees. The upper part of the sleeve is made in one with the tight lace yoke and front. The rest of the sleeve, from the line on a par with the bust to the knuckles, is of gray panne, very smoothly fitted. All of the edges of the panne, at the top and bottom, are piped with fur. A fur muff and fur toque accompany the gown. The latter is folded in wrinkles, and decked, at regular intervals around the crown, with bunches of scarlet velvet geraniums. For evening wear nothing has been found to diminish the general partiality for the sparkling paillettes.

—ANITA DE CAMP.

"WHO'S THE WOMAN?"

Metamorphosis of a Recently Wedded Washington Widow's Portrait.

"There is a wealthy Washington woman who has recently married for the second time," says the Washington Post. "During the lifetime of her first husband she was generally considered a rather plain looking woman. Her complexion was a trifle sallow, and her hair was of no particular color at all. It was at this period that the artist painted a miniature of her. A few months later her husband died. 'Inside of a year a good angel, in the shape of a hairdresser, had suggested to the widow the simple expedient of shampooing her dull tresses with ordinary laundry soap, which, as nearly every mahogany-haired woman knows, never fails to bring out the most delightful of Titian tints. The widow went from red brown hair to red gold hair, and finally to a color best designs in it. In fact, reduced figures from life and after the antique are being exhibited along with those of bronze and plaster. Smaller pieces, happily within reach of many, are bonbonnières, trays and ash receivers, mugs, plates and small figures. All of these are presented in innumerable shapes and designs."

Collectors of mugs are being made happy by this revival of the use of pewter, and little short of a madness is about regarding the number and rarity of those mugs seen at informal evening parties or at other times decorating the side walls of dining-rooms. The plates also are mostly seen as wall decorations, and produce a stunning effect when well hung against a brilliant background.

It is not difficult to keep these pewter ornaments clean. A good rubbing with chamolés every fortnight is all that is necessary. It is not desirable for them to have the shining luster of silver; the tones of pewter should be soft and gray.

WHISTLE-WEARING FAD.

Made into Dainty Ornaments for Men and Women.

Whistles are being generally carried by men and women these days, quite commonly in the East. They serve various useful purposes, and are usually dainty articles of ornament. They are attached to fine safety chains, similar to those worn on eyeglasses, with a pin fastened to the coats of male wearers, and

THE WINTER GIRL



—By Malcolm A. Strauss in the New York Herald.

or very nearly faxen. She patronized mysterious persons who gave her a rose-and-cream complexion, and then, just last summer, she bestowed her blonde and beautiful self on a second husband, which a needle can learn how to make in a couple of lessons. The lace boleros are caught together with rose-shaped rosettes of colored panne and worn with panne stocks to match the rosettes. For a foundation, a white satin blouse is particularly lovely, especially if the lace is in deep cream or ecru. Sometimes a wide girle of panne, matching the stock and rosettes, is worn with the lace bolero and the whole thing is donned over a sharply contrasting silk bodice.

Plaits sliced at the edges so that they flatter to the figure are much in evidence. They were first seen in partially plaited skirts, but now give character to whole costumes. A remarkably chic visiting gown is made in the form of a clinging, ruffled princess in two parts. The skirt of silver-gray panne extends up above the waist line quite to the bust. It is notched down in a sharp open V at the center of the front and two shallow Vs at the sides of the bust. The whole bodice, which is smooth-fitting as a jersey

CANES AGAIN IN FAVOR.

Popularity of Walking Sticks Greater Than for Years Past.

After having been sidetracked for several seasons, walking canes are once more in evidence among men with any pretensions to being a la mode.

Nowadays the cane is regarded as almost an indispensable feature of general dress by both young and old, in all American centers of fashion. Some men who would not think of carrying canes on business days would feel ill at ease on Sunday minus the walking stick.

Large scale international events, according to the Philadelphia Inquirer, which has been investigating the matter, stimulate the popularity of canes. The centennial exposition in 1876, and the Columbian world's fair, at Chicago in 1893, boomed the use of walking sticks considerably. The Paris exposition is probably responsible for the present revival of the cane fashion. Dealers attribute the increase in business to the fact that a large majority of men attending exhibition invariably provided themselves with canes. As a souvenir, the walking stick is generally in great demand.

A cane much favored this season is made of either penans or partridge wood. These slender, rigid sticks promise to supplant the popularly accorded bamboo and whangee canes last spring. Penang and partridge woods are of fine grain and dark brown, and are highly polished. Silver and gun metal trimmings are quite effective. Inlaid work is preferred to applied ornamentation. Curved natural handles are the mode for canes made of penang, partridge and congo woods.

The English furs is a heavy cane, and is, as a rule, expensive. Rhinoceros horn and ivory handles show to good advantage when banded with inlaid silver. A novelty furs cane has a handle resembling the head of a gopher, but made of ebony and trimmed with gold, reproducing in effect the brass-rimmed golf club.

Black and white thorns share popularity with the wood canes. Honey sty sticks are also winning some attention. Light-colored, flexible canes are done for, at least for a time. The vogue pronounces it bad form to wear a cane showing the natural bark. Blackthorns are an exception, they being in favor only with the bark on.

PEWTER IN FASHION.

All Sorts of Knick-Knacks Being Made of the Metal.

There is a passion for pewter just now, says the Boston Herald; pewter made into all the knick-knackery that we have for the past few years been seeing in silver. There is about pewter a softness and pliability which make it a fascinating material with which to model, and, therefore, besides its use for small pieces, artists are working out some of their

Song of a Button.
(By the Merc Man.)
With fingers awkward and big
(Long past the hour for bed)
A mere man handles a needle keen
Which it's taken him hours to thread—
Work! Work! Work!
For work he is truly a glutton.
He his first attempt—yet he does not shrink—
He is trying to sew on a button.

With fingers weary and wocent
(The dawn is rising red)
A mere man toils in a piteous way,
Still plying his needle and thread—
Prick! Prick! Prick!
And he murmurs (if think) "Just Tat!"
The needle invading his finger's quick,
As it comes with a jerk through the button!

With fingers ragged and sore
(The sun shines bright overhead)
A mere man wearily puts away
His troubles and his thread—
Stitch! Stitch! Stitch!
He has struggled with eyes half shut on,
But his spirits are yards above concert pitch—
By Jove, he has sewn on a button!

—Punch.

THE REVOLT AGAINST FATE

Parkhurst, New York's Famous Politician, Speaks Plainly About the Man-Woman of the Period.

"There is quiet a respectable minority of women (respectable from a numerical standpoint, at any rate)," writes Rev. Dr. Parkhurst, the famous New York municipal reformer, in the New York World, of recent date, "who seem to regard it as a mistake on the Lord's part that they have been limited to such narrow vocations as taking care of the home, raising children and initiating the children in the first principles of life, learning and conduct. It is one of the features of the day—the number of women who are in revolt against the destiny to which they are morally, mentally and physiologically ordained. They are trying to do two things from which they are by the very constitution of nature prohibited. First, they are trying to copy the work of men, and second, they are attempting to be men."

"The consequence is what might have been anticipated. They fall of being exactly anything—are just enough of both to make them very much of neither. I do not believe that, relatively speaking, the number of these hermaphroditic experimenters is large, but the minority does not need to be numerous, in order to be much in evidence."

"It is good Scripture and good civiliation that woman is intended to be man's helpmeet. It is an old-fashioned idea, but it worked well so long as it obtained, and we shall not be willing to have it replaced by the 'new-woman' fad until there is evidence that the innovation issues in a better type of womanhood."

"The hope of the world is the family, and the hope of the family is first of all in the distinct and exclusive womanliness of the mother. If women want to continue to retain the natural admiration of the other sex, they will have to do it by taking care to be women and nothing but women. Also, if they wish to preserve the distinctive quality and inexpressible delicacy of their sex, they will have to do it by being very much of either. I do not believe that, relatively speaking, the number of these hermaphroditic experimenters is large, but the minority does not need to be numerous, in order to be much in evidence."

FIGHTING BOER WOMEN.

Taught From Girlhood the Use of Firearms, and Are Combative.

Mrs. Louise de Laessom, of San Francisco, returned from a tour of South Africa a short while ago, and relates some interesting impressions of the Boers.

"The Boers impressed me as being a very unusual sort of people," she says, "although those that I met were pleasant enough. It is easy to see that they are required to pay little attention to the courtesies of life while young, for their manners are devoid of polish, and they frequently have a surly air, which does not by any means create a favorable impression upon strangers. But of their fighting qualities there can be no question. They are about as much to be expected to subdue them until their last ounce of strength is exhausted. There is no more determined and stubborn race of people on earth."

"The children, both boys and girls, are taught the use of firearms as soon as they are old enough to hold a gun. They practice constantly. From one generation to another the Boers have been passing on their knowledge of the use of the rifle, until it has become a part of their natural instinct. The women are as courageous and as combative as the men. A Boer woman is never too old to shoot straight, and I have seen them as I have seen them, coming to the station to say good-by to husbands, fathers, brothers and sweethearts on their way to the front. Such stoicism as they display is astonishing."

HOME-MADE SCRAPBOOKS.

Just the Thing for Children, and Easily Gotten Up.

A woman who believes that there should be no waste products in the home has discovered that old window shades are admirable for making scrapbooks for children. The material is practically indestructible, and the colors are so bright without fading, and the neutral tones make a satisfactory background for bright colored pictures, or for the black and white illustrations from magazines. No covers are necessary, as the cloth is so heavy and if cut with a sharp knife, it will need no finish.

Small books of this kind are the most satisfactory, and are easily gotten up. The leaves and stitch them through the middle on the sewing machine, knotting the thread securely at each end. Gay color-ends, advertising cards, sketches and illustrations may be used, and they will be to taste and material. When finished, the book should be placed under a heavy weight, with thick papers between the leaves to provide against possible moisture.

Another scheme for scrapbooks, if old curtains are not available, is using patriotic lines. A yard each of red, white and blue cotton, which costs only a few cents a yard, will form the foundation for two good-sized books of six leaves each. As cambric has less body to it than window shades, the leaves must be cut to measure for each page. Place them carefully along the edges and slip them with sharp scissors.

A Twentieth Century Drama.

The woman she met in her busy day.
Her papers all scattered about,
While she toilsome sought, with pipe and pen,
To straighten her business out.

—A sudden cry

From her husband smote her ears:
"Help! Help! Be quick!
I shall die if you don't come here!"

The woman she strode across the floor,
An anxious frown on her brow,
And she tenderly said, as she opened the door,
"What troubles my Poppet now?"

High up in air
That frantic man she found,
And he gave a shriek
As he saw her come down.

Of the mouse that played around,
"Just look!" he sobbed, with his coat held high.
As he pointed on the tip of his toe;
"What a savage jerk of his tail! Oh, my!
It will run up my clothes, I know!
How can I possibly get them down?"

And its mouth—see, it's open!
Oh, it's going to jump! Be quick!
Thus the man wailed on,
Till the mouse was on the floor.

Scared off by the woman's stick.

The woman she smiled at his pretty fears
In a fond, superior way,
While he strove to check the boiling tears,
As he breathlessly watched the fray,
Then he came to the door
She helped once more,
And lovingly kissed and creased,
Her strong arm she wound
Till the man was on the floor
And he wupt out his fright on her breast!

—HAROLD LIFE.

SHREWD YANKEE DAME.

Gets a Life Pass and Lives on Ship-board Till Death.

One of the islands in Panama Bay used to belong to an enterprising old lady from Connecticut—the widow of a sea captain, and she lived all alone there in a little cabin for several years after her husband died. In the course of time—that is, about 10 years ago—the Pacific Steam Navigation Company desired that particular island for warehouses and repair shops, and when it came to make the purchase, the ancient Yankee dame drove a very hard bargain.

She made it a condition of the sale that the company should give her a life pass upon its steamers between Panama and Valparaiso for herself and a maid, to be used at her pleasure. This was done without misgivings. As soon as she had conveyed the title to the property, and had received a card signed by the president and general manager, granting her passage

KNIT ALL THEIR LIVES.

Women of the Shetland Isles and Their Unfading Loves.

All the women of Shetland knit. They learn the art in early childhood, and continue it all through their lives. The wool used for their knitting is grown on the islands, and is carded and spun by the people themselves. Machinery they have not, except the primitive spinning wheel. Many of the most elaborate shawls have taken months to make, and some even worth as much as \$100 to \$200. Most of the knitting is, however, of the more homely and serviceable kind, and may be bought from the women themselves for a moderate price.

The manner in which the washing of knit shawls is accomplished in Shetland is a matter of interest to most visitors. They are washed carefully in soap lather, and then to prevent their shrinking, they are laced from point to point of the scalloped border in a large square wooden frame, and placed outside the cottage to dry.

JUST LIKE MAMMA'S CLUB.

Mrs. Ada Brown Talbot, of New York, editor of the Clubwoman, says that the most extraordinary club she ever ran across was conducted by a demure and dignified widow of the daughters of a club president. The editor called one day and was received by her little friend with open arms.

"At last I've got a chair," she said.

"I am glad, my dear," said the editor.

"I hope it is comfortable and pretty."

"Oh, it is not for me. It is for my club."

"I didn't know you had a club."

"Of course I have. Most like mamma. My duty is president, and I got the chair for her. You see, she explained in a whisper. "There's only dolls in it, and the dolls are made of the most polite in present day, just like mamma's club. There's no dolls. She talks when you push her back I broke the spring, and now she talks till she is runned down. So she's president. Don't you think that's nice?"

And Mrs. Talbot said she did.

—Chimes Rang by a Woman.

THE CLINGING, CURVING PRINCESS.

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TWO PARISIAN COSTUMES.

a point at the top and at the bottom. On the upper part of the bodice is a yoke of silvery chinchilla, cut off round behind and sloped down into a point in front to meet the upturned point of the girle. A standing collar, having ears at the sides, is of fur, made in one piece with the yoke. The entire upper edge of the girle is bound with a chinchilla band that seems to be a continuation of the

sey, is of cream lace, embroidered with geraniums of scarlet velvet, and scarlet chenille is threaded in and out among the meshes of the lace.

Inserted in the deep center V of the skirt is an open vest of geranium velvet, ornamented with jeweled buttons. At the sides, the skirt of gray panne reaches up to the armpits, and it is fitted by overlapped plaits, that are stitched down as

And So Is Her Purse.
Her eyes are so tender.
And her language is terse;
Her hair is long and slender.
But, alas! so's her purse.
—Chicago News.