

# Winter Moods and Modes.



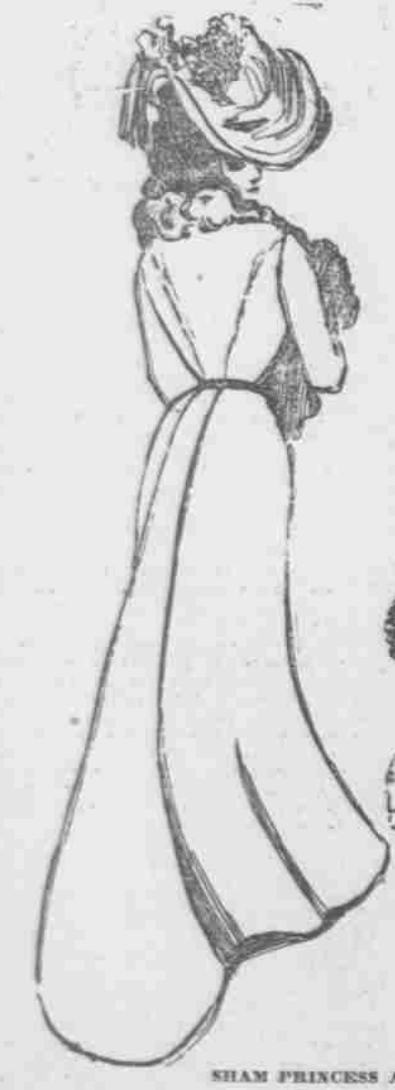
**Song of the Skirt.**  
The skirts that they'll wear in the spring,  
Have a plait from the hem to the waist;  
The "shalt back" isn't the thing, tra la,  
So handle it up with a string, tra la,  
And to clarify send it with haste.  
—San Francisco Examiner.

## DAME NATURE NOT IN IT

**Craft of Modiste Availeth Not, If Figure Beneath a Gown Be Not Reconstructed Up to Date.**

NEW YORK, Jan. 29.—Every one knows that there is a fashion in figures just as there is a fashion in gowns, and to have the correct outline is a more serious grievance against vogue than any mistake in dress could be. However well a gown may be made, if the figure beneath it is not properly molded by means of well-adjusted corsets and carefully planned underwear, the craft of the modiste availeth not. Time was when a high bust was considered a mark of beauty; now it is looked upon almost in the light of a deformity. Full length is given to the chest and the bust is "worn" low, though not so disgracefully low as it is understood, as it was last summer, when the fad was carried to an exaggeration that bordered upon caricature. That the entire "rue" of a gown depends largely upon the modeling of the stays is an open secret among those who make a scientific study of dress. It is this that gives delicacy and elegance to the silhouette.

Hips are to be drawn in tighter than they have been for some time past, in consequence of which corsets are being made longer, and the comfortable little empire affairs that were really hardly more than girdles, will soon be hopelessly out of date. It is to the shape of the wearer, rather than to the shape of what is worn, that fashion is giving her most assiduous attention. Now more than ever before it is modish to be slender, and those hips that will protrude, in spite of snug lacing and scant petticoats, are explicitly forbidden the exhibiting tendencies of sheathlike robes. In such cases, recourse is had to plaits, or a slight fullness of some kind. Gowns of eel-like tightness are gradually being looked upon with disfavor, and the true Parisian has already, to use her own expression, "shed her skin," and is looking back with amusement to "those gowns that were applied to the body."



**SHAM PRINCESS AND VISITING GOWNS.**

**Narrow Skirts Still.**  
Narrow the skirts must be, but of a discreet narrowness, that half conceals rather than wholly reveals the contour, and bodices will conform to the same rule, suggesting, instead of pronouncing. As yet the amplitude is noticeable more in matter of length than of breadth. Skirts are extra long, particularly for the even-

## MR. BURDEN'S CHAIN GIRDLE

**Ornament Worn by New York Women That Set Tongues Wagging.**  
Of all the remarkable fashions that the New York season of opera brought to light none has been more talked of, according to the New York Herald, than the long gold chain worn as a girdle by Mrs. I. Townsend Burden.

The chain consists of heavy, large gold links. Instead of encircling the waist like the usual girdle or belt, it is fastened at the back, so that it stays in place at the waist line, but in the front it does not come close together, and the chains reach to within an inch or so of

## Charming Visiting Gown.

In the same sketch with the velvet gown described above, is a charming visiting gown in violet-colored "cloth of silk." On the skirt, a stitched bias band of cloth outlines a sham tunic. This is ornamented from waist to hem with cut-out buttons, catching down the ends of loops, made of smooth silk cord. The corsage is in open bolero form, with a repetition of the loops and buttons at either side. The bodice is made of a material at the bust and ends just above the waist of the same cloth as the gown, but is crossed diagonally with tabs of black velvet. The wide yoke that is disclosed above the vest is made of a material closely striped in single tucks. A seam down the center of the yoke causes the tucks to meet in blunt inverted V shapes. The bodice also, of panne, terminates in a point at the center of the front and back. The sleeves are tight and long.

Accompanying the costume is a "Tam" shawl, hat of braided violet felt trimmed on top with a long "plume" of plaited mousseline de soie and lace. At the left side it is coquettishly raised over a huge, round bunch of Parma violets. The costume was designed for a young mother, who believes not only in being up to date in her own appointments, but who fairly controls local juvenile fashions, by her close attention to the particulars of her children's wardrobe. It is noted that she has lately inaugurated the little girl's palette, as correct an article as was ever turned out by leading tailors for the most fastidious matron or damoiselle. It is a straight jacket in make, cloth for a child of six or seven years. The front is furnished with little squared revers. The fastening, a trifle to the left of the center, is effected by three large, cartwheel buttons. The strapped bands of stitched cloth are run in two strips down the back, similar to those down the front. Another shaped band near the top of the bodice continues straight down the front. Pockets are placed low down on the coat. The short, military collar opens in front and the sleeves are simply coat-shaped.

This womanish little wrap corresponds perfectly with the top and the skirt, and stiff tabs that small boys are wearing. The large bonnet, which is a modified director, is of black velvet, faced with white satin, and has three large, cartwheel buttons. The strapped bands of stitched cloth are run in two strips down the back, similar to those down the front. Another shaped band near the top of the bodice continues straight down the front. Pockets are placed low down on the coat. The short, military collar opens in front and the sleeves are simply coat-shaped.

## Scarlet Velvet Gowns.

Bright scarlet velvet was lately selected for an evening gown by a stunning girl who could afford to assume so daring a color. The skirt, which was clinging, was cut in points all around the bottom, and brought to the proper length by an annexed circular flounce of velvet of the same shade. The flounce was not applied smoothly at the hem, but in a wavy, clear shape, was gathered to the skirt. This mode of applying the flounce will undoubtedly gain in favor as the season advances. The bodice was a unique affair, with a tight, silk foundation, and the velvet draped over it in horizontal folds, encircling the body. It ended abruptly and evenly all the way around, just below the bust. The bodice was a unique affair, with a tight, silk foundation, and the velvet draped over it in horizontal folds, encircling the body. It ended abruptly and evenly all the way around, just below the bust.

## An Invaluable Suggestion.

This may be an invaluable suggestion to those who have tight skirts that they have grown tired of and wish to have made over. The added plait must be quite narrow at the top and spread out fanlike at the bottom. The exact form is shown in an illustration on this page. But to continue with the description of the gray velvet gown.

The open V at the neck is filled in with a tucked, white satin shawl and stock collar. Turning back from the V is an arrangement of collar and revers in one piece. The revers are notched and the inner and outer points, made by the notching, are rounded off. The collar is made of gray velvet and finished around the edge with a band of white satin. The remaining illustration is of an original reception gown. The foundation of white satin is covered with an outer gown of black net, striped with black velvet ribbon. Large bands of white satin cut in festoon shape and edged with heavy cream entre deux, are placed around the skirt at intervals. A narrower, festooned band of white satin, edged with heavy cream entre deux, is placed around the bodice, not, however, meeting in front. The ribbon on the wrinkled net sleeves is applied horizontally. The narrow girde cloth velvets is fastened to the bodice, an artistic oval buckle. Lace entre deux marks the edge of the neck above and the top of the sleeves which fall below the shoulders. Shoulder straps are formed of the same entre deux. Beneath the last festooning of white satin on the skirt is a plaited ruffle of plain black net.

## BARGAIN-HUNTING IMMORAL.

**New York Writer Declares It Warrants Woman's Sense of Honor.**

The better people of America are getting over the idea that shopping concerns no one but themselves. It does concern themselves, but it concerns besides the saleswoman with whom they deal and the market which they create. A writer in the New York Herald speaks plainly on this subject. He says: "Shopping, as many women shop, is immoral. I do not exaggerate in calling it immoral. The reason is because it is wrong enough to characterize the conduct of most persons who frequent the shop. It is immoral to give way to the craze for cheapness. Women who run about from store to store, seeking out the cheapest things they can find, create a demand for shoddy, sham and tasteless wares. They are making it necessary for working people to be demoralized and degraded by wearing the same pattern as the aristocrat. This is a crime against refinement, against the love of the beautiful. The person who practices it commits a crime against society. She is therefore a criminal. The craze for cheapness does not affect the refined patrons of the store especially. It is injuring and retarding the education of the proper artistic sense in the masses. There was no mania for cheap wares in early Greece, else there would have been no Phidian statues. A nation does not rise above its natural level, the masses. "The shopper's duties are divided into two classes. They are the duties to the shop assistants and the duties to the

## working people who produce the goods.

Shoppers owe it to society, of which the shop assistants or clerks are a part, to compel shopkeepers to give their employees vacations with full pay and an afternoon off every week. By withdrawing their patronage from such firms as refuse to do this, the shoppers will soon be in a position to dictate terms. "Don't complain spitefully to the saleswoman about the quality of goods kept by the store. Probably she would be glad to improve the stock if she could. Don't blame her if she tells you tartly that she doesn't own the store. No doubt she would like to. Don't scold her if she chatters with other girls, while she should be paying close attention to you. A reproving look, or a word about being in a hurry, will be a keener rebuke."

## THEY REIN THEIR VOGUE FOR FORMAL DINNERS—HOW MADE.

For formal dinner gowns, spangled tulle retains its elegance. Many of the new models are of exquisite refinement, and though they are costly beyond price, their fascinations are not unavailable, even to women of comparatively moderate means. For any visiting dressmaker, at a few dollars a day, can make up a smooth-fitting, net gown, detached from its silk foundation. And the wearer herself is a poor needlewoman if she cannot spangle the net after it is made up. Coarse net is the most suitable for this purpose, and the spangles should be selected to match the color of the foundation. Designs embroidered in spangles are more effective than a mere sprinkling of spangles. One might imagine this to be very difficult, but, in reality, those who know how to go about fancy work of this practical sort find it quite simple. Here is the way to embroider a net gown, with a design of leaves done in paillettes. The original model of which cost \$400, and the duplicate something like \$30.

## THEY REIN THEIR VOGUE FOR FORMAL DINNERS—HOW MADE.

The foundation of gold-colored taffeta is made tight-fitting, with a long, slender train. The black net over-dress is long and fitted by the same pattern as the foundation, with a bias seam at the back of the skirt. Maple leaves, as big as one's hand, with the fingers stretched out, are embroidered on the net, in gold spangles, with a zigzag streak of spangles running over the net between the leaves. The pattern need not be stamped on the net if these directions are followed.

## Draw a large, conventional maple leaf on paper or tracing cloth.

Pin it down carefully to the net; then, with a needle and white cotton thread, run a basting thread all around the edge of the paper leaf, not, of course, running the needle through the paper. Uppin the leaf from the net, and you have its outline left on the net in white cotton. This whole outline is to be filled in with gold spangles, slightly overlapping one another. The scales. Repeat this process at regular, or, if preferred, irregular intervals, all over the net, and connect the leaves with a crooked streak of spangles.

## The design is rendered more vivid by having each spangled leaf outlined, after

it is finished, with black chenille cord. Jet may be used instead of gilt spangles, with more sober result. The bottom of the skirt would be ravishingly lovely, if it were finished with a whole row of maple leaves, placed side by side, with the points turned down and falling over a plaited frill of taffeta or liberty satin, applied to the foot of the foundation skirt.

## GREAT SNAKES!

**Imitation Serpents Used as Every Kind of Ornament.**

Gentle woman, who shudders at the sight of a real snake, is buying imitation snakes just now by the boxful. And they are being bought to wear. The newest hair ornament which the hair dresser recommends madame to buy is a wriggling-snake. The latest decoration for a décolleté bodice is a snake. The most correct buckles for belt and stock are of curiously wrought ivory in the form of coiled snakes. There are snake rings, snake bracelets, snake garter buckles, snake umbrella handles. In fact, madame, arrayed in her snakes, looks, says the New York Journal, in discussing this latest vagary of fashion, the incarnation of Medusa.

## As a hair ornament the snake is generally a mass of glittering jets.

It is about as thick as one's finger, and to be properly placed, the serpent should be coiled about the knot of hair at the top of the head so that it looks ready to spring, with its head up and the forked tongue protruding. This snake is worn

## WOMEN IN MEDICAL WORK

**Difficulties Attending Her Introduction to the Practice of the Healing Art—Situation Now.**

"The history of the movement for introducing women into the full practice of the medical profession," wrote Mrs. Mary Putnam Jacob, the noted woman doctor of New York, recently, "is one of the most interesting of modern times. This movement has already achieved much, and far more than is often supposed. Yet the interest lies even less in what has been so far achieved than in the opposition which has been encountered; in the nature of this opposition; in the pretexts on which it has been sustained, and in the reasons, more or less disingenuous by which it has claimed its justification. The history, therefore, is a record not more of fact than of opinion. And the opinions expressed have often been so grave and solid in appearance, yet proved so frivolous and empty in view of the nature of this opposition; in the pretexts on which it has been sustained, and in the reasons, more or less disingenuous by which it has claimed its justification. 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