



Fashion's Winter Edict.

Paris Decrees Soft, Long-Haired Fabrics—Novelties.

PARIS, Oct. 12.—The moment has come for thinking of winter costumes, which will heretofore assume an important place. The selection of the materials—each prettier than the other—depends according to the requirements of indoor or outdoor life, the cut necessary to be "in the movement," while maintaining a personal style, are questions on which I have taken counsel with the arbiters of fashion for the benefit of Oregonian readers.

You may expect the predominance of fluffy, soft, long-haired materials, white for preference.

Sables will undergo a change. While preserving their softness, brilliancy and warmth, they will be called mink, russet, Mathusalem and griffin, and will be seen in every imaginable variety of aspect and of color. Both for visiting and walking costumes they will be completely in place.

Useful Homespun.

Homespun will be seen again. These also will be hairy, chinos, bristly and curly; they will resemble the subjects from which they derive their names—thibauds, camelline, urson, tokne, lise, etc. These materials are extremely useful, on account of their wearing qualities and because they do not spot. They will be much in vogue for tailor-made, dressy costumes or for traveling.

I must not pass over the new satin cloth, which is very brilliant, its luster not being affected by damp. It will be adapted for dress occasions and will be edged with the same material.

There are also some delightful Parma velvets, printed with Indian, Persian and Egyptian patterns, which will be all the rage for incrustations on boleros, jackets and skirts. Mixed with furs, they form an admirable combination.

Braids for Trimmings.

Among the fashionable trimmings will be woven silk braids, embroidered in the style of the Empire braids used for furniture. Bands of Persian braids, quiet designs and colors, will be a mark of great distinction. All the tailors have taken up a narrow silk braid, with long indentations, that can be laid on in any direction and can be successfully adapted to every form of trimming.

All these novelties are so attractive that they are almost embarrassing. One longs for one of each creation, so widely different and so attractive are they all.

Striking Colors for Winter.

Grace Corns tells of the latest whims of Paris.

"A striking feature in the coming Fall and Winter fashions," writes Grace Corns from Paris, under recent date, to the Chicago Tribune, "is the frank return to pronounced colors—French blue, apple green, vivid rose, bright yellow, and other positive shades which the last few seasons have been supplanted by the softer, indistinct tones which so contributed to successful 'fleur' effects.

"War has been waged against the bolero

by the smartest dressmakers with such success that the tailor-made costume has undergone a complete modification, the bolero being supplanted by the little bolero jacket which was seen upon one or two of the Spring models. Skirts for these costumes have been much shortened, just touching the ground—a welcome innovation, as the long, dragging tailor-made skirt has been a penance for the average woman.

"Heavy, rough-looking clothes are most in vogue for street suits, chevrons in particular. Impermeable cloths are also much in favor, probably owing to the great amount of time the fashionable woman now spends out of doors and the necessity, in consequence, of weather-proof clothes heretofore confined to traveling uses.

"An entirely new material for fancy coats and dresses is the tissue 'taffeta mousseline,' a kind of a shimmering muslin silk. If such a combination were possible, that is beautiful in texture and most effective when made up.

Bewildering Array of Gowns.

"I have seen such a bewildering number of charming new gowns designed for the coming season that it is difficult to know where to begin to describe them. Mrs. Dupont Coudert, better known as Amalia Kussner, is in Paris, just arrived from Hamburg, with a lovely lot of dresses. One of the most striking of these is a cream lace dinner gown, princess in style, with the yoke outlined by an incrustation of black lace, and the skirt trimmed with the black lace following the line of the usual ruffle. Mrs. Coudert had the honor at Hamburg of a long conversation with King Edward, whose miniature she painted and whose friendship and patronage of her art she is happy enough to possess.

"Another attractive dinner dress was of gurgule with liberty satin, made in redolent fashion, stately and especially well-suited for formal occasions. Platted mousseline de sole is also much in vogue for dinner toilets. I have just seen a lovely gown of this description with a bolero in magnificent Venetian lace, ornamented with cut steel buttons and touched with black lace, and the skirt trimmed with a 'suspension' of black velvet.

"Other dinner gowns that will be much in vogue have superb turning-over collars, embroidered in exquisite Louis XVI bouquets, the workmanship being absolutely perfect and the embroidery a pure marvel, such as only the French know how to do.

Attractive Reception Gown.

"I saw such an attractive reception gown, made for an American Duchess. It was of dead-leaf green velvet and was trimmed with appliques of white cloth—charming and most artistic combination. Pieces of the cloth were run up and down the waist and skirt and held in place by tiny straps of cloth, caught with tiny, decorative buttons. The sleeves, of the velvet, were finished in a puff edged with white. Equally pretty was a heliotrope homespun visiting gown, trimmed in many-colored velvet, with white taffeta bands to complete the ornamentation. These bands were put on in rows of five and were most striking and original.

"An effective gown was of black taffeta, with a wide gurgule ruffle in white, headed by a band of gurgule incrustation. The waist had a white gurgule bolero, quite short and finished with a turn-over sailor collar of the same lace. The center was a wide band of velvet.

"White silk or velvet braid, exceedingly narrow, with tiny black dots, is much used for garniture. A showy dress I saw was of dark blue cloth, with two bands of white silk dotted braid running up the front. Around the bottom of the skirt was a band of the braid, and above the band, at regular intervals, groups of three dots of braid forming a half box in design. The waist had a mouseline de sole yoke and collar. The vest-like opening showed five bands of the braid, and the sleeves were also trimmed with it.

Small Ornamentation.

"What is quite remarkable and worth noting as an indication of fashion is the series of tiny stripes, buckles, bows, and small ornamentation used in profusion upon the new gowns. Chantilly tulle and Irish lace is one of the most artistic new combinations, the tulle being finished with the gurgule.

"Whole dresses will be made in sealskin, the youngest seals being slaughtered to obtain a close fur. Canadian mink is a favorite trimming for them, being put on in a wide band around the bottom of the skirt and a large gurgule-like cape on the waist. A novelty is the panne velvet scarf worn with these dresses, closely tying at the throat in a cross, and with the ends, after passing through several fastenings especially made for them, hanging down nearly to the floor, and finished with fringe.

"Bright drab in cashmere is the latest thing for morning wear, combined with insertion and ornamented with bassettes of velvet or cloth. Colored gurgule is all the rage and a relief for cloth gowns when of a contrasting color. Chamols cloth, as it is called, is much in vogue for Louis XIII

costumes, making a most appropriate material. White cloth is used with it for applications and lining of collars and cuffs."

"THE ORACLE HATH SPOKEN."

Le Bargy Issues His Edict on the Subject of Canes.

"Those persons who are much concerned over the latest mode in shaking hands, or the newest angle at which the hat should be worn, may now drop a portion of their anxiety," remarks a writer in the New York Press, because the demands of strict etiquette regarding the use of walking sticks have been outlined for them by an authority on the subject.

"M. Le Bargy, of the Comedie Francaise, in Paris, has finally pronounced on the subject of walking sticks. These are not to be left in the hall when calls are paid, but must be conveyed into the drawing-room, and there hung to by their owners like dear life. How, indeed, is a man to talk well, if he cannot gently wave his walking stick, for example, to lead vigor to graphic narrative, or firmly prod it into the carpet to emphasize a point of argument, and even break it in twain in moments of great passion? They make special sticks for the latter use, said M. Le Bargy, which are an inch in diameter and look like stout ash staves, which only a Hercules could snap, but which, in reality, are hollow and can be smashed with small effort and great effect.

"This pronouncement requires a twofold explanation. It must be known, in the first place, that M. Le Bargy is the gossamer of fashion on the Parisian boulevards. To an English eye he may appear to have a rather peculiar taste in ties, and the cut of his frock coats errs on the side of picturesque, while his drawing-room manner on the stage cannot be taxed with exaggeration of simplicity. But, in Paris, there is absolutely no appeal against M. Le Bargy's decisions in matters of good and bad form.

"Second, it must be explained that the established Parisian custom for men, when paying calls, is to enter drawing-rooms attired, so to speak, cap-a-pie, with gloves on, hat and stick—or umbrella in hand, and, in winter, without even doffing fur coats. It was only a revolutionary spirit which made the suggestion now definitely quashed by M. Le Bargy, that the stick should be left in the hall. No one, to it observed, ever dared propose that the Frenchman, when he pays an afternoon call, should be parted from his hat, which he even takes in with him to the drawing-room when he comes to dinner, and which he holds on to desperately until asked by his hostess to put it down."

FANS AND CHAINS FOR 1901.

Variety, Beauty and Most Exquisite Garniture Reigning Note.

While its influence may not be as far-reaching as that of its predecessors, the fan of 1901 is a close rival in point of beauty and daintiness. Exquisite paintings, rare laces, plain and jeweled, mounted in tortoise shell, pearl and rare woods are conspicuous in the fans of today as of old, with an occasional novelty that is pretty and effective. Some of the elaborate fans now seen in the New York shops are a black net, studded with brilliant or glistering with vari-hued sparkles, gold and silver predominating. Others are of costly lace in exquisite patterns, some adorned with beautiful Watteau-like paintings and mounted on sticks of pearl, tortoise shell, amber or rare wood carved in artistic fashion. The ostrich-feather fans, mounted in a variety of ways, carved ivory leading, and the nets studded with amber and fastened to amber sticks are alluring in their attractiveness, while the brilliantly colored peacock-feather fans are a novelty.

In chains as well as fans there is to be found variety and beauty. The pearl chains which have been so much worn during the past Summer, bid fair to retain their supremacy during the Fall and Winter. Some of these fine chains are composed of all large or all small gems, while others have groups of six large ones and twelve smaller ones, producing a very pretty effect. Novelties are chains of rose matrix and turquoise matrix, and charming fan supporters they make.

The restoration of the amethyst to favor is shown in its use in the new chains, frequently encircled by rose gold wreaths, the stones being connected by lines of brightly burnished gold. Chains studded with topaz, turquoise, garnet or other variety of gems are to be had, but the pearl and the amethyst setting leads.

NOVELTIES IN BELT BUCKLES.

Gun Metal Plays Important Part in Fancy Ornaments.

Many new and attractive designs of buckles and fancy ornaments are displayed in the shops, burnished silver (French gray finish), gilt, Roman gold, combination of pearls and rhinestones, jet and homeric patterns being among the novelties.

Gun metal is a favorite material this season for buckles, and from it are fashioned also other articles, such as match safes, hat pins, collar and cuff buttons, knife cases, charms, chains, watch cases and purse tops.

A novelty in belt sets is the bar arrangement. The belt is made of straps of velvet or satin, and the bars are of gilt, studded with turquoise, amethysts or other stones. There are three bars to set and a buckle matching the bars. One is placed at the back and the other at each side. The elastic, beaded girdles in steel and jet continue in popularity. Buckles composed of two metals, such as steel and gilt interwoven, Roman and plain gold, and combinations of jet, pearls and rhinestones, are strikingly effective.

The pointed enamel buckles represent some of the new designs, as do the Egyptian patterns in plain colors and gilt. A very smart little buckle shows royal blue background and gilt figures. Sterling silver and rose-gold buckles, in straight and pointed effects are very pretty, while the crown buckle, in plain gold, gun metal and jet, and other designs are rivals in attractiveness.

The new buckle pins or clasps to take the place of the regular buckle are shown in a variety of styles. In gem-set buckles, chains, rings, hat pins, etc., the amethyst takes the lead, although the Grecian hat pin divides favor with the amethyst-topped design.

WELL-CLAD NEW YORK WOMEN.

Favorable Impression They Made on a Southern Woman.

"I was very much impressed with the women of New York, while there recently," said a bright little woman who had just returned from the metropolis, to a reporter of the New Orleans Times-Democrat, "and I was further impressed with the fact that they are probably distinctive for more than one reason. I am speaking, too, for the women one meets on the thoroughfares—shop girls, society belles and all. I like the way they dress in New York. I like the way they walk. I like their little mannerisms in public. The New York woman dresses well. She may be a shop girl, but she wears a neat, well-fitting, graceful costume. She stands well in her shoes.

"And, by the way, this is one thing that

"I am not Well enough to Work."



To Women who Work.

What tragedy for the wage-earning woman is hidden beneath the words "I am not well enough to work!"

Every penny of her slender income is needed for the necessities of life for herself and others. Seldom, indeed, is it that the girl or woman who works in a factory, or in some business office or store, has merely herself to support. Nearly always there is an invalid mother or sister, perhaps a brother or father.

She taxes her endurance, therefore, to the last limit before giving up.

She knows her place will be filled by some one else. She has no money laid up. Her wages have been insufficient for her pressing needs, and she has spent money on doctors, trying to keep at work and hold her place.

But it's no use—she has reached the limit. In her fight with female troubles she has come off second best, as myriads of women have before her.

What will happen, now that she has lost her place and has broken down in health?

These heart-stirring stories are being lived all around us in large cities, and every one of them might have been a story of health and energy, if the young woman had but written to Mrs. Pinkham when she first felt ill. She would have been told just how to make herself well and strong, as many other women have, and this advice would have cost her nothing.

And it is not alone in factories and business places that women are forced to give up on account of ill health. It is quite as often the woman who does her own work at home. This means, generally, doing the work for a household of seven or eight.

She also compels herself to attend to the daily round of duties when she ought to be in bed, and does not know where to look for that reliable help that will put her on her feet and stop those awful aches and pains.

The sure help for all ailing women, who work at home or elsewhere, is Lydia E. Pinkham's Vegetable Compound. Women who have used it testify to this with one voice.

When the periods are painful or too frequent; when the backaches and headaches drive out all ambition; when the heart-breaking, "dragged-down" sensation attacks you; when you are so nervous that every trivial thing excites you, you may be certain that there is some growing trouble fastening itself upon you. Do not let disease make headway. Write to Mrs. Pinkham, Lynn, Mass., for her free advice, and begin at once the use of

Lydia E. Pinkham's Vegetable Compound.

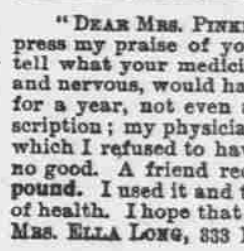
\$5000 REWARD Owing to the fact that some skeptical people have from time to time questioned the genuineness of the testimonials we are constantly publishing, we have deposited with the National City Bank, of Lynn, Mass., \$5,000, which will be paid to any person who will show that the above testimonials are not genuine, or were published before obtaining the writers' special permission.—LYDIA E. PINKHAM MEDICINE CO., LYNN, MASS.

From Women Cured by Mrs. Pinkham.



MISS KATIE R. JUNGLAS

"DEAR MRS. PINKHAM:—I write to thank you for the good Lydia E. Pinkham's Vegetable Compound and Sanative Wash have done me. It is now six years since I was taken sick. I had falling of the womb and ovarian trouble. I suffered untold pains; sometimes was so bad that I thought I could not live. I used the Vegetable Compound steadily for some months and am now well. If you like, you may use my letter for the benefit of others."—MISS KATIE P. JUNGLAS, New Salem, Mich.



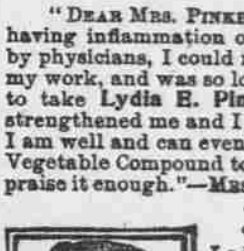
MRS. E. F. MORRON

"DEAR MRS. PINKHAM:—It affords me a great deal of pleasure to express my praise of your valuable Vegetable Compound. Words cannot tell what your medicine did for me. It saved my life. I was so weak and nervous, would have very bad hemorrhages. I did not do anything for a year, not even attend to my own family. I suffered beyond description; my physician said I could not get well without an operation, which I refused to have. I tried all kinds of medicine, but they did me no good. A friend recommended Lydia E. Pinkham's Vegetable Compound. I used it and the Sanative Wash, and am now enjoying the best of health. I hope that all suffering women will take your medicine."—MRS. ELLA LONG, 833 Pearl St., Bridgetown, N. J.



MRS. E. F. MORRON

"DEAR MRS. PINKHAM:—I have been so delighted with your Vegetable Compound I thought I would write and thank you. My system was entirely run down; I suffered with terrible backache in the small of my back and could hardly stand upright; was more tired in the morning than on retiring at night. I had no appetite. Since taking Lydia E. Pinkham's Vegetable Compound I have gained fifteen pounds, and am gaining every week. My appetite has improved, have no backache, and I look better than I ever looked before. I shall recommend it to all my friends, as it certainly is a wonderful medicine."—MRS. E. F. MORRON, 836 York St., Cincinnati, O.



MRS. W. P. VALENTINE

"DEAR MRS. PINKHAM:—I had been in poor health for twenty years, having inflammation of ovaries and womb trouble. Although treated by physicians, I could not seem to gain any strength, and could not do my work, and was so low spirited and tired of life now. A friend advised me to take Lydia E. Pinkham's Vegetable Compound. The first bottle strengthened me and I wrote you. After taking six bottles, can say that I am well and can even do my washing. I cheerfully recommend your Vegetable Compound to every one with any female weakness, and cannot praise it enough."—MRS. M. W. MILLER, 1033 Canal St., Gulfport, Miss.



MRS. W. P. VALENTINE

"DEAR MRS. PINKHAM:—It is with pleasure that I add my testimony to your list, hoping it may induce others to avail themselves of the benefit of your valuable remedy. Before taking Lydia E. Pinkham's Vegetable Compound I felt very bad, had terrible sick headaches, no appetite, gnawing pain in stomach, pain in my back and right side; was tired and nervous, and so weak I could scarcely stand. I was not able to do anything, had sharp pains all through my body. Before I had taken half a bottle of your medicine, I found myself improving. I continued its use until I had taken four bottles and felt so well that I did not need any more. I am like a new person."—MRS. W. P. VALENTINE, 566 Ferry Ave., Camden, N. J.

impresses me about New York women more than any other one thing. It may be because the shoe is my hobby. I like good shoes, shoes that set well on the foot, shoes that fit nicely around the ankle, shoes that develop whatever there is of grace and beauty in a woman's foot—and, parenthetically, there are no Trilby feet among the women, for every mother's daughter of them can slip her foot into Cinderella's slippers—but, as I was saying, I like shoes that have good, substantial soles and stand well on the heels, and these are the kind of shoes the women of New York wear.

"Just from observation I would judge that the women of the metropolis are fond of the best there is in the shoe market. They all wear shoes that look well, and they are not ashamed to show them. They wear the short skirt, which falls no further than the shoe top. It gives them a firmer footing, as it were, and they walk with more grace. Why, it is really a treat to see them stride down the street, looking neither to the right nor to the left, but minding their own little business. They combine a man's independence of appearance with a woman's grace, and it is an imposing spectacle.

Watch Wm Safe. Fond Mother—John, do look at that child he has your watch in his mouth an' d'will swallow it! John (who is a bachelor brother-in-law and very fond of babies)—Oh, don't be the least alarmed; I have got hold of the chain. It can't go far.—Exchange.