

FURS AND FILMS

By Mrs. Osborn

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P EOPLE ask me to talk to them about furs and films and furbelows. The latter are always dear to a woman's heart, and the furs, like fine jewels, forever a matter of pride and pleasure.

I think I will talk about furs first, because that is such a snug, warm subject for a cold day, and, I might mention, a subject that always represents a snug sum.

Certain furs, like diamonds, are always fashionable. Take, for instance, baby lamb and sable, which one might say almost never go out of fashion.

Although there are standard furs which it is always good taste to wear, each season introduces some fad in fur which most of those who can afford expensive fads follow.

Last season the fad was for mole skin, and this season the extreme fashionable novelty is mixed fur, with a fad for imitation sealskin. This fur is much prettier than real seal, but I do not know from what animal it is taken.

Smart fur mixtures are ermine with black fox, ermine and sealskin, chin-chilla, with sealskin, and even ermine with sable, although mingling these two fine furs seems like "gliding refined gold."

Capes and stoles, both large and small, are worn with a fancy for short-shoulder and long three-quarter length ones. These last are very smart this year, especially in seal or sable, and are worn by women over their smarter gowns when going to teas or some such form of entertainment.

While shoulder capes are both stylish and useful, they are not as practical as those which come to the waist, like the one of black lynx fur illustrated in Fig. A.

This really comes a trifle below the waist and furnishes additional warmth in the two long and wide stoles which finish it. One can easily fancy what a fetching wrap this is, and how easily its large, flat collar could be turned up on a cold day to protect the ears.

Perhaps even smarter than capes that follow the lines of the figure are immense stoles that can be wrapped about one or thrown loosely across the shoulders at will. These reach from neck to waist in the back and hang almost—and sometimes quite—to the hem of the skirt in front.

A Little Fashionable Secret of Furs.

The one shown in Fig. B is of mole skin, dyed black, and is therefore not mole skin—by a process of reasoning known to fashionable folk—a very fetching. The ends of this stole are drawn together and trimmed with handsome braid ornaments.

The muff which accompanies this is a great big square thing, hung around the neck by long ribbons. The ribbon causes the muff to crush along the top in that fashionable shape known as the "pillow muff," though when any one ever saw a pillow in that shape I cannot fancy.

Hats frequently match neckpieces and muffs and often exhibit one fur-trimmed with another.

The fad for trimming one fur with another is shown in Fig. C, a little flat boa of ermine with tips of seal.

Still another popular combination is shown in Fig. D, a long and only medium wide stole of sable, with points of ermine and tails of the same exquisite fur. The large muff which matches this boa has ermine around its open ends.

The perfectly flat style of this neck-piece is in contrast to the round and fluffy box of lynx illustrated in Fig. E, and which is quite short, terminating in a round, bushy tail.

The ultra-fashionable fur and the ultra-fashionable films, stoles and elaborate neck wraps of chiffon and other fancy fabrics are not as much worn as they have been in seasons past. The elaborate wraps of today demand greater simplicity in neckwear by way of contrast. The exception to this rule is to be found in the lace scarfs which are thrown around the neck and shoulders in the evening, and which prove so flattering and becoming to a woman's face.

Women have for some months past been discovering how much prettier they look in a soft white tucker of lace than in any other finish to the neck. For this reason most smart gowns are finished with a lace collar or yoke, quite transparent and unusually glittering to the

skin. Such a yoke effect is shown in Fig. F, and in this case the garniture is intended to be worn over a bodice which must necessarily be quite simple in order to support such an elaboration. This yoke piece has a stock, small square back and deep shield-shaped front formed of a combination of very fine embroidery and lace. Pointed edges of embroidery are trimmed with lace ruffles.

A lovely shaped piece of lace curves from the stock and follows the lines of the embroidered front to a narrow scallop at the bottom.

The necks of gowns are so charmingly elaborated that a great many things are worn without any furbelows whatever around the neck, the coat or wrap being so cut that the dress yoke forms a finish. In cases like this a coat is made without any collar or with a flat one.

A Word About the Films of Vella.

Of course, where a woman must wear a collar, one of embroidered linen, turned over and worn with a smartly tied bow of black, is in the best taste. Such a collar is illustrated in Fig. I.

Bertha and fichu of lace and other bewilderingly dainty, diaphanous materials no longer float about the shoulders of the smartly gowned woman. Even jabots are relegated to the use of old ladies, and new fashions in dress demand new neckwear accompaniments.

Vella, too, have gone the way of other airy nothings of the toilette. They have literally been done to death, so that it is now bad style to wear one. We bore with them as they grew and grew until they reached our feet, but when they threatened to trail behind us we rebelled and cast them off.

A smart new collar that is being worn over coats is as new in cut as is anything of a novelty in lace. It is well illustrated in Fig. G, where its peculiar cut shows to advantage. It has a deep curve in front, disclosing well the neck. Behind of the gown over which it is worn, and has two points in the back, joined together at the top; two deep, square points over the elbows, and very deep ones in front, extending a foot or more below the waist line. This collar is made of Valenciennes lace, in a large pattern of roses, inset with large medallions of Irish crochet lace, in a very open design, and with a wide, irregular border of the same lace. It is just the sort of accessory to give a very smart appearance to the garment over which it may be worn.

The most usual form of tucker is shown in Fig. H, a simple little thing of Valenciennes lace with a tiny frill on the edge. This style of tucker appears either round, square or pointed, according to the cut of the bodice worn over it. One may have these quaint little 1839 tuckers made of any smart kind of lace or embroidery, or they may be fashioned of tucked chiffon or some similar diaphanous material.

Newest, Smartest Note About Jewels.

Along with changes in neckwear we have new fancies in belts and buckles. The smart belt of today is a wide cinchure of draped character or a wide belt of leather, according to the material of the gown with which the belt is worn. Where buckles are worn they are very large and quite simple in style. In height three and four inches represent the correct size of buckle, and in style frames of jewels or broad frames of plain gold are smartest. Indeed, for plain belts the simple gold buckles are almost exclusively the kind in use.

Dog collars and chains have had their day and are seldom worn. They have given place to necklets and pendants of jewels artistically arranged, usually in quite an elaborate design in front, and held around the neck by a single row of jewels or a slender chain of gold, silver or platinum.

Fig. M, for instance, illustrates a popular form of necklet. It is of green jade, in a rich shade of streaked green, in round and oval stones, connected by slender chains of platinum. Other jewels are arranged in the same fashion, and also in the style shown in Fig. L, a necklet of amethyst in several sizes, connected by slender platinum or silver chains.

In Fig. J is shown a smart buckle of plain gold, and in Fig. K one of brilliant with decorations formed of clusters of the same stones in the shape of roses.

A—Stylish Cape of black lynx, with large, shaped stole.

B—Large stole in the newest, smartest cut.

C—Fetching small, flat boa of ermine tipped with seal.

D—Long stole of sable, lined with Siberian squirrel and tipped with ermine.

E—Round neck-piece of lynx with bushy tail.

F—Smart outside yoke of two materials, lace and embroidery to be worn over a bodice.

G—Smartly shaped collar of two kinds of lace to be worn over a coat.

H—Fetching little rigo tucker, used in some form with nearly every dress.

I—Chic collar of embroidered linen with bow.

J—Belt buckle of plain gold.

K—Elaborate rhinestone buckle for dress wear.

L—Necklet of amethysts.

M—Small necklet of green jade.

N—Bowknot of rhinestones or diamonds with pearl pendants.

Decorative ornaments of jewels tend more to light and airy shapes in design than to solid effects. In this respect a lace-like effects in jewels and chains are the fad of the season.

A very pronounced vogue exists for the wearing of bracelets. Indeed, it may be said to have reached the extent of a

"craze." Every one wears one or two, but not one or two, but three or four.

This bracelet craze was introduced by the short and three-quarter sleeves, which seemed to suggest the need of some sort of decoration for the arm between the termination of the sleeve and the wrist.

Bracelets do not take on the big, solid forms that we remember in years past. They are mostly slender lines of jewels linked together, and glitter in a vivid mass of parti-colored lights from an unobtrusive setting.

Together with bracelets, earrings have come into style again, and, what is more, the bigger the earring the smarter it is. We may come to a revival of the time when earrings were so large and heavy that they almost pulled their way through the lobes of the ear, and, anyway, caused a disfiguring hole there.

This is distinctly a season of jewels, when a woman may, if she chooses, wear

all she possesses without creating any specially unfavorable comment upon her good taste. Jeweled ornaments for the corsage, bracelets, elaborate necklets and earrings all lend themselves to make a woman in full dress look as attractive and brilliant as a jeweler's window on a gala day.

While jewels are also worn in the hair, it is smarter at present to wear flowers as decorations for the coiffure. Flowers are always a becoming form of hair ornaments, both to old and young, and they harmonize well with the flower-painted and flower-trimmed dresses of the season.

JOSEFA WILSON OSBORN.

The Devoted Woman Is in a Trance

(By Whistler Black.)
(Copyright, 1904, by W. R. Hearst.)

C ONSTANCY unshaken. Girl wife searches city for husband who has twice cruelly deserted her. Beautiful devotion of young mother?

That's what the head lines said.

I wonder if all this sentimental sympathy for the woman who drags a sick little baby from town to town looking for a man whose one aim in life is to get rid of her is a good thing?

The books of the charitable societies are filled with the names of women who are wandering from city to city, sick, heart-broken, hungry, trying to find men who have deserted them once and who will desert them again at the very first opportunity.

I once asked a Salvation Army woman about a woman in whose hard case a friend of mine was interested.

"Is her husband dead?" I asked.

"No," said the Salvation Army woman, "he's intermarried."

And I learned that the intermarried husband is a regular feature of life among the unfortunate.

He usually belongs to some woman who goes out scrubbing or washing by the day. He stays at home as long as the wife is able to work to support him. The moment she shows signs of illness he disappears. When the baby is old enough to be left with a neighbor the intermarried husband comes home again.

I know a little stenographer who loses position after position because her drunken husband insists on coming to any office where she is employed and making trouble.

He is a strong able-bodied man, but she supports him. I have heard her friends speak of her "beautiful devotion."

I am just hard-hearted enough to think that such devotion as that is anything but beautiful. It is hideous, unnatural and revolting to any sane, healthy mind.

I once went to tell a woman that her little daughter had been arrested for setting fire to houses "just for fun."

I had to run for my life to get away from an insane man, who turned out to be the woman's husband. He had been

crazy for years, and with "beautiful devotion" she was hiding him in the house to keep him away from the authorities.

The girl who was setting the fires was the fifth child born to that woman since her husband had been hopelessly insane. And then the authorities held that little girl responsible for her particular form of insanity.

I don't pity that woman at all. She sacrificed her little helpless children to a silly idea of "devotion" and had a beautiful time being a "martyr," while her babies were terrified and stunned and given a heritage of horror.

Out upon such devotion. The world is full of it, and it is made up for the most part of simple force of habit.

A weak-minded woman becomes hypnotized by the suggestions of love when she is young and impressionable, and she hasn't sense enough to throw off the spell, that's all. She's walking in her sleep all the time. I believe in waking her up.

The next time a woman comes to you for help to trace down a runaway husband, try to show her that the farther he runs the better off she and her children will be. Talk her out of a certain small-minded determination to "get even" by making a man who is tired of her take care of her. That is at the bottom of many of these cases of "devotion."

"I know my husband wants to get rid of me," said a woman to me once. "I'll fool him. I'll stick to him till he dies." She did, hounding him till he went out into the stable and killed himself. Then she went into mourning and wore it most becomingly for the rest of her widowhood—which didn't last long.

Whenever I read about one of the "devoted" women I burn to take her by the ear, turn her face the other way and wake her up to a brand new, clean, useful, self-respecting life.

There's room enough and joy enough and work enough in this world for every honest woman in it.

Wake up from your hypnotic trance, "devoted" woman.

Boxcar Bobby—How long 'd yer s'pose it's been since Dussy Dan took a bath? Tiopane Tim—Well, he looks ter be about 48 years old—Cleveland Leader.