

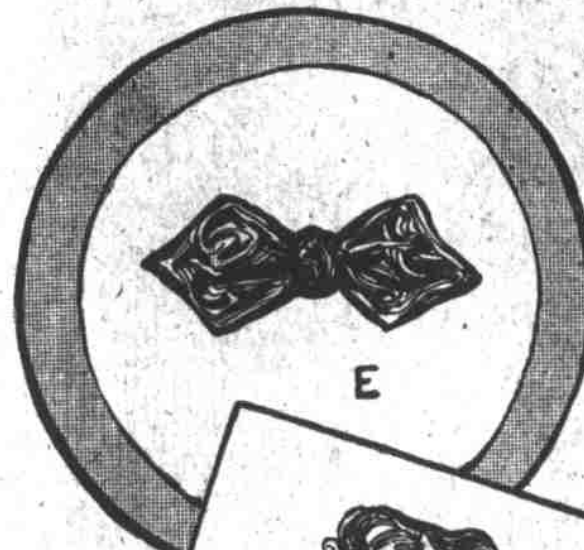
# JEWELS EVEN ON HER FURS.

Imperial Sables and Royal Ermine Now Embroidered in Gold and Jewels for American Women's Wear.

by Mrs. Cholly Knickerbocker.

The Limit of Luxury and Extravagance in Dress Reached in the Latest Fur Garments.

Fringes of Real Pearls and Balls of Gold, Jewel-Set, Ornament the Lower Edges of Fur Garments for Evening Wear.



Russian Sable Wrap.....\$25,000  
Gold embroideries.....500  
Jewels used in trimming.....25,000  
Total.....\$50,500

HOW would you like, supposing you were the husband, the man behind the check book, to get a bill like that for a single garment?

No doubt you imagined that the modern woman had reached the limit of extravagance in dress. You have observed her huge hats, laden, each one, with hundreds of dollars worth of plumes, her tiny slippers with high French heels twinkling with diamonds, her trailing gowns festooned with priceless laces, even unseen garter buckles and corset hooks wrought of precious metals and inset with gems. You have probably exclaimed, "Surely this reckless waste of money can go no further!" But you have reckoned without your host—or hostess.

Now she is piling luxury on luxury, extravagance on extravagance, cost on cost. For she is embroidering her almost priceless furs with priceless jewels. Imperial Russian sable, fur of queens and empresses, costly and snowy royal ermine, fur wear for a king, are not considered bourgeois or royal enough for the queen of America. On them must be piled lace woven from threads of pure gold, further embellished with precious stones. Tassels made all of pearls, pierced and strung together, held at the top by huge cabochon emeralds, weight the bottom of some of these extremely costly garments. On others buttons of rough gold, set in Russian style with variously colored jewels catch together lacings of heavy bullion cord.

But heavy gold embroideries, made of thread spun from the genuine metal, for with it there is no danger of tarnish, in the chosen trimming for furs. It may or may not be further enhanced by the addition of precious jewels—goodness knows these wonderful furs need no further elaboration. Their beauty lies in the beauty of suppleness and the sheen of the skins, but without woman's whim, otherwise and everyone knows that what woman must have her own way. If you don't give it to her she takes it anyway.

Of course, only the most supple and costly furs are chosen for these embellishments. Chinchilla is sometimes used, but

more often ermine is the fur selected, for against its snowy background of short-clipped hair, the embroideries show to the greatest advantage, while the little black-tipped tails give just the right note of contrast. Sometimes the embroidery is done directly on to the fur, but as ermine has a pelt almost as perishable as tissue paper, it does not stand the weight of the gold well, and so the embroideries are more often applied.

For opera and evening are these jewel-encrusted furs principally designed, but occasionally one sees a fur piece quite as elaborate intended for wear with afternoon calling gowns. Of this type is the long scarf of ermine shown in the illustration lettered "A." It is one of those picturesque directives beloved of French woman this season. They, with a careless disregard for the carcasses of Jack Frost, hang them over their arms just at the elbow, the fur crossing the back nonchalantly somewhere below the waist; long ends sweeping to the ground in front and the hands and far up the arms buried in huge fur muffs to match. But American women, with more thought for the possible situations of pneumonia, draw their fur up about their shoulders and thus are better protected.

This scarf is really a lovely one of its kind. Made of snowy ermine skins, its must complete the set.

studded with pearls, while as a final touch of elegance tassels made of seed pearls form a border at the bottom. The muffs, which is one of the new barrel muffs soon to completely supersede the "throw over" variety now grown so hopelessly common, has also a broad band of the gold embroidery and rows of little black tails. An exquisite color scheme is formed by white fur, gold embroidery and the creamy lustre of the pearls.

But of far greater elaboration—and, incidentally, cost—are the wraps shown in "B" and "C." The ermine garment with bands of bullion embroidery all studded with gleaming jewels and jewel-studded balls swaying from the knotted ends is worth a small fortune. Of lovely and graceful lines, it speaks its French origin by opening recklessly down the front—no protection from wintry winds here. But as it is obviously only a garment intended for carriage wear—and a closed carriage at that—this is probably not an item to cause its lucky possessor any regret. The toques has a crown of jeweled embroidery matching the trimming of the wrap and the Chinchilla, that soft and becoming gray fur, trimmed with embroideries of dull

silver and laced together with silver cords caught with jeweled buttons, makes of "B" a delightful garment. "C" is again of ermine, which, after all, forms the ideal fur for evening wear, so charming is it donned over delicately tinted fabrics. This time it has bands of Russian sable outlining the embroidered bands. This garment is cut on quaint old-fashioned lines, suggestive of the dolmans of our mothers' young days. It, too, is obviously only for wear in a temperate atmosphere, for it is without sleeves.

There is no doubt that this is distinctly a fur season. Fur is used in all kinds of unexpected ways and on all kinds of unexpected garments. For instance, you would hardly expect to see a ball gown of palest blue-green satin bound in around the knees by a scarf of supple ermine, which is tied with a large bow and ends in the back, would you? Yet this was worn by one of this year's "buds" not long ago, and more fascinating was this surprising touch of fur on a dress quite untrammelled otherwise, save for a little delicate embroidery on the décolleté corsage.

Fur bows worn with lingerie stock col-

lars is a touch of capriciousness which appeals to the modern maiden. These are again worn quite without reference to any other bit of fur on the costume.

Not many whole dresses of fur are seen on this side of the water, although one or two importers early in the season showed some very good models in broad-tail. But the smart women of Europe are wearing coats and scanty skirts or dresses cut all in one and buttoning straight up the front from hem to chin made entirely of fur. Some of these gowns are made with short skirts for skating or shooting, but quite as often they are designed with trailing skirts for calling wear, the supple skins being used in exactly the same way as velvet. A garment, somewhat of this order is shown in the illustration lettered "H." In reality this is a trailing coat, the necessary touch of brilliancy being given by the jeweled embroidery simulating a girdle, which is applied, directly to the fur. A white fox shawl collar and big muff of fox make a clever contrast.

Effects trailing down the back are quite as much in vogue this year in fur as in anything else. A tight band of fur alone will encase the neck, but down the back, far below the waist, will often hang a cascade of magnificent skins, so beautifully cured that they are as supple as satin and with much of satin's gloss and sheen. No doubt it's an excellent scheme to display the furs to the greatest advantage, but about the warmth of the wearer who breathes the cold wind driving, or on foot I am not so sure. But vanity, vanity! And pride is proverbially supposed to feel no pain.

Of such an indiscretion is the fur seen in illustration "G." This is elaborate, with an inset of gold embroideries straight down its length, the design being outlined in precious stones. A fringe of sable tails finishes the ends of the stole-like hanging piece and a muff to match is carried. While some of the dazzling fur garments worn are actually brilliant with real gold lace and embroideries and genuine jewels, imitation gives nearly as rich effects. Paste jewels now imitate wonderfully the real things and gold thread, although it has the defect of speedily tarnishing, gives as much in vogue this year in fur as in anything else. Certainly, some of these fur pieces are a delight to the eye with glint of gold and gleam of jewels. But, as I said before, they really do seem the limit of extravagance in woman's attire, don't they?

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## How to Be Comfortable in Your Bed.

THE Family Doctor insists that a narrow bed is preferable to a large, roomy one, for there will not be so much room to sprawl one's self over a large space, nor will one be able to assume a dozen grotesque shapes. The pillow should be small, so that one's head is not thrown out of the normal position. It should be hard, so that the head is not repeatedly sinking into its depths, thus throwing the head to one side and giving a crooked shape to the neck. The bedding should be light, but warm, allowing the air to pass through freely. If the air in a bed, which soon becomes saturated with the perspiration from our bodies, does not pass off, it makes us restless, and sound sleep is impossible. Many are inclined to use more covering than is essential to comfort in the first part of the night, for fear of becoming cold before morning. This is a serious mistake; only enough should be used for comfort at that particular time, and no more. Other covers can be kept near at hand, and if during the night you feel cold, more can be added.

Sleep with your bedroom window open all right the year round. It is not necessary in the depth of winter to throw the window wide open; just let it down a little at the top, regulated according to the climatic conditions. Learn to breathe through the nose at all times. If afflicted with the habit of sleeping with the mouth open, some people bind a handkerchief around the mouth when they go to bed, so that they will be compelled to breathe through the nose. Lying on the back is a position that cannot be recommended, although it is probably of benefit to those whose occupation compels them to assume a stooping position. It is a position that is especially bad for persons with contracted chests, and in addition it favors the habit of snoring.

## Some After-Dinner Habits That Often Prove Injurious.

UNDER the title of "Post-Prandial Habits," the London Lancet discusses the effects upon health of the after-dinner coffee, cigar, cordial and other indulgences customary to people who dine luxuriously.

Theoretically, such habits are calculated to interfere, and often in practice they do interfere, with the healthy disposal of the elements of the meal. From a purely physiological point of view, at all events, the post-prandial habits are superfluous and the force of their appeal to human nature is practically entirely psychological. Post-prandial habits, in short, have their origin in the fact that they are a source of enjoyment, and enjoyment is the chief excuse for their indulgence.

A good and well-served dinner is appreciated, but often enough the appetite is not satisfied, even when mere physiological requirements have been amply met. When one last dish has been served a kind of craving is set up for prolonging the gustatory round, and the cup of coffee, the glass of port or liqueur, and, finally, the smoking of a cigar or other form of tobacco are considered to be the indispensable corollary to the meal. To the man who thus, as it is said, "does himself well," these things are the crowning attractions of a good dinner. They are, of course, nothing more than easily acquired habits which, though associated with the meal, have in reality nothing to do with it, regarding it as a mere nutritious mass.

It is safe to assert that, generally speaking, the post-prandial habit is a physiologically bad one, and the man who regularly drinks coffee, port, or liqueur after dinner is physiologically worse off than the man who does not.