

SENATOR CLARK'S NEW YORK HOME FINER THAN OLD-WORLD PALACES



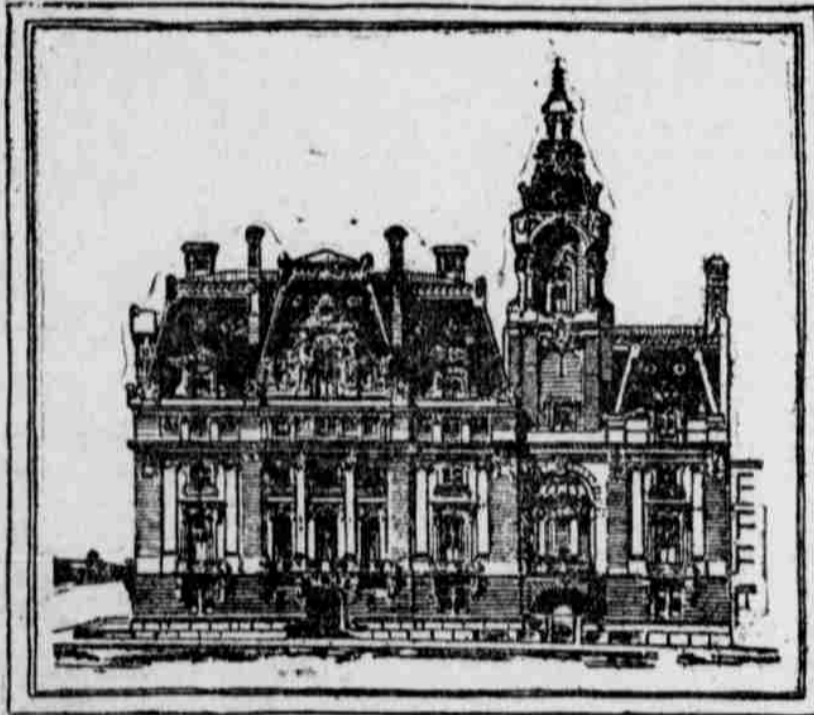
MR. W. A. CLARK, JR.

Senator William A. Clark of Montana has a grandson, and the new possession will cost him \$1,000,000. A few years ago he offered that sum of money, to be given to the first son in the family of any of his sons or daughters. His daughter-in-law, Mrs. William A. Clark Jr., has just given birth to a son, who wins the prize. Senator Clark's daughter, Mrs. Morris, recently presented him with a granddaughter, but the baby girl did not count. Senator Clark is now in Paris, but has been notified by cable of his good fortune.

Those persons who roll out Fifth avenue as far as Seventy-seventh street on the padded cushions of their automobiles, as well as those who are junketed on the top of the quaint but ever-popular old Fifth avenue stage, are watching with curious interest the growth of Senator Clark's great, white fairy palace, as inch by inch it lifts its shimmering turrets and towers skyward. The enormous mass of white granite is beginning to take definite form—a form so beautiful that, looking at it, one almost gasps at the magic power of millions. Never in the history of the world has there been so nearly perfect a private dwelling as this; never has there been a private house so marvelous in its construction, so astonishing in its arrangement, nor so beautiful in its details. The old French kings, whose palaces it aims to surpass in their own special style, would have been green with envy of this American millionaire, William A. Clark, one of whose chimney outrivals in richness and elaboration their daintiest chateaux.

This palace—for it cannot be called a house—is a pocket edition of a world. From garret to cellar it contains every beauty, every variety, every convenience, every luxury, every sensation that the heart of man can desire. When it is finished it will be so complete that Senator Clark might shut himself up within its huge, white walls and never come out, yet lead a normal, active and even exciting life. Fancy if you can one house which contains within its four walls three separate dwellings, each complete as to drawing rooms, bedrooms, libraries, dining rooms and even private roof gardens; three huge public art galleries filled with the paintings of old masters, each worth a king's ransom; a sculpture hall containing some of the finest statuary in the world; a music room twice the size of an ordinary ballroom, a grand salon of the size and style of a French throne room, a conservatory, an observatory, four roof gardens, a theater complete in every detail, from green room and dressing rooms to lights and scenery; an old Roman bath in pink marble, a Turkish bath, a gymnasium, a swimming pool, a shampoo room, a billiard room, a smoking room, an automobile room, two running fountains, both the work of famous sculptors; a great banquet hall, an elevator furnished, lighted, and hung like an ordinary drawing room; an electric light plant, a cold storage for furs, a

wine cellar, a grand marble staircase like those of the French court, a courtyard, a secret passage with a secret stairway winding down from it to a secret door, door and partitions that disappear at a touch like the genii in the fairy tales, and electrical devices for lighting rooms, galleries and theater that will make the palace seem like Aladdin's dreams come true. Beside such a palace "Lalla Rookh" seems less of a fairy tale and the stories of the "Arabian Nights" become almost common-place.



Senator Clark's New Home.

But the most curious and ideal part of this wonderful palace is its division into many houses. Each floor above the main floor will be a separate house in itself, having a reception room, bedrooms, its private dining room, its own library and its own roof garden; so that in those moments which come to all of us when we desire solitude, any member of Senator Clark's family may retire to his own apartments and live quite as comfortable and cozily as though each had his separate palace. The separate apartments will be managed by separate corps of servants, so that each member may keep his or her own hours in all things. This is the secret of domestic happiness, which the senator has grasped along with other secrets of contentment and pleasure;

to live together, yet with that fine distinction wherein each can preserve his own individuality. Even a less devoted family than that of Senator Clark's could manage to get along under this regime.

In all, the palace has four roof gardens which will be covered with blooming flowers or green plants all the year around, roof gardens where one may wander in the sun or sit under sculptured porticos. Its cost has been variously estimated at from \$1,000,000 to \$5,000,000, but undoubtedly when it is perfected and hung with art treasures its value will be beyond these figures.

Nothing like it in the way of a dwelling has ever been planned or executed before. It has taken the firm of Lord, Hewlett & Hull five years to push the work on the building thus far, and they expect to spend several years more in its completion.

The personality of this American prince of an American palace is intensely interesting. Like his new home, his career has been one of magical growth. In spite of his love of art and of beautiful things, Senator Clark has the simplest tastes. Pictures are his one passion and his greatest extravagance. He is a hard worker to-day, being the head and body of all his vast schemes and businesses, and leaving nothing to chance or hired brains. He is generous and free-handed, sparing no expense for those things he wants, but he cannot be "buncoed."

The Senator's eldest son, Charles, married a stenographer; his second son, William, married Miss Mabel Foster, a pretty girl of Butte without fortune; both his daughters married professional men. To the memory of his own wife Senator Clark erected what is said to be the finest mausoleum in America.

He is exactly 63 years old and in the best of health. He started out in the world with a fortune of nothing a year, the son of a poor farmer of Connellyville, Pa. He studied hard, worked hard and went West. To-day he is said to be worth thirty millions, with an income of five millions yearly. He has done great things so quietly that the world has not heard of them. Whatever he does he does well and the building of his marble palace is his latest achievement. He is just the man to enjoy it.

The Senator's family consists of two sons, Charles A. and William A., Jr., and two daughters, Mrs. E. M. Cul-

ver and Mrs. Lewis R. Morris, all of whom are married, as did the Senator himself, for love.—New York Press.

Inscription on Godkin's Grave.

The following inscription has been placed above the grave of the late editor of the New York Evening Post at Hazelbeach, England: "Edwin Lawrence Godkin, Publicist, Economist, Moralist; born at Moyny, Wicklow, 1831; died at Greenway, Devon, 1902. For forty years a citizen of the United States. Gifted with a penetrating intellect and singular powers of expression; constant in friendship; tireless in energy; dauntless in courage; a steadfast champion of good causes and high ideals, he became a foremost part in all efforts to make government just, pure and efficient, and wrought unceasingly to strengthen the ties between the nation whence he sprang and that to which his services were given through a long and laborious life. Sapere aude."

Eccentric Millionaire.

Among the many human curios to be seen at Monte Carlo this season none attracts more attention than M. Yturbe, an eccentric millionaire, who shuns daylight as he would a plague. In his splendid villa he has placed an enormous elevator, into which his curtained and shuttered carriage is driven and raised to his heavily draped apartment when he wishes to take a drive. His rooms are always kept at a Turkish bath temperature, and as conditions in the gambling rooms of the Casino are about the same he sometimes ventures there in the evening.

Maay Holidays in Canada.

Canada has most holidays of any British colony. Including Sundays, Canadians have ninety-five holidays yearly.



The Library.

WRAPS AND GOWNS

Up-to-Date Sofa Pillows.
The newest sofa pillow covering is of velvet or suede ornamented with applique designs in leather of contrasting tones. A moss-green velvet is applied with the rich-hued disks of the sunflower marked by the pyrograph with brown shadings. Foliage and stems are also burned. A poppy design in red and suede has a background of tan-colored suede. Picturesque heads cut from leather and brought into relief by the pyrograph's etchings are also applied on suede.

Both sides of the pillows are of the leather laced closely with thongs at the sides and decorated at the corners with leather tassels.

Colored suede skins tanned whole are as popular as ever for table coverings and sofa pillows, but are less frequently than formerly decorated with the pyrograph and brush. Two of the skins are used for a pillow, which is laced between them with leather thongs and the extra length and breadth of the leather is left hanging loose. Often these irregular sides are slashed into fringe.

Some Gown Effects.

A pale-green zibeline has a long skirt richly appliqued at the top and down the flat seams with broadcloth of the same hue. The contrast in material is decidedly smart. The bodice has blouse fronts garnished with folds of panne velvet of a deeper green overshot with black baby velvet ribbon. These fronts open over a vest of white chiffon done in soft folds and spangled in silver and strapped with black velvet ribbon an inch wide.

A distinguished street costume, recently from Paris, in steel gray camel's hair, is applied in a very light shade of the same material.

A black broadcloth has a blouse heavily embroidered in Persian designs and colors. The skirt is applied in black zibeline, elaborately stitched. The sleeves are of the broadcloth, appliqued near the shoulder with the zibeline, with the lower fullness confined in a band embroidered in the Persian design and colors.

Peculiar Combination.

One of the new and pretty flat neck ruffs is composed of white platted chiffon ruffles that fall gracefully about the shoulders. This is not peculiar. But the long ends are. They are composed of latticed cords (soft, heavy cords are bigger than one's little finger) that are caught together with little tufts of white chenille showing threads of black. Lest this fall in a jumble at the foot there's a broad ruffle of white taffeta. It is edged with big balls of black-marked white chenille. All these combinations sound peculiar, but when they are the result of skilled designing and workmanship most of them are as pleasing as they are novel. Most of

them are importations direct from Paris.

Silk Evening Gloves.

The elbow sleeves of the summer forced all womankind to take an interest in silk gloves and openwork mitts. So we all laid in a supply of them, and most of us have them yet as fresh as ever, for when the thermometer was below 70 degrees we

needed something warmer than network, even if it was in August. But take comfort! We may even yet wear those expensive mitts. Word comes from Paris that the fancy silk glove is considered smart for dressy indoor occasions. Ladies abroad like them far better than the long white kid glove.

To prevent a cheese from becoming hard and dry keep it wrapped in a cloth wrung out in light ale or water, except during the short time daily when it appears on the table.

PRETTY GOWNS FOR WEDDINGS.

The first gown is of pearl gray crepe de chine. The skirt has a deep hip-yoke composed of shaped bands of the material, and falls in the form of a long tunic over an underskirt, also of the crepe de chine, the edges of each finished with a band of guipure. The blouse is composed of the fitted, or shaped bands, over which there is a bolero similarly made and

and gown is of pink pongee. The skirt is finished with a shaped flounce headed by a band of guipure, in which a band of golden brown velvet ribbon is run. Above this is a group of tucks, ornamented in front with a row of gold buttons. The bodice is in the form of a bolero plaited over the shoulders and bordered with the guipure and velvet. The plastron is also of guipure, the velvet run in the



edged with guipure. The sleeves are made to correspond and are finished with cuffs of the guipure, of which the collar is also made. The cravat is of narrow black galloon, and the girdle is of black velvet ribbon, knotted in the back with long ends. The sec-

collar, and is finished at the point with a knot of velvet, the ends of which are finished with passementerie balls or tassels. The blouse is plaited pink mousseline de soie, as are also the sleeve puffs. The girdle is of the brown velvet.—Weiner Chic.

CLOTH GOWNS FROM PARIS.

The first gown is of drab homespun. The skirt is plaited in the back, plain in front. The blouse, gathered in front, plain in the back, has a double basque, the under one of the cloth, the other of deep violet velvet ornamented with buttons. This basque is attached under the girdle, which is of the velvet. The blouse fastens a little on one side, under a band of the velvet ornamented with buttons and cut with little straps, also fastened with buttons.

The blouse is covered with a shoulder collar or peplum, which extends into a deep cuff of the violet velvet.

The other gown, of mouse gray cloth, is worn by Mlle. Mitzy-Dalti of the theatre de l'Odéon, in the first act of "Monsieur le Directeur." The skirt is plaited all around except in front, where it is plain, forming a sort of tablier. The plaits are stitched down in three places, thus forming three wide bands of flat stitched plaits, between which they open out and again at the bottom.

The shoulder collar is of white silk,



trimmed with wide bands of the velvet almost covering it. The little square yoke is of guipure, the standing collar trimmed with a bias band of the white silk, bordered with velvet, which forms a point in front and continues on round the neck. A band of velvet finishes the top of the collar. The sleeve is plaited at the top, full at the elbow, where it is gathered

over the girdle and down to the hem of the gown in the back, forming a box plait. In front it forms a sort of blouse plastron, embroidered in the same shade as the gown and fastened at the top with a passementerie ornament. The sleeve is plaited at the top, the plaits opening out to form a large puff gathered into an embroidered cuff.—Le Luxe.

Dress Economy.

"I have made the subject of how to make clothes last a study," says a society woman, "and it is surprising how much difference it makes how a gown is done. It should be put on slowly and carefully. A little pull or jerk each time it is put on soon ruins the best of gowns.

"Never use pins. They not only tear the fabric, but are uncertain at all times. Do not economize on dressmakers. If you can't afford good material and a good dressmaker also, economize on the former. One dress well made is better than half a dozen poorly made. In conclusion, buy as good material as you can. Have it made by a good dressmaker, then take plenty of time to get into it.

"When you are in it, have respect for the dress. Walk with a quiet, even step; give it a good chance and it will do something for you. Remember that the best of gowns, like the garment of righteousness, must be well worn."

Rage for Fur.

This is a good season to utilize the old fur boa which you have been saving so carefully. Fur is used everywhere and anywhere, and a little of it as trimming will give a smart touch to the homemade gown, cape or hat. A heavy band of fur just above the flounce of the skirt is especially stylish. It may look as if you had just fastened your last year's boa around your knees, instead of at the neck, but a glance at the best show windows will assure you that you are in the fashion.

The Latest Ideas From Paris

The flare is entirely eliminated from the skirt of the new walking suit. Some dressy winter waists are of panne velvet with elaborate trimmings of Irish lace.

Full-blown pink roses form one of the most charming of the new beauteous trimmings.

Pink taffeta, mink and Irish crochet lace are employed in the making of a "dream" of a new hat.

A pretty all-white hat in French sailor shape is of beaver felt with trimmings of white grapes.

Materials of a reasonably heavy weight are all lined with soft silks now, but for diaphanous stuffs like chiffon, net, crepe de chine, etc., taffeta is still used.