

IN THE DOMAIN OF WOMAN.

DRESSY SIGNS OF SPRING.

Fashion Declares Winter to Be Officially Over. NEW YORK, Jan. 18.—With sleet in the air and the thermometer down in the dumps, fashion has nevertheless declared winter to be officially over. Gause and Hingham and dimly samples purge the leather sides of every woman's purse and we long to be off our old coats and on with the charming novelties spread in every show window.



AN AFTERNOON POEM IN GRAY ROMAN SATIN.

from our backs and some of us are buying delicate little black, blue or green, rain-proof velvet jackets and turning them back over the shoulders, as an accompanying picture shows, with white satin collars dashed with black chenille tails. About the edge of the collar runs a broad border of gray or pale green or turquoise blue chenille, and this is the smart spring substitute for ermine and sable.

A shallow, wide-brimmed sailor flared on a slant is what the tidy morning hat should be, girdled with a soft scarf of silk canvas and set off on its tallest side with upstanding bow ends of gilt, stiffened taffeta. Already the most adorable ivory white satin surfaced felts, of what the modistes call spring weight, have come to



market and they are all trimmed up the rear only with feathery bunches of wonderfully shaded yellow catkins and pale green, yellow tree foliage, or roses and leaves made wholly of gilt tissue.

In passing it is irrepressible to let fall a word or two concerning this rage for gilt roses. They are everywhere, on hats that are worn of an evening, tossed amid the sumptuous folds of satin tea gowns and fastened to the breasts of evening frocks. There is a golden rose pinned on the left side of the topmost bodice of the group of three bewitching examples. All of them deserve careful mention and a word as to their materials.

Number one is a treasure in coarse cream Renaissance lace and blue silk muslin, which last is dropped over a lining of white tulle, on which line of bright silver braid are sewed. Bands of black velvet ribbon and wee paste buckles, with the glorious rose on the shoulder, are final distinguishing touches on a waist that is above criticism.

A fitting companion to this pretty and ethereal inspiration is its nearest companion in the picture. Pale peach blossom pink crepe broadened with widely separated dots

forms the simple skirt and body of the waist. A draped bertha of imitation Brussels lace forms soft and graceful lines about the shoulders, helped out with straps of white tulle. A gilded butterfly of crimson gauze brings in the essential touch of gilt, without which no woman feels any of her toilets complete.

One of the exquisite new spring shadow veils is that in the making of the third smart waist of the trio. Shadow silks come from France, where they learned the art of casting, upon the pastel tinted surfaces of fine grained Chinese crepes, the sharp yet delicate black shadows that electric light throws. The studies of foliage forms in gray and black on the faintly tinted silk produce inimitable effects and in this instance a subtle rosy lilac flush spreads over the crepe and a deeper lilac library tissue is combined with it. A little lace and black chenille and two reverse of pure amethyst colored velvet held by two paste buttons are the other elements in this admirable combination.

Aside from these designs of fancy evening waists, which, with their odd sleeves and quaint arrangements of lace, typify some of the very newest ideas in bodice decoration, a new sleeveless dinner costume from Paris is illustrated. At least this is what the Parisian dressmaker calls a sleeveless costume, esteeming the garlands of roses and straps of velvet as requisite ornamentation and support. Violet chiffon, glistening with small pansy faces worked in gold, is the chief fabric and splendor of the gown. Down the front and below the knees runs an inset of lace woven solidly of gold thread, but in varying opalescent tones of green, yellow, deep gold and pale lilac. Gilt tissue roses encircle the arms below the shoulders and straps of violet velvet ribbon run up over them to show wondrously against the wearer's white neck.

The dress is trained in the rear and is very long in front. So long, indeed, that the wearer must lift it a little or thrust her foot out cautiously and push her

draperies ahead before venturing to make a step. Such is the rule of the mode and the novelty cloth suits show no departure from the law.

Spring Cottons. Here let a suggestion or two be dropped regarding the cotton pongees and the new Irish dimities. Cotton pongees are, we believe, to be seriously reckoned with. They are as pretty as fougards and very much cheaper, not to mention their superior durability. They are what the sturdy sauteens used to be, only very much lighter in weight and with a delicious silky crispness. Satin-faced and twilled fougards are already bravely to the fore and their most novel feature is the gold dots their Bedouin brown and Serves blue surfaces show. Black and white dimities very closely corded or with raveled lines at brief intervals make a strong bid for popularity. Added to these are sweet sheer white dimities sprinkled with shamrock leaves or wreaths of primroses. There are as well smart little cotton dress patterns printed with borders, a device not seen in many a long day. For example, one can wear a bewitching blue Scotch gingham with a three-inch wide white border showing wreaths of bluebells and the same floral devices that appear on the organdies, embroidered swiss gowns and fine dimities are worn on the new ribbons, which the witty shopkeepers place beside their cotton fabrics in order to convey a strong suggestion.

HIGH ART HAIRDRESSING.

Fashion Declares that Coiffure and Costume Must Harmonize. The hairdressers are jubilant and over-busy, for the very good reason that the fashionable form of coiffure has become too elaborate for any woman to attempt the puffing and combing, and curling of her own silken locks.

Last summer the pride of pompadour was punctured, and only the expert fingers can twist and coil feminine tresses after any of the new modes. There are just now no less than four classic ways of wearing one's locks. These four ways are owing chiefly to the prevalence of several widely different types of gowns and hats, and to dress one's hair out of harmony with one's gown is to commit a grievous anachronism indeed. For instance, if one is wearing an evening dress cut frankly on the pattern that prevailed in the sixties and adorned with bell-mouthed sleeves of lace, a pompadour headdress or Psyche knot would be as shocking as a folding bed in a Louis XVI boudoir. The proper arrangement, with the aforementioned type of gown, would be a coiffure pinned rather low upon the back of the head and a straight around coronet of blossoms and delicate green form foliage.

On the other hand, for the proper adjustment of a squash hat and the framing of the face, the hair must be rolled forward to almost obscure the forehead. This is technically and properly called the Romney wave, and is most becoming to young faces. From the full, soft roll of hair that almost touches the eyebrows the tresses are deeply undulated back to where a little upstanding tuft, which in the evening serves to add inches to the wearer's slender height, and by day it is the anchor to which the velvet hat is made secure.

Handsome young matrons and the very stately girls affect with their ball and dinner dresses the coiffure de l'Opera. For this a dash of hair powder is called into service, silver, gold or pure white are equally popular and effective and, when the whole silk suit is softly drawn up to a small knot on the top of the head, a couple of tall black feathers, springing

GORGEOUS WEDDING CAKES.

Structures of Sugar Puff for the Bride. At the wedding of Miss Esie French and Mr. Vanderbilt a stately and beautiful wedding cake that measured four feet and a half from the base to topmost flower was one of the most interesting features of the bridal breakfast. The little Queen of Holland, although she doubtless heard nothing about this towering sugar castle, has broken its record by ordering one a foot and a half taller. These two brides, on their respective sides of the water, have therefore set the fashion in favor of lofty cakes.

The one made for Miss French was set upon an exquisite base of open-worked silver gilt. On top of the plaster and sugar monument stood a chandelier of transparent sugar crystal and from this flowed down a wonderful shower bouquet of natural orange blossoms and smilax. Clear or tinted sugar crystal and natural flowers are not the only materials for decoration used in the making of a grand wedding cake. Painted and sponged satin panels are let into the four or eight big faucets of the sugared base very often, and at the wedding last autumn of a well known American heiress the whole cake was cast in plaster and carried triumphantly to her new home by the bride and set up under a glass case to serve as a memento and memorial of the bridal day.

The queen of Holland's wedding cake is built in six tiers or terraces, on the sides of which in sugar her christening, her review of the fleets, her opening of the exposition, her coronation, her betrothal, and finally, about the base of the small sixth terrace, her wedding is illustrated in high relief. The likeness of the queen and her husband, done in icing, are said to be exact, but beside the sugar castle a special round loaf is to be made for her wedding as in the fashion nowadays at our own weddings. Into the loaf a ring, diamond and a gold heart are slipped and only the bride and her maids and ushers and nearest of kin eat of this cake.

For the wedding guests it is still the fashion to prepare cake boxes. At Miss Pierpont Morgan's wedding the boxes were covered with white watered silk and on top of the cake that lay inside each pretty receptacle the entwined initial of the bride and groom were written in white sugar. For this beautiful wedding celebration the great cake was a double-story white sugar temple of the purest classic mould, an exceedingly perfect expression of confectioner's art, but a very costly one as well.

The new visiting cards, so much reduced in size, are being used by many of the young girls. The color suits so well their fresh, bright faces and clear complexions. Health itself a gay color—seems thoroughly to harmonize with the buoyancy of youth, and then it is particularly appropriate during the dull gray season.

The use of velvet and chiffon during the winter season has been in vogue for some time. The color suits so well their fresh, bright faces and clear complexions. Health itself a gay color—seems thoroughly to harmonize with the buoyancy of youth, and then it is particularly appropriate during the dull gray season.

With the entry of this new taste for lofty



THE STATUESQUE CAKE.

cakes of elaborate designs the fathers of rich brides may exclaim in quirel. For one gorgeous cake designed and executed by a Chicago firm \$500 was paid and this did not include its transportation to its destination, under the care of two competent men, who were obliged to travel with it in order to see that no injury was done its delicate decorations and also in order to put it together on the bridal table. Besides the fairy tower no less than \$25 is paid for the loaf the bride cuts and when a crowded reception is given the contents of the cake-loaded table prepared for the guests in the hallway coaxes at the last moment \$500 from the indulgent parent. That is, if the cake is good and the boxes covered and decorated in proper and fashionable style.

Fetters of Fashion.

Masses of beautiful roses are very fashionable for the newest bouquets and round hats. Drooping search ties and a compact cluster of buds and leaves are other designs in black and white and other designs in black are worked in stitches of great variety on linen, tulle and chiffon. The question of the usage of the abbreviated waist for two seasons before us is a very pretty form are set forth by fashion designers. Venetian cloth in lovely tints of silver-blue, steel-gray, taupe, pearly and amethyst, are made up by dressmakers into elegant dresses with trimmings of fur, panne, ermine, yokes and silk embroideries in applique. Double-breasted frocks are characteristic of the new French walking jacket models for the coming season. In wind, cheviot or English serge they are seen



(a)—WAIST OF CREAM LACE AND BLUE SILK MUSLIN. (b)—OF PEACH BLOSSOM CREPE AND BRUSSELS LACE. (c)—ODD SHADOW SILK AND CREPE.

loose; in velvet, kersey, covert cloth or kid cloth they are snug and hoodum-like. Nothing is prettier than red for young girls. The color suits so well their fresh, bright faces and clear complexions. Health itself a gay color—seems thoroughly to harmonize with the buoyancy of youth, and then it is particularly appropriate during the dull gray season.

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THE FLORAL CAKE.

In size, are much more dainty, appreciable and ladylike than the useless breadth and length of cardboard so long in vogue. Some of the French styles are as smart as the name and address will permit. Roman lettering has increased in popularity, and with ultra-fashionable women has, for the moment, superseded script, and certainly has the advantage of being more legible and of allowing the use of a much smaller card.

Talk About Women.

Miss Harriet Hayward was post-mistress at West Point for fifty years and known to all cadets, died Friday of a heart ailment at the age of 85. Her husband, Colonel Jared A. Smith, U. S. A., died in 1880. The national convention of the Woman's Relief Corps, the Grand Army of the Republic auxiliary, has decided to put up a monument to the loyal women of the Civil War, to be placed in the Chickamauga-Chattanooga national military park in Tennessee. Every one will be sorry to know that Mrs. Phyllis Healy has resigned from the board of directors of the National Red Cross in account of having so many duties, and Mrs. Harrington, president of the California society, has taken the place. The society expended \$10,000 in helping to care for soldiers in Cuba and the Philippines. Mrs. Cushman K. Davis has returned to Washington and is already busily engaged in compiling her distinguished husband's war and the miscellaneous literature which he delivered at various times during his public career. In this labor she will be assisted by Blaine of the Methodist church, who was an old and esteemed friend of the late Senator Davis. The friends of the famous teacher of cooking, Mrs. S. T. Horer, say that she is never having even a headache. This news seems to prove the story told of her, that once, on being questioned about a certain recipe of hers for a rich dish, she explained that she never used any such recipe, if she did make them. A war medal has been given to Frau Rosa von Rothorn, the wife of the acting Austrian minister at Pekin, by the emperor of Austria, such a decoration having hitherto

THE HELPING HAND. A Plain Talk to Women.

By MARGARET L. BRIGGS. (ALL RIGHTS RESERVED.)

Mrs. Pinkham's efforts in behalf of suffering women is characterized by deep sincerity.

This is a fact which must be plain to all women sufficiently interested in their own welfare and in the welfare of other women to follow the course of Mrs. Pinkham's work. That she is doing a great work and a good one for the women of this country is true beyond all question. Moreover, the work that she is doing reaches into the midst of our families and sheds a brighter radiance around many firesides.

It is difficult for the woman who has not personally tested Mrs. Pinkham's experience and skill to realize the deep gratitude of those who have. Most of us have been educated by our indifference to look upon Mrs. Pinkham as an advertisement and not as a reality. The fact is that Mrs. Pinkham is a living, breathing person who has devoted her life to the curing of distressing ailments of women. Women from every corner of our country write to her; the correspondence therefore is voluminous, but it is so graciously confidential and women only see and answer the letters from women asking advice about health. This one fact alone has made great numbers of women write to Mrs. Pinkham, who could not place the family physician in possession of the necessary details about their condition.

To those women who need Mrs. Pinkham's counsel, how shall it be made plain that they may seek it safely, if not through the testimony of women who have sought it before them and found the help they so much needed? The most difficult cases come to Mrs. Pinkham, because, as a general thing, women exhaust the resources of the family physician and perhaps of several other physicians before they make application to Mrs. Pinkham for her advice. It is not strange, then, that the women who find the means of cure through Mrs. Pinkham's help should be grateful beyond any words to express.

Illnesses of women are real troubles; they creep upon women unawares many times through their own ignorance or disregard of indications; once they come, however, they stay. This Mrs. Pinkham has understood, and so one has done so much as she to help suffering women. Why do the pale cheeks appear so early in life? What brings about that helplessness which makes so many women's lives dark and dreary? Surely the unspringing of discouragement is in some distinctly feminine ill.

It is difficult to realize what a great help Lydia E. Pinkham's Vegetable Compound has been to the women of America, unless you are sufficiently interested in the matter to make diligent inquiry among your friends; it will surprise you then to find that every woman you know has either been helped by this medicine herself or knows some one who has. There is absolutely no question about the efficiency of Mrs. Pinkham's medicine for female troubles. It is a perfect safeguard against the development of diseases arising from irregularities or from any displacement of the organs of the generating system. Why, then, will women who know they need help, who have evidence all around them of lives that have come to discouragement and helplessness, hesitate to ask for the aid which Mrs. Pinkham offers so freely?

There is no trap beneath Mrs. Pinkham's offer of free advice. It is quite true that Mrs. Pinkham will recommend in nearly every case the taking of Lydia E. Pinkham's Vegetable Compound, but she will give those instructions about its use which will be a material aid to the working out of the best results. Furthermore, the cost of the course of Lydia E. Pinkham's Vegetable Compound is insignificant compared with that which will be prescribed by any local physician. The vital thing about this, however, is the unalterable fact that in using Mrs. Pinkham's medicine for any of the ills of women you are using the medicine that cures.

There are great numbers of women today who do not realize how sick they are, who believe that they have to struggle through with their backaches and the wearying, dragged-down sensation, without comprehending that they must get help for those things or their lives will be spent in misery. These are not idle statements. If any woman doubts them let her look around among her friends and inquire.

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The helping hand of Mrs. Pinkham is outstretched to all such women. Her advice is the safe advice of the person who knows. It is impossible that any case can come to her so radically different from those that have preceded it that she will not know how to give counsel. The diseases of women are an open book to Mrs. Pinkham, and her pronounced success, unvarying for many years, shows the virtue of her medicine and value of her advice.

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