THE ST. PAUL GLOBE.

MINNESOTA HISTORICAL SOCIETY.

NEWEST CREATIONS IN FASHION'S REALM.

A FRANCIS MODEL IN CREPE DE CHINE.

CHIFFON AND LACE JABOT

WHERE EMBROIDERY ELABORATES LACE.

HAND EMBROIDERY ON TAFFETA.

VELVET PICTURE HAT.

LONG before the calendar shows December 1 the vast majority of women are provided with quite all their purses permit or requirements demand in the way of street and visiting costumes for the season. In the natural order of things these take precedence, but with December and its attendant range of gaieties no woman of any social pretensions whatever, but finds plenty to occupy her attention in providing suitable raiment for the many occasions the festivities the holiday time presents. In the days of our grandmothers one prepared the winter or summer wardrobe much as a bridal trousseau or an outfit for a boarding school miss is made ready, everything deliberately selected and decided as for certain occasions and all prepared in advance, and one might almost imagine ticketed or numbered to be called to duty only when the suitable time arrived.

But in these days woman's wardrobe and its selection are quite another story. To begin with, the multiplicity of the gowns and garments of the woman of today as compared with the number possessed or required or desired by the woman of 50 or even 20 years ago must convince even the most casual observer of the impossibility of preparing such extensive wardrobes in a limited time. Then we no longer have the sharp dividing line between the seasons, and one need not order one's furs out of storage Dec. 1 nor don the spring bonnet religiously on Easter day as of yore. Sheer fabrics are no longer consecrated to summer exclusively, and furs and velvets may confront us in June without evoking a word of comment. But the strongest reason of all for making the selection of the wardrobe a continuous performance is the fickleness of fashion. Eternal vigilance is certainly the price of being well dressed in these days. Let any woman indulge in a Rip Van Winkle sleep of but twenty weeks and she will find things sartorial as strange as though her nap had lasted twenty years. Indeed with the habit we have acquired of harking back to old styles the fashions of twenty years ago often look less strange to us than those that date back but two.

There is less difference between the dinner costume and the dancing frock this season than there has been heretofore. The terms sound very different, to be sure; the dinner costume conveys some of the formality of the occasion, while dancing frock conjures visions of delightfully fluffy and frilly affairs, whose very flounces and sashes bespeak frvolity. Of course, there is the costume for the grand ball, but that should never be classed as the dancing frock.

The formal dinner in these days is so ceremonious an affair that the dress to be in keeping with the function must needs be elaborate. The bodice is cut less decollete than that of the dancing frock; the sleeves are more in evidence, and the round length skirt is the rule, while the dancing frock may just touch or even swing clear all round if the wearer wishes to enjoy the dance unhampered by even a "bobby" train.

Of course, the skirts of both dinner and dancing gowns are wide, and, indeed, it is in these particular gowns that we find the most charming examples of the voluminous modes. The materials favored, the chiffons, crepe de Chines, soft silks, flowered and figured nets, silk mulls and chiffon velvets are all possessed of the sheer and supple qualities essential to the most successful carrying out of the season's models.

The black dinner gown has this season lost much of the prestige it so long enjoyed, and the woman who assumes it, usually to make a stunning picture, is rather conspicuous. The black lace or net dinner gown certainly had great merit from the standpoint of economy. Possibly this is the reason it is no longer in high favor, for in an era of extravagant dress like the present even the semblance of economy seems to be avoided. But the woman of limited means will not long mourn the useful black gown when she views the delightful half-tints and offshades the shops are showing and Dame Fashion is approving. These are exquisite in the crepe de Chines, and may be had at prices that rival even the economy of the passe black nets and laces. And now that crepe de Chines are made in double widths, just like broadcloth or cheviot, the cost of a dress length of them is considerably lessened.

The high-neck dinner gown is gaining steadily in favor. It is invariably of white or some light tint, for never a woman would be foolish enough to hazard her good appearance by wearing dark colors or black next the face at a formal dinner. She must needs have a certificate of perfect beauty who would attempt anything so trying. It takes the shimmer of white shoulders to successfully carry the dead black gown through a dinner.

The gown for the restaurant dinner belongs to quite another class, and deserves a whole chapter to itself. Like those for more formal occasions it is most often in the pastel tints, though brown or gray is frequently chosen where these shades are especially becoming.

The chiffon broadcloths and chiffon cloths are much liked for the restaurant dinner gown, and worn with these are redingotes of soft silk, exactly matching the cloth in tint, the big sleeves finished with cavalier cuffs of the cloth. The cloth is also used for the close collar, and the coat is devoid of ornament save for exceedingly handsome buttons, often of wood, inlaid with silver and gold. A coat of this description is especially satisfactory to the girl who is possessed of a handsome fur set in any of the light furs, as its plainness sets them off most effectively.

A dinner gown straight from that land of the stitchery and witchery of clothes—Paris—is of gray crepe de chine of a faint pinkish cast. The lines of the costume might be called simple in these times of much elaboration, but it is deceptive simplicity which costs the purchaser many ducats, for the simple skirt has above its three modest tucks the most wonderful embroidery in a somewhat conventional rose design in dull pinks and greens, and blues that are almost greens. A shield-shaped piece similarly embroidered decorates the draped bodice. The square decolletage is finished with an upstanding frill of lisse and bretelles of Venice-point are held in place by straps of the crepe. The sleeve is a deep puff, ending in a frill which falls over a shallow puff. The bodice has the extreme front point which characterizes the latest modes, and the skirt is held at the fashionable flare by a Paquin haircloth flounce set in the drop.

The dancing frocks proper—that is, the gowns made for those happy mortals who go to balls to dance—are more delightfully frilly and fluffy this season than ever before. The round-length skirt and the endless little ruchings and quillings and ruffilings give them a quaint old-time appearance that makes this winter's ball room like unto a fancy dress party. Some of the very most fetching of these frocks are of comparatively inexpensive materials. A white net showing a ring dot had its full skirt set with five flounces, each set on with a little heading and finished top and bottom with a narrow lace. Little straps of pink satin ribbon caught in knots at intervals of twelve inches apparently held the flounce in place, and at every fourth knot was a little nosegay of pink button roses.

A similar flounce-like bertha and ribbon knots and nosegays finished the decolletage of the bebe waist, the bell-shaped sleeves of which were entirely of the little lace-edged net frills.

WAYS AND WANTS OF WOMANKIND::::

THE woman shopper is now shown "business suits."

* "Business suits is a new term term. The business suit consists of a coat and a skirt of walking length. The coats are designed to be worn over a shirtwaist, and is heavy enough to serve as a wrap, and is intended to be worn with only a boa of feathers of fur about the neck.

Even the society woman is shown a "business suit" when she is in quest of something really practical and serviceable for street wear.—Chicago News.

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Miss Isabelle Hagner has the distinction at the present time of having her name better known throughout the United States than that of any other social secretary in this country. It is she who has the honor of being the first selection of a President's wife to discharge the duties of this difficult position, requiring, as it does, wide personal knuowledge of characters and reputations, infinite tact and great diplomacy. Miss Hagner is a handsome young woman with most agreeable manners, and is very generally liked. Prior to selection for her present position she was secretary to Mrs. Elihu Root and Mrs. Chauncey M. Depew, bringing to her aid at the beginning the advantage of belonging to several of the most distinguished old families of the District.—Philadelphia Post.

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Mrs. Willa A. Leonard has been an expert money counter for the United States Treasury Department since 1862. For many years she has been the fastest note counter in the department. She has counted more money than would pay off the national debt. Years ago when she was sthationed in the Bureau of Printing and Engraving, she was pointed out to visitors as one of the features of the establishment. For more than forty years an endless succession of paper currency has passed through her hands, and although under the rules of the department the slightest mistake in counting is charged against the salary of the counter, yet in all that time Mrs. Leonard has not lost a cent from such a cause.

Thus she is not only the fastest, but the most accurate counter, and what this statement implies can be realized when it is pointed out that Mrs. Leonard as a rule, does not count new money, but notes that have grown old and worn from much use all over the country, notes that have become so frayed that they have been sent in to be exchanged for new ones.—Everybody's Magazine.

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"Can you cook?"
"Yes, mum; everything."
"And wash?"
"Yes, mum."
"How many nights out do you want?"
"None."
"Sunday afternoon?"
"No, mum."
"How often will you scrub the kitchen?"
"Twice a week."
"And wash the windows?"
"Every Friday."
"Build a fresh fire every morning?"
"Yes, mum."
"Do you like children?"
"No, mum."
"How long were you in your last place?"
"Four years."
"Why did you leave?"
"The people went to Europe."
"How much wages do you want?"
"Eight dollars a month."
"When can you come?"
"Tomorrow."
Just then a keeper from the insane asylum rushed in, shouting: "Oh, there you are!" bound her hand and foot, and carried her off bodily.—Chicago Record-Herald.

Winter Coats.

With the short skirt the short jacket is most often seen, although be it understood that long coats will be extremely fashionable this winter. The jackets are either short—only to the waist-line—or have the postilion effect. In front they give as long waisted an effect as possible, but are close-fitting, showing only a narrow line of waistcoat, the blouse and the loose fronts being no longer thought so smart. There are a few short sacque-coats among the new styles, but they lack the up-to-date look and seem almost like remodelled garments.

For afternoon the cloth costumes with longer coats are extremely attractive, and the gown with waist and skirt to match and a smart long coat is becoming to all figures. The coats are made closer-fitting than last year.