

FRESH CHARM IN THE FIGHUS.

MAKERS CONSTANTLY TURNING OUT NEW DESIGNS.

They Are Marked by Beauty of Design, Exquisite Materials and Perfection of Finish—Gown Fichus Made in Many Ways—No Limit to the Fancies in Styles.

Bewitching stoles, scarfs and fichus are legion this season and there has been no decline from the high standards set by the early spring models.

The fichu, both as a separate shoulder wrap and as a frock-drapery, has come into its own once more and in all qualities and all degrees of beauty is to be bought ready made.

The fichu climaxed out or adjusted gives an awkward, round shouldered effect to



even the best figure, but clever modistes have solved this vexed problem and have overcome the difficulty by skilful fashioning and by wholesale use of tucks, folds and shirtings.

The fichu should prove a boon, not only on account of its intrinsic charm, but also because of the opportunity it offers for the freshening of a last year's frock into a simple afternoon or evening gown apparently of this year's making.

The different styles in which fichus are fashioned and the different materials used in their making defy enumeration.

The lattice line, some three inches wide around the back and shoulders, follows the taper of the collar toward the fastening of the fichu over the bust, as does the wide ruffle.

The lattice insertion lies over the curve of the top of the arms, and the voluminous ruffle it suspends in place is fastened to it with a filled beading of the pleated mat-



be suggested—a hint of the many charming creations to be seen in shops and at the modistes.

There are two general opportunities for the fichu—one, its use as an evening or afternoon extra scarf, when it is worn as the popular stole is worn; the other, its use as a supplementary accessory for the trimming of gowns or as a permanent trimming for an individual gown.

Of the first kind one finds many pretty models in various laces of heavy and light weights, in mousseline, crepe, liberty gauze, etc. Crepe with fringed borders and with



embroidery in little flowers scattered over its surface or in big flowers grouped into a border over the knotted fringe makes a very handsome afternoon or evening scarf.

An attractive crepe model in pale gray does not meet over the bust. The front edges lie apart about six inches and are held in place by invisible pins or by effective scarf pins thrust through the single knot,

into which each long scarf end is tied before it hangs straight down, almost to the bottom of the skirt.

Deep fringe, with an elaborate line of knotting at its top, hangs about the caps and at the ends of the long fronts. A wide border of chrysanthemums in various shades of gray rims this fichu above the fringe.

An exquisite fichu scarf in a heavy white novelty silk lace and white mousseline de soie is made in the following way: The lace fits in a wide flat rounded collar over the back and shoulders and then tapers toward the bust line, from which it flares out again into long, rounded stole ends.

A ribbon two or three inches wide in white or in any desired color is run in and out of the wide meshed lace pattern along the centre line of the flat collar. The ends of this ribbon are tied into big bows just at the narrowest taper of the lace over the bust.

there is any thought of laying on the exterior finish.

Gown fichus may be made in many ways and of many materials. If the materials of the gown itself be sufficiently light and adaptable in texture a pretty effect is gained by making the fichu of it. Lace, ribbon,

strip of very heavy white lace, jetted lightly along portions of its pattern for the foundation of this stole. The inner edge of this lace is just laid over a two or three inch wide black velvet ribbon which falls below the curved ends of the lace stole some seven or eight inches.

Under the outer edge of the lace is run a very wide accordion-pleated ruffle in white Liberty gauze hemmed with narrow black velvet ribbon. This ruffle when it rounds the ends of the scarf meets the end of ribbon hanging below the lace. The ribbon end furnishes a finish for the end of the ruffle.

The perfectly simple, long, straight scarf worn in severe stole fashion cannot be excelled for picturesqueness unless it be by the same scarf draped fichu fashion over the shoulders and tied at the bust.

Combinations of two laces in stole making are much affected. For instance, a heavy Russian lace cape will show a double border ruffle about its edge and long scarf ends of Chantilly lace.

A straight lace stole of moderate heaviness has a stiff effective finish in a narrow line of white mousseline ruffling along its edge and down the centre. A ruffle of the lace under which hangs a longer ruffle of accordion-pleated mousseline finishes the ends of this stole.

A pretty added touch shows in a rosette of violet ribbon on the left side of the stole, which is given quite the effect of a bunch of flowers.

Wide white mousseline taffeta ribbon forms a stole marked with fresh individuality. The flat cape collar is made of great loops of the ribbon. The stole ends are formed of a width of the ribbon looped at measured periods in slightly shirred tucks.

Ribbon embroidery on squares of heavy muslin and batiste embroideries, hand work embroidery, hemstitching, French knots, etc., all may play their part in fichu adornment.

If the fichu is not made of the same material as the gown there are all kinds of harmonizing materials to choose from: chiffon, mousseline, silk mull, lace, sheer

black mousseline or in black liberty gauze. A flat collar with its surface covered in shirred pleating rounds over the back and shoulders and tapers in sailor collar fashion to just above the bust line.

This collar is connected by a lattice work of narrow black satin ribbon studded where the stripes cross in tiny, shiny buttons, with a wide pleated ruffle which forms a generous cape over the arms.

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terials, and all the light weight lingerie materials.

In the matter of dimensions the fichu gown trimming seems to recognize no law. On some gowns it really amounts to little more than a large flat collar drawn to the bust fichu-wise; on others its ruffles and long ends sweep almost to the bottom of the skirt and make it the conspicuous feature of the gown.

Five alternating rows of wide heavy yellow lace insertion and satin ribbon form a pleasing fichu of the flat cape variety. The widths of lace and ribbon are so arranged that a stripe of the lace borders the fichu taper toward a great bow fastening over the bust.

A beautiful swathed fichu of white chiffon depending absolutely for chic effect upon a carefully made foundation to keep its accession of folds in place falls just about the shoulders and down over the arms. Its folded surface tapers down to two jetted ornaments or rosettes of ribbon fixed at six-inch space over the bust.

From under these ornaments the short ends of the scarf fall. A row of hand run tucks makes the scarf and finish.

Fichus for lingerie gowns, made of alternating lines of sheer lingerie material and fine lace insertion, give an effect which never falls short of dainty attractiveness.

There is apparently no limit to the ex-

terial drawn out into little puffs. Under this beading line, a puffing of rich cream-colored lace, a puffing the depth of the ruffle, hangs over the pleated mousseline, which is hemmed along its length of edge with a row of narrow black satin ribbon, which also stripes the ruffle in two lines in the space left free by the lace.

The long stole ends of this charmingly ornate fichu are made of pleated mousseline broken at intervals by a stripe of the lattice ribbon work, a frill made of two deep, closely placed tucks in the material which are drawn free of the pleating into curling puffs, and fastened down by a row of narrow lace forming a head for the flaring end ruffle.

It will be noticed that in all the scarf or ruche models this season, emphasis is laid upon the absolutely flat shoulder effect. This flat effect is, as a rule, carried out in a close cape droop over the arm.

In making fichus for gowns the only satisfactory way to obtain this coveted flat effect is, as a rule, by means of a closely fitted foundation of material as sheer as the material of the fichu. It is this foundation which artfully keeps the artless appearing folds and ruffles in place and prevents any unbecoming bulkiness of effect.

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Gray Hair.

A perfect match for any of the numerous shades, from the slightly gray to the pure silver white, as well as any other color of human hair, may always be had at my establishment.

COIFFURES FOR THE FRONT HAIR. Marie Antoinette and Transformation LOVER'S KNOT

is especially effective for the low hair dress of the back hair; made from naturally wavy hair of superlative quality. Its brilliancy and easy adjustment have made it universally popular.

Jet Ornaments ALL THE RAGE IN PARIS. A. Simonson

933 BROADWAY, 21-22 STS. PILLOWS FOR THE PIAZZA. STRAW AND GRASS CUSHIONS THE NEWEST VARIETY.

They Are Cool and Comfortable and Come in Striking Designs—The Madagascan Weaves Especially in Favor—Ornamental Pillows of Leather and Linen.

In these days when the art of being comfortable is assiduously cultivated and the piazza has become one of the principal spots in the home in which to seek comfort, the

room has the head of Queen Wilhelmina tooled upon red leather and the sides of the pillow crummed by leather lacings.

Leather pillows are so desirable and popular that many women have learned to elaborate charming designs upon them and to make table mats and scarfs for use in the same room with the pillows, but these are too handsome to be scratched up by outdoor usage and are less satisfying for that purpose than fragrant balsam pillows in cool linen or denim covers, or headrests of sweet-smelling straw or grass.

Still another very popular variety of pillow is covered with squares cut from English and French flowered cretonne. Big bunches of flowers are printed in the centre of each square, and the corners are gathered in a rounding shape, with a large crocheted button over the gathers. Denim and silk pillows are treated in the same way. If the home piazza and living rooms are well stocked with pillows the traveler is no less well provided. His pillows are often fat rubber bags covered with fancy silk or embroidered linen, and are distended with air when wanted for use.

The woman who travels brings out at her resting places a small denim or linen pillow with a strap of the same material to rest upon her shoulder or arm and a pocket as large as the side of the pillow fastened over its under side. Into this may be tucked a shawl and to top or any of the other ends of fancy work which women carry with them in summer and usually bring back unfinished in the fall.

SENATOR PLUMB'S COURAGE. The Smallop Marks in the Kansan's Face Were a Badge of Honor.

C. R. Snyder, who is writing a history of Osage county, Kan., in the Burlingame Enterprise, gives a chapter to Senator Preston B. Plumb, in which he recalls that Plumb was accused of cowardice in consequence of his failure to attack Quantrel after the massacre at Lawrence, and quotes Joseph Bratton, one of the Osage pioneers, as saying:

"I thought and licked a man once who said that Plumb was a coward. I knew that he was no coward from a Burlingame instance with which I was familiar. Along about the spring of 1860, when we were running the hotel, and the stage from Lawrence to Emporia stopped at our place for meals, Preston B. Plumb was on it one night, and during supper heard talk of the massacre at Lawrence. He was a man stopping with I. B. Titus came down with the disease, and as soon as it was known what it was he was carried off half a mile up on the hill to an empty hut and left there alone to die.

No one being willing to nurse him, Plumb, hearing of the case, resolved to stop and go and look after the man, even at the risk of his own life. He got George Bratton to fix up a basket of food and eatables, take his light and a roll of blankets and show him to the sick man. Mr. Bratton did so, going near enough to help Plumb all the while, but he would not go to the sick man's condition, and cared for him that night. The next morning, learning that Abel Polley had been killed, the smallpox, he got him to admit the sick man to his cabin because it was more comfortable. They two cared for the man the best they knew how until he

"When all was over Plumb changed his clothes and continued his journey to Emporia to be taken down with the dreadful disease himself, and to be carried off to one side and under the forced absence of friends care. And at last, when he was over the disease, to be branded with the marks the balance of his life. That was true courage."

THE TWO KANSAS CITIES. Jay Gould's Vision in a Cottonwood Wilderness and a Once Famous Hotel.

The parts of Kansas City, Mo., and Kansas City, Kan., that have been under water were a cottonwood wilderness traversed by one single-track railroad less than forty years ago. The railroad was the Missouri Pacific. Jay Gould at that time built the first railroad bridge worthy of the name across the Kaw River. It was Jay Gould, then, and an agent of the Government and Missouri who changed the name to Kansas River the old times on the border still call it the Kaw.

There was no Kansas City, Kan., when Mr. Gould pushed his road through the cottonwood wilderness over the Kaw and on to Leavenworth, the terminus in Kansas being Atchison. There was not even a slaughter pen in the wilderness between the bluff of Kansas City and the Kaw River.

But midway there was a hotel. It was 200 feet long and two stories in height. It stood across the State line, and it was called the State Line House.

Mr. Gould was responsible for its construction, and his company was interested in it. There all through trains on the Missouri Pacific road stopped twenty minutes for meals.

Few people ever knew why the hotel was situated as it was, for it was within twenty minutes run of Kansas City, and within ten minutes' run of Wyandotte, Kan., which is now part of Kansas City, Kan. Some, who profess to know, say that Mr. Gould had a vision of a city in the cottonwood wastes; that he suggested certain engineering projects, which had they been accepted, would have saved the Kansas City of two States from the flood which is just now subsiding.

While his engineering plans were not adopted, the wilderness began to be populated, just the same, and there was witnessed a phenomenon in town building which has no counterpart in the history of this country. Kansas began to build toward Missouri, and Missouri began to build toward Kansas.

The two towns approached until only a street divided them. It was a race which halted at the line of the two States. Mr. Gould's vision became a reality. The State Line House finally passed out of existence.

But before the building of the two towns toward the line of the States the old eating house of the Missouri Pacific Railroad had become famous. Its manager was a Col. Greene, who had won his life in the army.

Sometimes he entertained the officers from Fort Leavenworth in the great dining room of his house. Jay Gould frequently stopped there when he was pushing his interests in that region. President Grant stopped there on one of his western trips.

More artists are blue pillows that have the corners gathered and turned in and are ornamented by a girl driving geese in white and blue. The lover, a sthetic effects in leather could not be pleased by a girl's head with wind-blown hair, done in shades of red leather, with the side tied over the girl's head, and this rests against a background of green leather.

Somewhat on the same order is a sportsman's pillow of red leather, with the side laced loosely together and finished with a deep fringe of cut leather in red and tan colors. On the top of the pillow are tooled in brown a stag's head and fawns.

If this is especially suited to a hallway or man's den, one made to fit in a Dutch

OXYN BALM BEAUTIFIES COMPLEXIONS NO IMPROVEMENT—NO PAY. You may judge how highly successful Oxyne Balm has been in removing pimples, blackheads, inflammations, freckles, tan, sunburn, enlarged pores, blotches, and making the complexion velvety and beautiful by this fact: For more than three years we have been printing in large letters on the Oxyne Balm sold the following notice: 'If Oxyne Balm does not give satisfaction when used according to directions you can return it for a full refund of your money. Such are the remarkable merits of Oxyne Balm and so successful has it been that less than one year ago Oxyne Balm had been sold in New York for sale by department stores and druggists. We send it sent free on receipt of 10c.' E. SHARUM MFG. CO., 878 Broadway, New York.

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