

Women Who Do

Women Who Have Won For Themselves a Place in New York Journalism—Their Special Fields of Work :: :: :: :: ::

New York is the most difficult city in this country in which for a woman to succeed in newspaper work. Having so vast a foreign population, the big city by the sea has in its atmosphere less of the native American masculine chivalry toward woman than any other city. Women in journalism especially do not get a fair chance. Nevertheless a few women by their brilliant work have forced recognition



DOROTHY RICHARDSON.

from New York editors. One of these is Miss Dorothy Richardson of the Herald. She was born in western Pennsylvania and began to earn her own living when she was sixteen. First she was a stenographer. Then came the desire and determination to become a newspaper writer. She has warm, quick sympathies and a vivid imagination. From Pennsylvania she went to New York city in search of employment. Her experiences in this line were so hard and bitter that they turned her thought toward working girls and women in general. She investigated their condition and found this to be in numerous cases no better than actual slavery. One of the results of her awakening on the working girl question is her book, "The Long Day," which sets forth things as they are. It is well for wage-earning women of the poorer paid class that they have such a champion as Dorothy Richardson. She believes that a stiff trades union among working girls would be extremely helpful in correcting some of the evils under which they suffer. She also finds a great need to be that of hotels for working girls, places where for less than \$5 a week they may obtain a comfortable home.

Mrs. E. M. Gilmer (Dorothy Dix).

One of the most notable journalists of either sex in America is Mrs. Elizabeth Meriwether Gilmer, the humorist, whose non de plume is Dorothy Dix. She is on the staff of the New York American. In some of her writings her humor is quite equal to that of Mr. Dooley. Especially is this true of her sketches in negro dialect and her dialogues between the bookkeeper and the stenographer.

Dorothy Dix is a southern woman, a native of Tennessee. Her first newspaper work was done on a paper in New Orleans. In that city the talented young woman has a home and lives part of the time. It is a rare treat to hear Dorothy Dix read one of her own stories in negro dialect.

Nicola Greeley-Smith.

Attached to the staff of the New York World is a handsome young woman whose father was Colonel Nicholas Smith and whose grandfather was Horace Greeley, the father of the American newspaper editorial. Miss Greeley-Smith's mother was Horace Greeley's daughter Ida, and in the pen name of the young newspaper woman the names of her father and grandfather are blended. She has special feature assignments on the World. While her grandfather was noted for his powerful journalism, Nicola's father, Nicholas Smith, was noted for his beauty, which he himself enjoyed quite as much as anybody else. When only twelve years old Miss "Nixie" wrote a play called "The Lady Killer," which really was not bad. She has also a gift for poetry writing as well as prose.

Mother and Daughter in Journalism.

Ten years ago there was on the staff of the New York Tribune a tall, dark haired, fine looking woman named Mrs. Jane Pierce. Her specialty, if she had one, was attending to women's club meetings and looking after women's organizations generally. She thus supported herself and a daughter, Madeline, who was in school. Everybody liked Mrs. Pierce, who was fair minded and kindly in her newspaper work.

Time went on, and the daughter, through her mother's influence, became secretary to the editor of the Tribune's woman department. Still more time went on, both mother and daughter working faithfully in their respective places. Now pretty Madeline Pierce is herself editor of the woman's department of the paper, and the brave mother and daughter still work together.

MARCIA WILLIS CAMPBELL.

COLD WEATHER FASHIONS.

Some of the New Ideas in Furs and Seasonable Millinery.

Just at the present moment women are wearing pretty tailor made suits while waiting for the days when furs will be necessary. A few have put their furs on—that is to say, the small ties and short shoulder pieces—but muffs will not be needed for some weeks to come. When they do they will be large, flat and generally ungraceful, but they are in some ways desirable above the smaller and daintier ones of a year or so ago, for these come well up to the elbows and thus keep the arms warm in place of the sleeves. Women are queer and irresponsible creatures, after all, for just when they need the extra warmth of long sleeves, behold, they cut them off at the elbow and depend on muffs.

True, the gloves are made with a direct bearing on the short sleeve. They reach even above the bend of the arm and do almost keep that member from freezing, but it needs the muff to supply the necessary amount of caloric. The gloves for wearing with the pretty short coats and pony jackets, the blouse coats, the jaunty bolero reefers, the handsome long rain coats and the long loose coat now so much in evidence are made of heavy dogskin, tan, brown and in fact all the season's colors. Biarritz gloves in black and white are handsome in the stitching, being narrow and fine rather than bunched, as heretofore. There are thick dooskin gloves for autoing, made with straps and buckles.

Among the new dress goods I see much navy and black storm serge, heavy and with the same crisp feel that serges had when they were in style some fifteen years ago. Serge has always been worn more or less, as it is a standard stuff, but it is fashionable now, which it was not for a long time. It is wide and made in many dark colors and black. Volles, black and in colors, are among the newest goods, and now they are woven so that they do not sag in wearing. That made them unsatisfactory material in spite of their beauty. Made up over slips of the home taffeta silk, they are now satisfactory. The French and English mesh volles plaited over slips of lustrous taffeta make dresses greatly to be desired.

Some of the most desirable suits are made of the neat and pretty two toned or hair lined stripes or the shadow plaids, all in delicate shades of light



STRIPED CHEVIOT SUIT.

and dark gray. The illustration shows one of the prettiest of these designs. The coat may be three-quarter length or shorter, according to the pleasure of the owner. This one is of a fine stripe of gray over a cream white. The skirt is tailor finished and quite plain, while all the trimming upon the coat consists of the black velvet collar and cuffs in such striking contrast. This same design is very neat in any goods.

Hats seem to be of every imaginable shape, size, style and material. Everything goes, from fur to lace and from felt to flowers. Those that have feathers for trimming have more and longer ones than I have ever seen. Quills, wings and bunches of feathers made from turkeys, geese, guinea hens and even ordinary common chickens are worn, while the made up things in all sorts of shapes and varieties are colored in the most brilliant shades. Whole heron ruffs and egrettes are the choicest of all, and they are placed in any kind of way on the velvet bonnets. These are so very costly that nothing is considered worthy for a foundation but heavy velvet.

Isabella fox fur neck pieces are very pretty and make a good showing for the money. The same furs for the neck are stylish still, and so are paw sets, tie and muff. The tie has in some cases two heads at the back of the neck. Caracal muffs and ties, black lynx ties and pillow muffs, royal ermine sets, white fox sets consisting always of tie and pillow muffs are among the newest.

After these come the coats and jackets. Caracal jackets are very rich and handsome. The black is lustrous and fine. Broadcloth coats lined with Siberian squirrel are very desirable, but the ordinary squirrel is about as handsome. These long cloth coats have shawl collars of black lynx or some other preferred fine fur.

OLIVE HARPER.

OUR FASHION LETTER.

This Is to Be a Notable Season For Buttons.

COATS FIT MUCH MORE SNUGLY

There Are Still Numerous Variations on the Popular Bolero—Old Cameo Jewelry Is Once More Fashionable. Crossed Over Redingote Modish.

One of the new styles in fur coats is a short, full sack, reaching only to the waist line. In pelts of a compact character, such as sealskin, ermine and mole, these little jackets are exceedingly becoming.

The bolero, although not as new as some of the close fitting jackets of the season, will be worn in a number of



A SMART TAN COSTUME.

attractive cuts. In fur the bolero is particularly smart. Some of the best models have neat, rolled collars and cuffs of braided pastel cloth.

Buttons are to be conspicuously used on winter costumes, and some of the handsomest specimens are veritable works of art. Carved mother-of-pearl, tortoise shell and enameled examples are to be found in the shops.

The woman who is fortunate enough to own old cameo jewelry—odd earrings, brooches and the like—is having them mounted into buttons to adorn smart winter gowns.

Buttons on the new costumes are arranged in groups in the smaller sizes and singly when the buttons are large and handsome.

Parisians are very partial to tans and yellow shades this season, and the costume illustrated is a charming model sent over from the center of fashions. The material is a pale tan Bedford cord. The skirt is made with box plaits and panels of pinched up vertical tucks. The little short waisted jacket is of chestnut broadcloth, with vest and collar of the tan. Gold buttons are used.

FOR MADEMOISELLE.

Coats on the fall suits do not take on any wonderfully new forms, although there are more close fitting models than we have had recently.

Apple green, the shade that was so popular the past summer, is to be fore on all the fall and winter models.

Waistcoats are to be very much worn this season—not the velvet and braid



GIRL'S EVENING FROCK.

trimmed fancy vest fitted in the jacket, but a real waistcoat of a separate and mannish finish.

Mink, Persian lamb, broadtail, ermine, blue and white fox and lynx, with all the lesser pelts, are to be seen made up into fascinating wraps and neck pieces. Lace braiding and large, handsome buttons are the trimming employed.

The girl's evening frock seen in the

cut is of gobelin blue silk tissue made over shot silk. The baby bodice has a fichu of lace edged with tiny platings of the dress fabric. Tiny pompadour bows are placed at intervals over this shoulder trimming, which is repeated on the skirt.

A FETCHING CHAPEAU. "Coloritis" is the name of the latest disease to which woman is a victim, and, to put it mildly, she is color mad this fall. Violent blues and purples and brilliant orange are in evidence on every side. The fad extends to gloves.



THE LATEST MODE IN MILLINERY.

Pale grays and fawns are considered insignificant. Already there is a demand for claret, grass green, royal and electric blue. These bright shades are very expensive.

Old snuffboxes are used as bonbonnières, and the fashionable sweetmeats carried inside them are crystallized violets or rose petals.

Chie bows of velvet are again worn in the coiffure, tucked well on the left side, well toward the front. They are generally of black velvet. When the hair is arranged on top of the head and somewhat high a wisp of delicately colored chiffon velvet or gold tissue encircles the crown of the head, disappearing at the temples. This line of color should not be too wide and is a modification of the Grecian bend.

One of the features of the autumn styles is the profusion of buttons, some of which are very beautiful. One novelty is the cloth or satin button, hand painted in harmonizing shades.

Very smart is the hat shown in the illustration of smoke gray mirror velvet. The full puffed crown is caught to the brim with a fall of white Irish lace. The shape is slightly tilted at the left side, where an arrangement of white feathers is fetchingly placed.

THE PERENNIAL BLOUSE.

For the woman who is addicted to eccentricities in dress there is the "moussnee" ceinture. This girdle is a broad ribbon carried high up about the figure and tied in the back in a wide outspreading bow in real Jap fashion.

There is a strong leaning toward crossed styles in bodices, and the crossed over redingote is a novelty worth noting. There is only a suspicion of fullness in the body, all the folds be-



GRAY SILK BLOUSE.

ing kept well toward the upper part of the figure, while the waist is fitted into the shape without a wrinkle. Two buttons fasten over on the right side, one about three inches above the waist line and the other just below.

The new skirts fit more snugly over the hips and flare out immensely at the feet, where they are much betrimmed. Those designed for dressy wear are long all round, and on many smart models there are decided trains.

The latest sleeve is a Paquin creation modeled on the lines of the maudlin sleeve of a few years ago. It has a number of tiny gathers at the top, with none at all at the elbow, where it is simply faced and opened for three inches directly on top, with small buttons and buttonholes set close together. This sleeve may be varied in a number of charming ways with frills, undersleeves and bands and cuffs both long and short.

The blouse seen in the cut is of dove gray silk. Under the shawl collar of crocheted lace is a folded piece of rose colored silk, finishing in a smart bow in front. The blocked yoke is trimmed with loops and tiny steel buttons. The high collar and chemisette are of spotted net. JUDIC CHOLLET.



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