

## Women Who Do

Mrs. Russell Sage, World's Richest Widow, the Most Philanthropic of Women—Happy in Disbursing "Uncle Russ'" Millions Wisely :

Generosity and benevolence are words that sound strange associated with the name of Russell Sage, at least the Russell Sage of popular estimation. Yet it may have been one of "Uncle Russ'" grim jokes to enjoy the reputation of being tight with money, knowing all the while that Mrs. Sage, if she survived him, would sit up nights and get up early mornings to devise ways of spending his savings in worthy philanthropies.

Margaret Olivia Slocum Sage is a great hearted, brainy woman, quite up to date. In the best sense she goes in



MRS. RUSSELL SAGE.

for the new woman. Two years ago, at the age of seventy-six, she received the degree of mistress of letters from New York university. Her first act after obtaining possession of the \$80,000,000 left to her by her husband's will was to double the legacies he had bequeathed to each of his relatives. Thus she cut off at the outset wearisome, money eating will contests. One of her next acts was to call before her the various hired people who had served the Sages long and well and reward them according to merit. Charles Boss, her coachman, has driven the Sage horses forty years, and he received a check for \$2,000. Three women got each the same amount, which proves Mrs. Sage to be a good equal rights woman. She has lately shown much interest in women artists and is expected to be a generous contributor to the fund being raised to erect a building for the Women's Art Club in New York.

### Mrs. Heidemann, Insect Modeler.

Employed by the agricultural department at Washington is a woman whose occupation is probably unique. Mrs. Otto Heidemann places worms, bugs and insects under a powerful microscope and makes drawings of the creatures' bodies thus magnified. After that she reproduces in clay or other material the solid bodies of the crawling, flying things she has drawn. The insect model is in each case immensely enlarged over the creature's original size. This is in order that all parts of it may be studied with ease and exactness. The effect is sometimes almost terrifying. The utmost delicacy of eye and touch is required for Mrs. Heidemann's task.

### A Girl Revolutionist.

In Hamburg, Germany, Elizabeth Rolph, a servant girl, has been sentenced to three years' imprisonment for political revolutionary activity. In the Hamburg local legislature a plan was set on foot to pass a law which would deprive hundreds of poor workmen of the ballot. The scheme had rich capitalists behind it. A meeting of workmen was held to see what measures could be taken against the proposed bill. Some of the speakers were for submitting peacefully to the wrong when suddenly up the aisle to the platform from the back of the hall strode Elizabeth Rolph, her heart on fire. She mounted the platform and flashed forth a speech so full of electricity and revolt against the rich that it carried all the audience before her. She put herself at the head of the workmen and led a raid of destruction on the houses and property of rich Hamburgers. She had such power over the mob that they did her bidding like automata. For this she was sentenced to prison.

### Where Working Women Are "It."

Danbury, Conn., is a town of factories, especially hat factories, and 11 per cent of the workers in these shops are girls and women. They are well dressed and well to do, many of them owning their homes. They mingle in the best society of the town—in fact, they are the best society of Danbury. In no other place in the world probably are factory women so happy, so respected and so well to do. They themselves say it is all owing to a women's trades union they formed twenty-two years ago. They stuck fast together and held to their principles and have always won in case of trouble with employers, although there has been little of this. Often a factory girl marries her employer or one of his sons. The Hat Trimmers' union is the largest, having 1,600 members. Mrs. Ellen Foote was one of its organizers and is its president.

MARCIA WILLIS CAMPBELL.

## FASHIONABLE MOURNING.

The Most Recent Dictum of La Mode on This Subject.

If things continue to progress as they now appear to be progressing the time is not far distant when our very tears will be measured and limited for us when we are mourning some dear one. I was brought to a realization of this as I read the recent dictum of the powers that be, who prescribe for us what we must wear, how long and what distractions are allowed.

With ponderous authority the oracle says:

"A great change has come to us by slow degrees as regards widows' mourning and the restrictions formerly in force, and very reasonably so. Widows are at liberty to spend much time out of doors, walking, driving and, in short, anything which may tend to assuage grief. A widow is at liberty to walk—veiled, of course—the next day after the funeral, and no disrespect whatever would be shown by availing oneself of these modern rules. She may wear a hat trimmed with crape and a short walking skirt for country walks. She may begin to see her friends, rather informally, after six weeks and return visits after another week.

"The longest period of mourning is two years, during which entirely black is to be worn one year and nine months and half mourning three months. During the first six months for church and formal occasions heavy crape bands are de rigueur. Often the entire skirt save for a short distance at the top is left untrimmed. Courtly crape is very expensive, but nothing can equal it for dignity and beauty, and, if one can possibly afford it, it gives one at least one gleam of comfort in the knowledge of being well dressed and that no one can dress better, as the law of crape is as fixed as were those of the Medes and Persians. Endora cloth is the one sumptuous material for first mourning and is especially affected by young widows, while older women like dull cloth, heavy cashmere and silk warp Henrietta, although this last, being half silk, is not quite so dull as the all wool goods. Melrose is also a good material for mourning garments.

"Young widows may wear mourning of the deepest kind for one year and three months, when half mourning can be adopted if desired. The widow's cap is worn for a year and a day, but the cap is now dispensed with if not desired, or it may be worn in such a



MODISH MOURNING COSTUMES.

way as to appear a becoming head-dress instead of the particular badge of widowhood. Crape bands on gowns and capes and also coats are worn for six months. Lawn collars and cuffs are worn for six months. They are dainty and universally becoming.

"After the first six months touches of white may be added to relieve the black. Diamonds may be worn after six months and plain gold ornaments later, say ten months. For evening wear the bodice should be worn high to the throat and the sleeves to the wrist. In such cases the materials are silk voiles, wool voiles, grenadines, nun's veiling, China crape and soft dull silks may be used for dinner dresses. Young girls should wear black for six months, relieved with white after two months and half mourning after six months. If the young should wear crape it is not required that it be worn over three months. Boys should wear black clothes for three months, with black gloves. Some modern persons put a band of crape around the left sleeve and think their duty done in the case of young boys, but respect for the dead requires a better showing than this."

But what struck me so forcibly in the matter of the measurement of one's grief by costume was the latitude allowed the young widow in the matter of her bonnets. Heretofore it has been almost obligatory that she wear the close little bonnet, with a narrow line of white crape ruching along the edge. This was the very badge of her widowhood. Now, if she wishes, that may be left off and she can wear a hat with trimming on it. This is really a great innovation.

One costume had the dress made of endora, with the heavy crape in form of one wide panel down the front, while the waist was entirely of the crape, with a tiny shoulder cape of the endora. The dull suede gloves reached to the elbow. The hat was of dull silk covered over a frame. Two bunches of black grapes were set on the hat. The veil was of a light weight of waterproof crape and turned around the hat, down around the throat and then left to fall nearly to the feet at the back.

OLIVE HARPER.

### Champion Typewriter.

A New York girl, Rose Fritz, only eighteen years old, is again the champion typewriter of the United States. When the typewriting machine was invented women were not considered capable of using it.

## OUR FASHION LETTER.

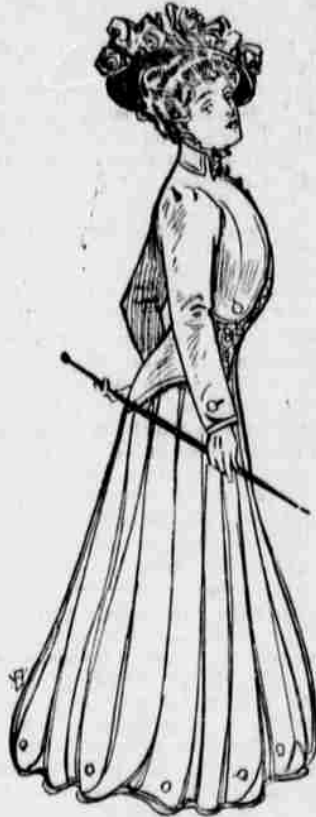
This Is a Season In Which Elaborate Trimming Prevails.

### SAILOR HATS ARE MODISH STILL

The Plaited Skirt Predominates, No Matter What the Material May Be. Whole Birds Are Used on Picture Hats.

Muffs this season are not only very large, but they are covered with the heads and tails of the animal from which they are made. Many smart muffs are decorated with two heads and a bunch of tails. This means that the stoles worn with them must be large.

Among the cheaper furs silver pointed fox and white fox are very hand-



SEVRÈS BLUE SUIT.

some and an addition to a plain tailor made frock.

Many of the new fur sets are lined with chiffon, which is generally white. A tiny plaited edging peeping from beyond a brown or black neck piece or muff is very alluring.

A black tulle boa trimmed with Valenciennes lace and dotted with tiny bows of black velvet ribbon is a dream of fluffy loveliness. A touch of this kind gives an exquisite Parisian finish to a toilet and a dainty air to the simplest of dresses.

The tailored costume illustrated is of sevrès blue cloth. The skirt is plaited, and the plaits rounded at the bottom, where they are caught with velvet buttons to a band of blue velvet placed directly at the bottom of the skirt. The jacket has a postillion back and bolero fronts over an embroidered waistcoat of white cloth.

### A NET BODICE.

If you are to be in the fashion this winter you must be trimmed—much trimmed as to gowns, hats and even fur coats, no matter if your tastes are Quakerish and your income on the wrong side of nothing.

There is no getting away from the fact that the plaited skirt is the fashionable one for this season, no matter what the material.

Great wide wall-of-troy trimmings have returned to favor and are made of velvet, cloth or gathered silk or satin ribbon. A stunning black and white checked gown just over from Paris has a double skirt with each plaited flounce trimmed with a wall-of-troy design done in black velvet.

One has to get used to the eccentric shapes of the hats this season. When



NET EVENING BODICE.

they are first tried on, one is seized with a feeling that they will wear a mantilla of lace over their heads rather than one of these freaky things. They are an acquired taste. Try on seven, and the last one does the trick.

Comparatively few of the velvet suits are trimmed with anything but lace or braid or buttons. Nothing else seems to set them off in a way at once effective and perfectly in keeping with the character of the material. Many of them have no trimming at all,

the rich beauty of the velvet being sufficiently attractive.

The evening bodice pictured is of spotted net. The low round neck has a fall of lace headed with insertion. The baby bloused fullness is shirred just above the waist line on cords and trimmed with a lace ruffle. The sleeves have a jabot effect down the center of the short puff.

### HEADGEAR FROM PARIS.

A great deal of blue in dull, electric and Wedgwood tones is seen in fashionable millinery, giving an entirely new and rich effect to combinations of



A FRENCH MODEL.

color which must make their own appeal to the artistic taste.

It is the mode to trim picture hats with whole birds with wonderful tail feathers that are all curves, but no curls. Many of these adornments are made at the bird factories and for this reason should not prove obnoxious to bird lovers.

The reds in fuchsia, Jacqueminot, cardinal and motor have a vogue all their own, and red hats are used with good effect by women of taste to top their frocks of brown and bronze cloth. Some striking hats in brown are also trimmed with Jacqueminot and American Beauty roses, while plumage in all shades of red is considered the height of fashion.

Browns in the russet and tobacco tones are holding their own in the season's hats. Rivaling the browns, olive and moss green appear in many of the most admired French models. Very charming Paris hats are in taupe, or moleskin color, smoke and the metallic grays, and rich raspberry red, plum, petunia and iris and strong dark blues are all seen in the imported models, while black hats are growing in demand. Then there are the green and gold shadings, the old rose nuances and the green and brown conjurings and indeed such subtle and unexpected inspirations as quite bewilder the seeker after millinery.

The hat illustrated is of fine French felt in the fashionable smoke tone. The feathers shade from dark gray to white at the ends and are held in place by a single red rose.

### SOME TIMELY HINTS.

There are any number of round hats this season and many of the plain sailor shapes that by being tilted a little to one side are exceedingly pretty, but the sailor is now only made use of for the simplest sort of wear.

As last year, a bit of contrasting color is often found on the revers or on



GIRL'S EVENING DRESS.

the waistcoats of even quite severe tailor mades. Plum color, a peculiar deep blue and certain shades of red are used in this fashion on black, blue, gray and even pale shaded frocks.

All over braided jackets are to be much worn with perfectly plain cloth skirts.

The mushroom shapes of the summer have survived in a lot of fetching little turbans, with their brims turned down instead of up. Tulle and artificial plumage that can give no offense to the most sensitive member of the Audubon society are the trimmings most often used on these desirable hats.

The frock sketched is of a simple little evening toilet for a young girl. The material is dotted pink mull. Insertion edged with narrow black velvet, put on in a fanciful design, trims skirt and shirred bodice.

JUDIC CHOLLET.



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