

WHITE IS THE COLOR FOR EVENING WRAPS

THEATER AND BALL CLOAKS ARE OF THE MOST FRAGILE MATERIAL



Evening cloak of white broadcloth and Irish lace.



One of the elaborate chignon dresses, with muff to match.



Graceful wrap of pale yellow satin and chiffon.



Evening wrap trimmed with the popular coarse lace.

NEW YORK, Oct. 25.—(Special correspondence.)—Neither the coal strike nor the headlong plunge of stocks in Wall street, threatening financial ruin to many of the rich, seems to have any effect upon the season's fashions. The craze for white extends even to wraps, and women who have seen the dainty white things worn in the Dresden china settings of Paris are fascinated with their beauty and becomingness and bring them over to wear in our gun-metal atmosphere.

A fashionable woman who wore a white chignon and lace box at Madison Square Garden lately was overheard complaining to her escort of a spot of soot; to which the man replied: "If you wear it a little longer here that spot will become unnamable."

white glove habit, for example. Women will and do wear white gloves in this atmosphere of soft-coal smoke, grime and dust, in spite of the fact that the gloves do not remain white for an hour. The wraps are a much more serious matter, for they are very costly, and as a protection and as garments for service the present styles are a farce. They look like a conspiracy between tradespeople and woman against the wretched men who serve to pay bills. The smartest things seen are built of white French broadcloth, camelhair satin, or what not, so it be white or an exceedingly delicate shade, and there is a lot of material in them. They are long and voluminous, with the impression of not fitting at all, an utter delusion and a snare, for a line that is not of harmony in the whole shapeless construction is instantly apparent.

The idea for the season's wrap was taken

originally from the kimono, but it has been adapted to the figure of the conventional style of woman, and has all the added grace and style that the Oriental garment lacks. It has become already, through several stages of evolution, a sort of composite garment, that has been borrowed from half a dozen nations; shape from Japan, sable from Russia, collar from France, smart coat revers from English tailors, and so on—anything for beauty and luxury. Paris has nothing more lovely, more chic, more extravagant, for American dollars are magnets that draw out of France the best results of art and ingenuity—and American enterprise brings them here almost as soon as they can be turned out of London shops. European styles are tradition, and the fashionable women of America bring over models to be quite sure they are not missing anything, but that the best-

gowned women in the world, taking all ranks of society, are American women is generally conceded. Clothes, too, as pretty as those of Paris, and prettier than those of any other city, are made in this country; chief d'oeuvres built upon the best ideas and materials the world produces.

The change in wraps is such as to take one's breath away. The silk and satin garments in black, which a season or two ago made a woman look quite "dressed up," are now relegated to the dust protector of this season. The lovely white things are as elusive as other dreams of beauty, and what their fate will be when the tapers of the wearers shall have been worn to a frazzle with the task of looking fresh in them does not concern either the wearer or

the dealer now. The white wrap is here, dazzling and grand for a time.

Mrs. Harry Lehr wore one at Sherry's recently—a long, loose affair, falling well over the train of her white lace dinner gown. The material was white dinner cloth, an ivory shade, embroidered 10 inches deep on cuffs and large cape collar and the long, straight fronts of the coat, which was lined with plain, dead white satin.

The use of heavy Irish lace on the cream white stuffs is very effective. A delightful model worn by a very smart woman was cut three-quarter length, with purple sleeves, and a double collar. Lace is used to trim the deeper collar, and under the edge of the points that finish the sleeves. Two narrow bands of satin in another shade of white than the cloth are stitched all around the wrap, and two long pieces of flat white silk braid are drawn through rings on each

side of the front. The hat of chiffonilla has a white lace crown and a touch of white panne velvet.

Another excellent model is made of cloth so light as to be practically white—putty it is called, but it is really white, the faintest bit clouded. It is cut in a shape that is more square and box-like, and especially well fits very tall women. The new coarse lace which used to trim the library curtains, the bedspreads or table covers, is used on this new composition, and gives it the right look for the present mode. Black chiffon is laid under the lace, and black silk cord, black velvet and a bit of baby lamb are used for striking outlines and finish. A black hat is best with this wrap.

Capes for evening wear are not quite out, and are most graceful, made long and of white or of very light colors. One of pale lemon satin, lined with white satin, has a standing collar, and about the neck

is used a quantity of white chiffon and lace, with a bunch of crush silk tea roses giving a touch of distinction.

Muffs and boas made on a plan that is extravagant in appearance and cost are still much worn. Chiffon, liberty gauze, lace tulle and all the other most foolish materials are used by the jewelry and velvet ribbon, satin and fur by the dozen yards. Yet they are turned out in the form of confections that give a touch of elegance to any costume. A muff and box of fluffy white gauze, edged with black velvet ribbon is built upon a foundation of white satin, covered with black chiffon, and has ends of pleated chiffon in black and white, and with a cluster of black velvet loops on each. Both box and muff are huge, and the wearer would give the impression of being costumed in a festive fashion, though her toilette might be otherwise very simple.

LILLIAN EDGERTON BARRETT.

NEW GOWNS AND OLD TRINKETS

NEW YORK, Oct. 25.—(Special correspondence.)—New coats for small maids lean toward quaint cuts and few trimmings. Sometimes with a plain cloth boxcoat far sets, separate from the garment, will be worn. A little tippet of very grown-up style, and a huge muff, gives a wee girl something of the look of an old picture.

Again, older girls will show on their cloth wraps big square cuffs and turn-over collars that have a distinctly masculine line. These are in the same fur as are used on the overcoats of boys, brown beaver and Persian lamb, most often, with sometimes two long slit pockets at the front of the coat, edged with a roll of the fur.

A picturesque model for a girl of 8 was lately seen on Fifth avenue. Made in pale beige cloth (the faintest shade of tan) three bias shoulder capes was the smartest feature of this little rig, which was

in a loose box cut. Above these was a flat collar of light brown beaver, and half way down the skirt of the coat three deep tucks. Many cape effects are seen on children's coats, just as on those of their elders, one sort, below a yoke piece of some description, suggesting no more than a gathered frill. Sleeves of all are patterned after those of maturer garments, the ones with the big bottom puff being, as in the adult world, conspicuous favorites.

The length of the coat depends upon the age of the girl, and the younger she is the shorter her skirts. A brunette little lady trotting yesterday down Broadway wore her skirts at the correct French length, which leaves the knees exposed. The spindling legs below these abbreviated skirts are often only clad in slither hose, and if the whole get-up is white the effect is very charming. Leggings are not considered as stylish as uncovered stockings, but since many children cannot endure the blasts of winter

they are seen in various materials. White cloth is a favorite material for them, though coats of velvet and corduroy have usually leggings to match.

A stunning little coat for a maid of 6 was of supple blue velvet, with leggings of the same, fastening with white buttons. A deep collar of Irish lace trimmed the shoulders of the elegant garment, with white and black a shirred drape of blue velvet, edged with a curtain drape of lace.

All headgear for the younger generation is very picturesque, and one encounters on all sides puffy silk creations with lace and feather decorations that are appealingly dear. Even in the unmade state child millinery is woefully expensive.

"You want a feather?" says the young lady who presides over the counter; and she shows you an angelic white thing which the ostrich bird has contributed for small fry. You turn pale at the price, for the angelic white thing costs \$12 in its sprawling unsewed state.

Cheaper things are soft, wide, satin ribbons, which are now put upon juvenile headgear with very smart effect. If only a bow is to be used, the girl who sells the ribbon will fashion a fine fly-away thing for 25 cents. Back streamers are much seen when the hat is flatly trimmed—the ribbons draped over the brim and held in place with slugs and pins. The ends tie in a big bow just below the line of the crown, with one streamer short of the waist and the other reaching to it. This unevenness in the back ends is everywhere observed.

The newest gloves for small girls are in white wash leather, with lap seams doubly stitched. These have a very solid and almost boyish look, and the somewhat high price of them is atoned by the fact that they are so easily cleaned. For the abolition the child puts on the gloves, which are fastened to the last button; thus held in shape, a well-soaped brush and warm water does the rest. A point of supreme importance is that the gloves are dried without wringing.

Once upon a time a ready-made gown was the recognized symbol of poverty and unsophistication. Today it is otherwise, and to declare yourself a devotee of private makers is to admit being behind the times. Few women of even large fortune can withstand the charms of the models shown by the big stores, each of which strives to outdo the other in point of style and lowness of price.

With the more expensive costumes one purchases as well the priceless promise that they will not be duplicated, so it is not astonishing that the smartest dames are going to the sewing for their fineries. In comfortable, lamp-lit chambers, filled with an important silence and the odors of cut flowers, one sees the girl of fashion choosing her evening effects. Outside, in a long carpeted room, her day clothes walk, worn always by the best-looking saleswoman in the place, whom, by some indescribable magic, the gown fits and suits to a T.

The best things, however, are never looked upon by the eyes of common mortals. They are imported for individuals, lights high up in the social scale, whose tastes they have a standing order to whom they have a standing order to bring over anything that is wonderful. Less exalted persons are driven to things at which all the world may gaze, but with careful selection and sometimes a trifling change even these may be made to appear rare blossoms in the garden of



Smart coat for little girl.

low, black and pale green embroidery the lower. The sleeves are in flowing shape, and the bolero is worn over a white satin shirt with a lace cotton band.

The jewel box of the faddy girl has lately acquired a new treasure. The jeweled chains and oval lockets she once adored have been deposited, and in their stead she wears a long cross strung on a black velvet ribbon, giving wind of the freak, which was doubtless started by some maiden of inherited trinkets, a well-known jeweler has laid in a supply of these ornaments in many quaint designs. Some of the crosses, indeed, are genuine antiques, beautiful old Spanish and Italian relics, which once wore and fell on the bosom of beady long passed away. In the olden times they listened behind the lattice to serenades, and caught the tears which fell at masses for departed soldiers; for in the olden times the cross was as much an ornament of coquetry as it was an emblem of faith.

Some exquisite old silver designs are deeply imbedded with crystals, the stones nicked and shining no more, but all the more precious for that. Crosses of sandal and olive wood, carved and trimmed with gold and silver, are also seen, but the faddy girl is not addicted to these. She prefers the jeweled variety, and if she is not rich enough for the real article she gets something to imitate it, or buys a coral cross, with the stiff roses of the present day.

A wonderful antique was bought by a knowing girl at a Paris pawn shop sale which supplied her as well with a splendid belt buckle (Medusa heads in silver gilt) and a Spanish gold bracelet rich enough for a Queen. The find was a cross some inches long—pale topaz stones set in a Moorish frame of dull gold. This she wears with a blue velvet gown, against a cream lace vest, and as you see it dangling from its thin gold chain you thank the fates that they did not endow you with that appropriating disease known as kleptomania. Otherwise it would surely be yours.

Silver belts of massive workmanship, and Russian peasant clasps for fastening the blouses now worn, are two things in jewelry which cleverly imitate old and valuable designs. These are likewise worn by the faddish, and only by them, for in jewelry, as in everything else, the ordinary world prefers the conventional.

Nevertheless a very frivolous little trifle is feeling its way into the conventional market. This is a sweetly foolish French bracelet, consisting of a hoop of gold, set with a large oval miniature. When a spring is touched the painted face flies back, and lo! at fragment of downy white in a shallow box beneath. A powder puff, mesdames!

Numberless pretty and inexpensive trifles, which contribute to the comfort and adornment of women, may often be picked up at out-of-the-way places. For example, one little store provides thin washed gold hairpins, warranted not to tarnish, for blonde locks. Shell pins for auburn hair at the same place have a red tinge, the fancy combs, now necessary for the rest of the coiffure, matching.

MARY DEAN.

CURED BY MILK.

How Women May Recover From Overwrought Nerves.

"Want to learn how to increase your weight and gain strength and nerve force

QUAINTNESS THE PREVAILING NOTE IN CLOTHES FOR LITTLE FOLK

In the easiest possible way?" asked the plump little woman, as she settled into a corner of the divan for a comfortable chat. Her listeners were half a dozen women who go in for the strenuous life to a greater or less degree, and consequently any one of them could stand a few extra pounds without inconvenience.

"Of course," was the reply, in chorus. "Well, then, drink milk, nothing but milk for months," said the plump one. "I've tried it and I think I am a pretty good illustration of the effectiveness of the milk diet. Four months ago I was a nervous wreck. Couldn't stand anything; wept if the least thing went wrong at home, jumped a foot every time the door bell rung, and was fast becoming a nuisance to myself and all the rest of the family. Fortunately, I have a little common sense, and my doctor has been so when I was ordered to drop everything and just 'rust' for awhile, I did it, with the result that I have gained 15 pounds in weight and my health is completely restored. I lived on milk, as I told you,

and rested according to directions, spending my time in a lovely old rest cure home up the state. The diet and the rest effected a cure without any medicine whatever. I might add, though, that the milk was not the ordinary delectable served by the dealers of the metropolis, but a rich, creamy substance furnished by the finest breed of Jersey cows. How hard it was for an active body like mine to 'rust' for 16 weeks you strenuous folks can appreciate, but if you want to become plump and contented with the world in general just try my remedy."—Brooklyn Eagle.

Industrious women are knitting bend bags of the old style with fine beads and in designs of fruits or flowers. Others are making them of beads in slant colors to match the dress with which they are to be worn.

Link cuff-buttons of black silk crochet are recommended for use in delicate waists.



AUTUMN STREET GOWNS.



GRACEFUL GOWNS FOR LITTLE FOLKS.