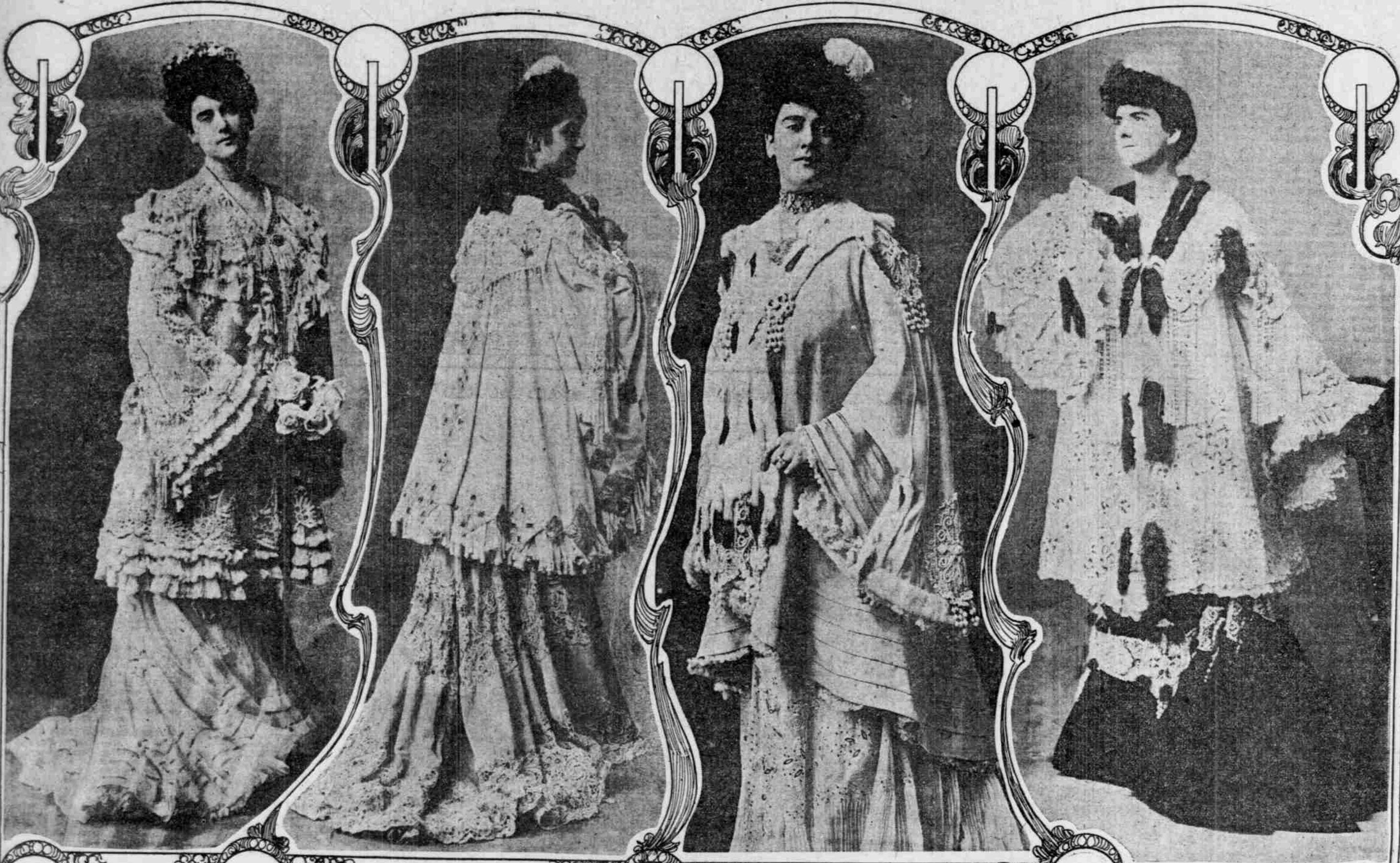


SUMPTUOUS EVENING WRAPS FOR WINTER

OLD DESIGNS ENTIRELY DISREGARDED
BY UP-TO-DATE MODISTES



LACE PANELED
COAT LINED WITH
PLAID CHIFFON

PANNE VELVET TRIMMED WITH FRINGE

ERMINE STOLE OVER MAUVE BROADCLOTH

SABLE TAIL ON A
LACE ENCRUSTED WHITE
BROADCLOTH

"A" Evening wrap," said a French modiste of a decade ago, "should be simplicity itself, so that the airy ball gown emerges from its wrappings, as a butterfly from its chrysalis."

Never have his tenets been so disregarded as by the modistes of the present season. Ornamentation upon ornamentation, applique upon lace, over net, over chiffon, over silk and satin—thus runs the tale of the latest evening wraps. Yet they must have some adequate reason for existing. Unless interlined with chambray or wadding, they are not particularly warm. Indeed, their general appearance is flimsy, for for linings are entirely out of date, and where fur is used on a coat it is merely as a trimming, with no stress laid on its weight. If the wrap is not necessary, it must rank as a luxury and rely on its beauty. And the winter's evening wraps are beautiful enough to satisfy the most fastidious.

White is, of course, the reigning color.

But it is a white which graduates from a frosty white to a creamy ivory, and it is relieved by touches of delicate color, either in the form of buttons, applique or embroidery. Pale blue cloth and pearl-gray are occasionally seen, however, and in the melange of white they have something of the charm of novelty.

But it would be farcical to affirm that the white wraps are monotonous. Such is the wealth of hand-work expended upon them and their intricacy of detail that such is a unique creation. Where there is no limit to variety of foundation material, and trimmings can be obtained in bewildering array, it would be strange if any two wraps should be exactly alike. "Evening wraps are all to be loose," one importer confidently declared. Yet his statement is not altogether grounded on fact. Most of the wraps are loose, but in their midst there is apt to be seen one of the tight-fitting Louis XIV. haque coats which has an almost annual revival. This divergence of the modistes has a note of encouragement, in that it allows for the exercise of individual taste.

One of these Louis XIV. coats is particularly charming in a white velvet of a superb quality. It is trimmed around the neck, down the front and around the three-quarters length coat skirt by a band of white satin applique in an open-work flower pattern. Narrow silk braid bordering the applique gives a particularly rich effect. The same trimming is used on the short hip volants, and the cuffs of the bouffant sleeves. A narrow white satin vest is inserted in the front, but this is almost entirely covered by a lace jabot which falls from the throat. The same lace is used for the wide ruffles which finish the bottom of the sleeves. The whole wrap has an indescribable air of elegance and refinement.

The loose coats are all shorter than of late years. Three-quarters, or an even shorter length, seems to be popular, though, as winter is more firmly established, there is little doubt but that the extremely long wraps of other years will have some vogue, particularly for opera wear.

Panne velvet is one of the most sum-

ptuous fabrics of the season. It furnishes a rich background for lace or applique that there is small wonder that it is a favorite with both modiste and milliner.

A pretty panne velvet wrap is in the old-fashioned perline effect. In reality it is nothing more than a loose coat whose fullness falls from the shoulders from beneath a tight-fitting cape. But the sleeves are so sweeping that their folds merge into those of the coat and give the perline effect. This wrap is a length between the three-quarters and the hip. It is lined with a rich white chenille fringe, headed by square lace motifs. These are in a heavy cream silk, hand-embroidered with stars of black silk. The same trimming is used not only on the edges of the sleeves, but runs up them in several parallel lines. Other lines mark the center of the back and trim the front edges of the coat. The shoulder cape is of hand-made silk lace, shaped into odd points, and ornamented with insertions of the same material. An oddly pointed brettelette extends down over the sleeve and is finished

by a lace drapery edged with the fringe. A mink collar gives the necessary touch of black to correspond with the black silk stars on the lace motifs.

Another evening wrap on which fur gives effective contrast is of black broadcloth. It is in a three-quarters length and is enriched by a princely gulphude lace applique for a third of the distance above the bottom hem. The V neck is outlined by double rows of Russian sable caught in the front by jeweled clasps and finished by short tails. Similar tails are used in pairs at intervals down the front on the shoulder cape and the sleeves. The fur has a charming background in the oddly shaped shoulder cape of the body. Its rounded tabs or panels are finished by a ten-inch fringe of heavy white silk cord. One of the fringes extends over the sleeve with graceful effect. The sleeves themselves are widely flaring and lace encrusted. The undersleeve of accordion plaited white chiffon is finished by a perfect cascade of narrow, ribbon-edged, plaited ruffles of the chiffon. They extend fully three inches below the

broadcloth sleeve. The coat is also lined with the accordion plaited chiffon over white satin, the chiffon extending an inch or so below the coat.

A coat which makes use of ermine for a trimming is decidedly of the perline order. It dips decidedly from front to back, and the same curve is followed by the widely flaring sleeves. The paucity of brocade, which is the coat foundation, clings closely to the figure and combines simplicity with elegance. Its only trimming is a succession of narrow folds of the material around the bottom, rather large lace medallions on the sleeves and the ermine stole.

The stole is handsome enough to atone for the lack of other trimming. It illustrates the use of fur and other ornaments in combination, for it is finished by lace medallions, and held in place at the breast by silk braid and fringe ornaments. The ermine has the cloth folds running horizontally and around the bottom. They are also trimmed by bands of the ermine. Fringe has an important role to play on almost all the evening wraps. Some-

times it edges the bottom with rich effect; sometimes it gives greater depth to the already deep-dipped crape collars; at the very least there are fringe ornaments sprinkled lavishly over the coat.

A white velvet coat has these fringed ornaments, but they are lost sight of in the mass of trimming which adorns it. The velvet is so encrusted with panels of exquisite renaissance lace that one is tempted to call it a lace wrap instead of a velvet one.

Like many of the evening wraps, it has a V neck. The cape collar is rather narrow on the shoulders, but it falls in a deep point in the front and back. It is paneled with lace and ornamented with fringed buttons. There is an under cape of plaited white chiffon, whose ruffles extend several inches below the upper one. The same method of procedure is observed as regards the rest of the coat, which is lined throughout with the plaited chiffon. The chiffon ruffles have a charming effect inside the flaring sleeves and at the bottom of the three-quarters length coat.

HARRIET HAWLEY.

OLD-FASHION FLOWERS FOR TABLES

THERE has been, in the matter of decorations for the dining table, a sort of reaction from the elaborate and heavy styles of floral adornment that have been supreme in the world of fashion for so long. "The roses of yesterday" are assuming a sentimental value that has not been attached to them in years. People are not only demanding something new, in the way of a flower for decorative purposes, but they want something that reminds them of scenes and seasons that have for them a tender interest.

The wealthy woman had no especial fondness for the fringe of nasturtiums that made a golden glory in the blue rim of the lake that lay at the door of her mountain home, but she welcomes them with delight in the cold days when their blossoming season has passed by, because they remind her of days as golden as the petals of the flowers themselves. The nasturtium, therefore, is being grown by fashionable florists for the decoration of autumnal tables. The most exclusive way of arranging is to have a cut-glass bowl in the center of the table, with nasturtiums trailing from it to the cloth, and radiating from the bowl around the table, graceful lines of asparagus fern with just a few flowers peeping from under the filmy foliage.

The same treatment is observed with the single dahlias. They, also, have found a place of affection in the hearts of women who remember how, in the days of their youth, swans were wont to send them dahlias with the sentiment attached—and an extremely warm sentiment it was. The fashion of the season is to combine these dahlias with autumn foliage, and the effect, it is needless to say, is striking.

Other modish floral table decorations are constructed of red and yellow maple leaves, with all their pleasant suggestions of autumnal days. Another striking table combination is red with bronze oak leaves. These make a rich decoration. For a splendid effect of color, the sunshin is mingled with autumn foliage. One fiery dinner decoration that is particularly happy on a gloomy or stormy night, consists of spikes of red salvia—known also as scarlet sage—with red and bronze oak leaves.

For both dinners and luncheons the newest method of table decorating is to make a rich decoration, as possible—even

to getting the outdoor flowers of Summer grown in Winter season. Decorations are invariably fast, except where a housewife has a tall cut-glass or silver pitcher of quaint shape and great beauty—presumably an heirloom—in which case tall-stemmed roses, or some other very long-stemmed flowers, are placed in the center-plate, and the floral decorations are carried out in an overhead effect.

The fad of the season is for green growing centerpieces of several delicately contoured foliage plants of dwarf varieties. Upon one side of this central decoration are placed several rare orchids, six or eight being usually selected.

Camellias are becoming more fashionable than they have been in 20 years, and make handsome and effective decorations. The fad was started by a leading fashionable florist in New York, who adorned the table at the dinner given to Prince Henry of Prussia with red and red and white camellias, whose beauty made a sensation. Ferns, roses in mass and camellias are what expert decorators term "heavy decorations," and people who lead the fashion like to keep away from this mode of adornment until mid-Winter.

For general house decoration the latest thing for the coming season will be crotches, in white and gold, with other bright foliage plants, mingled with ferns. In dwarf form the combination is as striking as it is new, and the same decorations that do duty for a dinner can serve next day for a luncheon.

Cut-glass, silver and fine china candlesticks and candelabra rival one another in beauty of design for use upon up-to-date tables, and in the new styles of old beaten silver they are particularly popular. The lights are shaded with red, pink or light green shades in preference to any other tints. The dainty flower or frilled shades must have bead fringes. One style has V-shaped panels of strings of glass beads divided by quillings of baby ribbon, and in the new styles of old beaten silver they are particularly popular. The lights are shaded with red, pink or light green shades in preference to any other tints. The dainty flower or frilled shades must have bead fringes. One style has V-shaped panels of strings of glass beads divided by quillings of baby ribbon, and in the new styles of old beaten silver they are particularly popular.

Other popular table shades are empire design painted on a stiff paper, and paneled satin shades painted in rich colors and with gold applied over the edges of the design and on the borders. In dinner cards reigning favorites are charmingly cut out. Hand-painted sets of ballet girls and other figure cards follow in point of popularity. For star dinners the most popular cards bear painted

groups of stells, bottles and all manner of suggestions for good things to drink or smoke. There are hunting scenes, yachting scenes and college flag cards appropriate to special dinners. Cut-out shamrocks, tinted in natural shades, or four-leaved clovers, with little silver horseshoes attached with white baby ribbon, convey a sentiment of good luck at a farewell dinner.

In the matter of favors, however, the range is a wide one, and includes some dainty little affair costing \$1 or less to the fashionable favors of the well-to-do dinner giver. These include fans of lace and pearl; French screens, in fans and

panels, bound in old gold, representing ancient tapestries, which are much in vogue; trinket fans of ivory, hand-painted and spangled, as well as fans of wide, lined mother-of-pearl sticks, carved and inlaid with gold and surmounted by superb Watteau paintings upon parchment.

A novel dinner favor consists of little folding opera-glasses in rich leather cases, white moire or enamel, with gilt chains. Another novelty is a gunmetal book, with a pencil acting as a clasp, and compartments inside for powder puff, paint, ivory writing tablets and cards. The case for cards has a spring to hold them in place. Popular favors are small leather cases containing a tiny silver knife and fork, which are turned upside-down into their handles when not in use. Elegant French hand-bags of silk and satin, spangled and jeweled, are prized as dinner favors among those to whom lovely things naturally gravitate.

TIME TABLE FOR THE COOK

MANY housekeepers, young and old, are in doubt as to the right time to cook vegetables and meats, so that the following table is given with the hope that it may prove of value:

Baking Meats.	
Beef, sirloin, well done—Ten to 15 minutes for each pound.	
Beef, rib or rump—Ten to 15 minutes for each pound.	
Beef fillet—Twenty-five minutes for each pound.	
Lamb, well done—Fifteen minutes for each pound.	
Mutton, rare—Ten to 12 minutes for each pound.	
Mutton, well done—Fifteen to 18 minutes for each pound.	
Pork, well done—Twenty-five to 30 minutes for each pound.	
Veal, well done—Eighteen to 20 minutes for each pound.	
Chicken, weighing from three to five pounds—One to one and a half hours.	
Turkey, weighing from nine to twelve pounds—Three to three and a half hours.	
Fish of average thickness, weighing from six to eight pounds—One hour.	
Vegetables.	
String beans—One and a half to two hours.	
Cauliflower—Thirty to 40 minutes.	
Corn, young—Five to ten minutes.	
Cabbage, young—Thirty to 45 minutes.	
Carrots—Fifty to 60 minutes.	
Onions—Thirty-five to 45 minutes.	
Pears—Fifteen to 20 minutes.	

Potatoes, boiled—Twenty to 30 minutes. Turnips—Twenty-five to 40 minutes. Parsnips—Thirty-five to 45 minutes. Cakes and Pastry. Sponge cake—Forty-five to 55 minutes. Plain cake—Twenty to 45 minutes. Cookies—Ten to 12 minutes. Gingerbread—Twenty to 30 minutes. Plum pudding—Ten to a quarter to three hours. Tapioca or rice pudding—One hour. Bread pudding—Sixty-five minutes. Pies with two crusts—Thirty to 40 minutes. Graham rolls—Half an hour. Wheat rolls—Ten to 15 minutes. Bread—Forty to 60 minutes. Biscuits—Ten to 15 minutes.

Dr. Shady's Prescription. Dr. George M. Shady, of New York, met one of his fashionable patients, a woman who believes she is always ailing, in Fifth avenue the other day. Immediately she began to pour out her troubles. "Oh, Dr. Shady," she exclaimed, "I'm completely exhausted. I can hardly walk. What shall I take?" "Take?" said the doctor surveying, as she waited breathlessly for a prescription, "you might take a cab."

Soldiery. Pack. The troops of the truculent Khan are tin soldiers, they say, to a man; but when they parade, the impression is made that their leader is not a tin Khan.

PERFECT PREPARATION OF CURRIES

T HE following receipts are taken from the notebook of an English officer's wife, who regards them as veritable treasures. In preparing them, it should be borne in mind that the East Indian cook is a person of infinite patience, and only slow cooking will bring about perfect results.

Rice for Curry—Rice accompanies almost all curries. To render them toothsome it must be properly cooked. The only method by which this can be accomplished is the following: Wash the grains carefully and gently in two waters and dry in a soft towel. Place a large pot over the fire and pour in water to three-fourths of its capacity. Salt and allow it to reach the boiling point. When the water bubbles fiercely, scatter in the rice, stirring for a moment with a long skewer. Keep the water boiling sufficiently hard to cause the rice to dance about therein, and watch carefully that it is not overcooked. As soon as the grains can be broken between the fingers, they have boiled long enough and must be drained through a colander, well shaken and placed in an open oven until all moisture is evaporated.

Egg Curry—Allow one egg for each person. Lightly and let stand on the side of the range for one-half hour. Throw into cold water for a moment, remove the shells and stand aside until needed. Put a tablespoonful of butter in a frying pan and when it begins to color add one onion cut in very thin slices, and one tablespoonful of Chutney sauce. Stir all together until cooked to a delicate brown, then add one cupful of curry powder, and let simmer for ten minutes. Cut the eggs in half, lengthwise, place them in the curry mixture, cover tightly and let stand until thoroughly hot. Serve with rice, cooked as directed, in a separate dish, and let Chutney sauce be passed.

Fish Kedgerree—For this exceedingly appetizing dish any cold fish may be used. Remove all the skin and bones and pick the fish lightly apart. Measure, and for each cupful allow an equal quantity of rice, which has been cooked by the foregoing receipt. Place a tablespoonful of butter in a frying pan, and when it is melted stir in the rice and fish. Cook

until well blended, then season to taste with salt and black and Cayenne peppers. Break two eggs in a bowl, beat until light and pour over the rice and fish. Stir and cook over a hot fire for two or three minutes. Serve very hot.

An East Indian Breakfast Dish—For each person allow three small, two eggs, and rice as required. Boil the rice as already directed, and keep very hot in the oven. Skin the smallest, dip them in egg and rolled bread crumbs and fry them a delicate brown. Place on a platter and keep very hot until needed. Boil the eggs for three minutes and no longer. Heap the rice in a border around the fish and the eggs, and serve with a long skewer. Boiled eggs broken over both. Season with salt and Cayenne pepper and eat with a spoon and fork after the true Eastern method.

Chicken Curry—Select a plump young broiler, joint and remove the skin. Fry slowly to a delicate brown in clarified butter or sweet oil. Remove from the frying pan and stand in a warm oven until needed. Have ready a generous cupful of good stock and mix with it a large tablespoonful of curry powder and a rounded tablespoonful of butter. Put a tablespoonful of butter in a frying pan and add to it two onions cut in delicate slices. Fry to a light brown, then add the prepared stock and let simmer gently or about five minutes. Put the chicken in the frying pan, cover tightly and let all cook slowly from five to ten minutes longer. Serve on a platter surrounded by a border of boiled rice. Serve with chicken sauce. If, in cooking, the sauce seems over thick, add a little more of the stock. The mixture should be thick but not solid.

Chicken a la Bengal—Select a tender young chicken and cut into small pieces, but do not remove the meat from the bones. Slice three onions very thin and fry to a delicate brown in a generous tablespoonful of butter. Place them with the chicken in a stewpan. Mix one and a half tablespoonfuls of curry powder and one tablespoonful of flour to a thick paste with warm stock. Pour into the stewpan and add sufficient boiling water to cover the chicken. Cover the pan tightly and simmer gently for an hour, or until

the meat can be removed from the bones without the use of a knife. Serve very hot with boiled rice in a separate dish, and have Chutney passed with the course.

Curried Beef, Madras Style—To one pound of the round of beef allow two ounces of butter, two small onions, a third of a pint of milk, and a quarter of a coconut. Cut the beef into pieces about an inch square. Place the butter in a frying pan and add the onions, cut into thin slices. Let them fry until a light brown, then add one and a half tablespoonfuls of curry powder and mix thoroughly. Add the milk, the beef and the coconut, which has been grated and pressed through cheesecloth with a little water. Let simmer for 30 minutes, stirring frequently to prevent burning. Place on a hot dish and squeeze a few drops of lemon juice over the whole. Serve with boiled rice.

Indian Dal and Rice—To one cupful of lentils allow one cupful each of milk and water, one teaspoonful of curry powder, one small onion, one and a half ounces of butter, pepper and salt to taste, and a little lemon juice. Wash the lentils well and soak for 12 hours in the milk and water. Put the butter in the frying pan, add the onion sliced, and cook to a pale brown. Remove from the fire, sprinkle the curry powder into the butter and stir well. Then return to the fire, add the lentils and let them fry for two or three minutes. Add the lentils with the milk and water and stir until the mixture reaches the boiling point. Cover tightly and simmer slowly for two hours, stirring every now and then. Add a few drops of lemon juice and serve on a platter surrounded by a border of boiled rice. Both the rice and the curry should be very hot.

Did Not Exaggerate. Bret Harte was once asked in London if he did not exaggerate some of his Western character creations. He declared that he did not and told this as a true story, which he had always feared to put into print: A well-known desperado came into a saloon, and, of course, those who knew him had business somewhere else at that time, whereupon the desperado, who was a bad man invited him to drink. The Britisher innocently said he did not care to do so, a dangerous remark to make in those days, whereupon the desperado, who was a bad man, reached for his gun and said in a tired sort of way: "Good Lord, can't I ever have a drink without killing a man?"