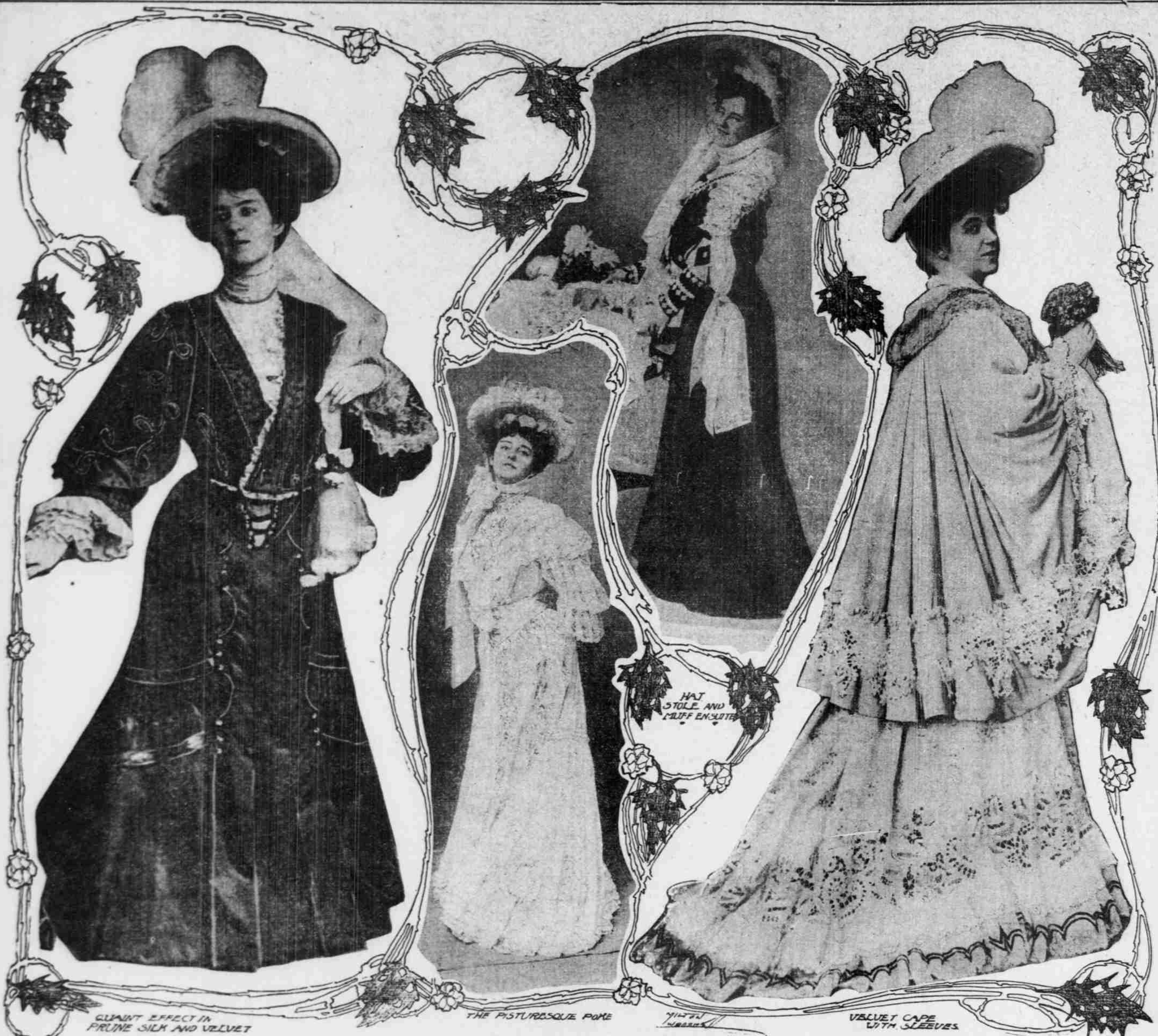


# QUAINT EFFECTS IN THE MID-WINTER GOWNS

Picturesque Fabrics Will Be in Vogue for Spring and Summer Wear.



QUAINT EFFECT IN PRUNE SILK AND VELVET

THE PICTURESQUE POKE

HAT STOLE AND MUFF ENSEMBLE

VELVET CAPE WITH SLEEVES

ALL things make for the quiet effect, and unless there is a decided change in fabric and make, the picturesque will still reign in the Spring and Summer fashions. While the costume de style is unquestionably the sartorial privilege of the rich woman, she who has a more limited dress allowance may avail herself of certain odd touches in gown or accessories, which will carry her some distance from the tailor-made.

Among the high-priced fabrics which lend themselves readily to those quaint effects may be mentioned the fancy velvets and broads, stiff enough to stand alone. Very quaint and old-fashioned are the striped velvets, in which velvet and a corded silk alternate. These are offered in all the popular shades, shales, and for the sturdy dweager there comes the most beautiful anthesis.

Broadways come in self-toned and the most vibrant contrasts, including red-velvet flowers on white, cream or very pale tinted ground. A variety of the broadway is a very wide silk, woven in imitation of pompadour ribbon. Plain silks continue to gain in lustre, but the old stiff satins have given place to a more supple weave. Faltis, which has not been seen on the market for many years, is again in evidence, but in a more soft and lustrous guise.

For house wear cashmere is again in favor, and comes in all the faded shades, as well as the standard colorings. For tea-gowns and house dresses of a more elaborate character, it is shown in delicate tones for combination with Persian embroidery, lace and black velvet. It is prophesied that the flowered materials in Summer weaves, such as organdie, dimity, mousseline and fine lawn will go to one of two extremes, showing either enormous, sparkling designs or the tiny spic effects worn by our great-grandmothers. Geometrical patterns will be used, but little.

The effect early in the season to introduce fringes as a trimming has failed,

save as it appears on the ends of scarfs and shawls, but heavy braids woven into fur ornaments and chenille appliques of all sorts, together with braid trimming, are seen very generally.

An imported gown which shows many of the features above mentioned is a combination of prune messaline and velvet with heavy braid trimming in self-tone. The skirt is built in panels, set off by tiny hand-run tucks, each panel being edged with a fine fold of the velvet and small velvet buttons. The little velvet bolero has a V-shaped front crossing at the waist line and defined by an applique of hand embroidery in this same tone, and the little garment is faced all the way around with a tiny ruffle of silk lace. The sleeve is overlaid with a cape-like emplacement, trimmed heavily with shirred cords to simulate braid. The blouse is of white silk net, trimmed with many ruffles of Chantilly lace, and the V-shaped point in the front is strapped with shirred cordings of the satin. With this costume is worn a modification of the old-fashioned poke bonnet done in white mousseline and edged with silk

lace to match that used on the bodice, and here is tucked a white silk rose. White plumes and ties of mousseline caught with roses complete the picturesque chapou.

Pleats are laid upon pleats to secure picturesque effects and an immense sweep at the foot of the gown. A Parisian frock of more-gray mousseline and velvet is pleated in very thick and flat at the waist line beneath a pointed bodice, and falls in the directoire folds to the feet, lying on the ground several inches all the way around. With this is worn an odd little jacket which hangs in similar pleats from the yoke piece hidden by the revers, heavily braided with silver bullion.

Of all the street garments, nothing can compare for picturesqueness with the velvet redingote, which is worn with cloth, silk and velvet skirts. It fits tightly to the figure at the back and sides, a full basque being seamed on just where the waist terminates, instead of over the hips, while the sleeves are nearly always

in the leg-o'-mutton form, with big, turned-back gauntlet cuffs, and, perhaps, a tight silk undercuff elaborately embroidered. The coat generally opens over one of the new low waistcoats, on which, as often as not, are embroidered the most elaborate sprays of flowers in shaded silks or wools, or conventional designs of all descriptions, while a binding of old gold or silver braid or lace makes a very effective finish. They are reminiscent—these little embroidered vests—of the days when men and women alike wore the richest of lace jabots out of the priceless stores hidden away in old mahogany bureaus, and the present demand for lace is so great that it is nearly as important an item today as it was then.

Fur bands and rare lace are also used for trimming these redingotes. Draped effects are much seen in evening coats and look well on the woman who has height and a good carriage. Sometimes these long cape-like garments reach almost to the feet and are draped picturesquely over the left shoulder. Again the cape is cut shorter and laid in close

fine pleats attached to a very short yoke, which is hidden by ornate embroideries or a bit of fur.

Cloth is used for the more severe of these capes and some stunning studies are shown in the various shades of tobacco brown. For opera wear these garments are evolved from chiffon-velvet, which pleats with remarkable softness. A charming example shows rose-pink velvet with a chenille collar and a band of exquisite Irish crochet lace in deep points headed by tiny ruchings of the velvet. There is a shallow yoke which insures a smooth fit over the shoulders, and to this a sleeve cape is applied in deep shirtings, so cleverly that the presence of the sleeve is not noticed until the arm is raised.

For wear with the exquisite theater gowns of set and mousseline come the quaintest of poke bonnets adapted in shape, of course, to the requirements of the 20th-century belle, with just enough of the old-time flavor to make them fascinating. Such a bonnet developed

from shirred and plisse chiffon has a crown of the fur back variety, with a brim describing a graceful scoop. It sets close to the head in the back and flares in the front to show frills of silk lace and pale blush roses tucked against the hair. The top of the hat is trimmed with butterfly bows of pale pink liberty satin ribbon, which is drawn down in the back and tied under the chin in bows.

With these poke bonnets are shown marvelous neck pieces in suite, and for the bonnet described above the suitable boa should be made of the pink liberty ribbon and mousseline combined with the rose. As a rule the roses are made of the ribbon, as the American woman has not yet taken the artificial flower to her heart, save in millinery. The English importations, however, show boas, stoies and muffs literally encrusted with the familiar silk, muslin or chiffon flowers. The delicate colorings are employed quite generally when the hat, stole and muff are in suite, and if the gown is of velvet this fabric is introduced into the muff at least.

KATHERINE ANDERSON.

## Dorothy of "Our Town" on Manners She Attends a Betrothal Luncheon and Tells All About the Function

FIFTH AVENUE, Jan. 27, 1905.—My Dear Sister: If you bear small wings fluttering above your head while reading this letter, do not be surprised. It is only Cupid who has followed it westward, for here the air fairly swarms with engagements and rumors of engagements in the social season wanes. In fact, it was an engagement which made the function from which I have just returned a notable one.

When I received another invitation to luncheon, I fairly shivered. I've been lunched and dined and supped so much of late that my digestion, to say nothing of my disposition, has been endangered. So when I received Mrs. Van Cott's card, with "Luncheon at 1:30 o'clock, January 27," written beneath her engraved name, I almost ground aloud. But that was before I knew—which is anticipating my story. The ladies for once steering my course right, I went the following afternoon:

At luncheon on January the 27th at 1:30 o'clock, I received Mrs. Van Cott's card.

"DOROTHY GOODE." Marjorie, likewise, accepted, and shortly afterwards today we stepped into Aunt's brougham, flittingly arrayed in luncheon frocks. Marjorie wore white broadcloth, trimmed with lace and ermine tails. I wore a peculiar shade of blue cloth, with the white fox set that uncle gave me for Christmas.

On entering Mrs. Van Cott's big square hall, we had a pleasant surprise, for we were directed to an odd Egyptian den, where a maid was waiting to take not only our wraps and furs, but our hats! Of course, at home we always remove our hats at a luncheon, but here, with the season rushing madly to its close, everything is done quickly and formally, and at the majority of luncheons and breakfasts we have laid aside only our heavy wraps as at a reception. At Mrs. Drexel's, "Jennie" buffet breakfast the other noon we did not even sit down to tables, but stood up in the dining-room, to be served by the men in attendance, and after that we chatted a few moments and slipped away just as at an afternoon tea. That breakfast was in honor of a young girl

who has made a hit with a new book, and is being honored quite a bit by the smart people.

But, to return to our luncheon. Mrs. Van Cott and May both rose as we entered the drawing-room, and the latter's very self-satisfied, complacent look when she offered us her hand, should have aroused our suspicions. Only buns, the smartest in Aunt Eleanor's set, by the way (forgive my modesty) were present, so our innocence may be forgiven. There is one satisfying feature connected with entertaining in New York. Guests, as a rule, are punctilious about arriving on the minute. Unless a wheel flies off their carriage or they are arrested for motor-scooting, they all reach the home of the hostess within ten minutes of the hour named on the invitation, so there is no dreary wait. Therefore, at 1:30 exactly, when the last of the 14 buds crossed the threshold of the drawing-room, the all-wise butler appeared between the curtains and said quietly: "Luncheon is served."

Mrs. Van Cott led the way to the dining-room, and as there was no guest of honor, she took her place at what might be termed the head of the round table, with May directly opposite, while we found our places between the two, on either side, by means of dainty plate cards, hand-painted, with tiny love knots and wreaths of roses.

By the way, I want to explain a clever trick for altering the size of your round table. The highly polished or inlaid top is of regulation size and then you have made to order several larger tops, from plain, hard wood, around which may be seated varying numbers of guests. This is, of course, hidden by the silent cloth and gleaming damask. If a bare table with open-work doilies is desired, then the smaller polished top must be used.

The fish course I thought far too rich for girls going the gastronomical pace we are.

The service was admirably handled by the butler and a footman in house livery, and two maids could have done it just as well, though 16 of us were at table. The first course was the inevitable grape fruit with marmalade flavoring and cherries. The bouillon was served in low, broad cups with double handles, and I am planning to bring home a set of these for our china closet. They offer the daintiest method of serving soup or broth, and small, deep silver spoons come to use with them.

The fish course I thought far too rich for girls going the gastronomical pace we are. It was some sort of deviled shell-fish—crab, I think—but very tasty when served with this, buttered slices of brown bread. After this came a chicken patty, and then sweetbreads in cases with French peas. The process of digestion was then halted with a sherbet colored decorations, and great ribbon bows, corage bouquets or luncheon souvenirs are considered bad form. The only touch of color on Mrs. Van Cott's table were the roses, candle shades and bon bon, all in delicate pink, while the paper

in individual figures, miniature Cupids in pale strawberry cream, carrying gilded bows and arrows. This course prepared us for the announcement which came with the coffee, when Mrs. Van Cott said very quietly, "It gives me great pleasure to feel that you, who have shared with my daughter the pleasures of her first season in society, should be, also, the first to hear of her engagement to Mr. John Douglas Cartwright. Their marriage will occur at Easter."

There was one of those trying, breathless instants of utter amazement, and then we came out of the trance (for be it known that May is one of the youngest debutantes) and wished her much joy. As young Cartwright is enormously rich, we thought Mrs. Van Cott should come in for sincere congratulations, which we offered in an eminently guarded fashion. The Van Cott have more standing than money, but I believe May is really in love with her gilded fiancé. Anyhow, it was a really jolly half-hour we spent in the drawing-room, and May, with all her blue ways, warmed up to us as she never has before during the season.

And now I presume there will be a succession of dinners and teas in honor of the pair until Lent breaks in upon us. Aunt Eleanor has decided to open the country place for Lent, rather than go South, for one can hardly escape the tourist rush during the penitential season. She has written Dickey Ferrall to spend a fortnight with us at Idrecrest, and I hope business will make it possible for him to come. I may be getting a bit homesick—at any rate, I'll be glad to see some one from home. With love, DOROTHY.

Cleaning Carpets.

The following is a good receipt for a compound which will clean carpets: Make a soda with a good white soap and hot water, and add fuller's earth to this until it is the consistency of thin cream. Have plenty of clean drying cloths, a small scrubbing brush, a large sponge and a pail of fresh water. Put some of the cleaning mixture in a bowl and dip the brush in it. Brush a small piece of the carpet with this, then wash with the sponge and cold water. Dry as much as possible with the sponge and finally rub with the dry cloths. Continue this until certain all the carpet is cleaned and then let dry.