

# New Winter Wraps and Calling Gowns.

*Fur Trimmings  
Rule the First,  
Quaintness and  
Originality  
All, As These  
Newest Pictures  
From Paris Show.*



**Afternoon Costume of the Popular Moire. The Calling Gown Here Shown is of Heavy Silk Moire of Large, Rich Pattern. The Gown is a Modified Princess. The Paletot is Long and Rather Snugly Fitting. The Plastron is of Irish Crochet Lace.**



**This Evening Wrap is of Black Embroidered Net, Heavily Lined and Interlined With Silk. The Sleeves and Front Are Defined by Bands of Skunk Fur and Long Loops of Broad Velvet Ribbon Add Richness to the Cloak.**



**A Luxurious Coat of Ermine Trimmed With Bands, Cuffs and Long Stole of White Fox.**

**Draped Mantle of Brown Liberty Satin, Trimmed With Embroidered Panels and Bands, and the Sleeves Finished With Heavy Silk Tassels. Liberty Revers Finish the Front and There is a Collar of Long Tufted Zibelline.**

material. There is little garniture, the gown proper is a modified princess, with the lowered waistline, an inch or less above normal, of the moment. Down the front panel diagonal flat bands of moire cross in geometric precision from waist to hem. The plastron is of Irish crochet lace. Duchesse is employed by those who prefer the softer lazes. The paletot is rather snug fitting and reaches almost to the hem of the gown. For simple frocks, and for the more elaborate ones, the tunic is much used. Cheruit started the fad in Paris with smart walking suits of rough serge, over which were worn chiffon polonaises reaching to the knee. But the ultra tunic is of neither chiffon nor of the somewhat favored pailletted net. It is of chantilly lace. Chantilly, long relegated, has become a favorite. Once despised, it has provoked the phrase, "Chantilly patterns are like the shadows of flowers cast on fairy net." Every woman who has an old-fashioned Chantilly shawl as heirloom should lift up a song of thanksgiving and convert it into a tunic. One of the prettiest gowns that will be seen at the Horse Show is of leaf green satin, over which is skillfully draped the owner's grandmother's not-too-much-worn Chantilly shawl. One corner of the shawl forms a little bib above the waist and the lower corners are knotted at the back. A girde of leaf green velvet fastened with a gold and green enamelled clasp holds the lace in position slightly above the natural waist line. Over the shoulders are straps or bands of skunk fur.

NOT since women grew out of the homespun stage of apparel have evening wraps been as elaborate or costly as this season—nor so original. Upon this page are shown some of the newest Parisian creations. The long loose coat of ermine, bordered with four rows of white fox fur round the bottom, and with deep cuffs and long stole of the fox fur, is cheap, the furrier insists, at \$2,000. Wraps are often much handsomer than the gowns they cover. A simple crepe de chine may be swathed in a satin cape edged with fur, the cloak costing ten times the price of the frock. Evening wraps are made of varying materials. The wraps seen at dinners, at dances, at the opera and at the theatre, run riotously the gamut of the most expensive materials—velvet, silk, satin, lace. These rich materials are elaborately draped, in shawl and mantle effects. All of them are trimmed with fur. The despised skunk has come into more than its own, for it decorates the richest garments of the loveliest and most fashionable of women. In colors, the all-enveloping evening cloak also runs the scale. While many black satin coats are seen, this being in a measure a black season, there are many white wraps also. But after black the favorite colors are the new, soft, dull shades of red, old rose, and the intermediate coral, of pale blue and of warm, deep yellow. Quaintness is the note of the little pelisses, victorias and dolmans of fur. They cover the shoulders and fall in long tabs to the knees in front, in stole effects. Often there are employed in their making two kinds of fur. For the body of the garment a short peit, as vicuña, coney, seal or mink, is used. For the border a trimming of longer fur is used, often the inevitable skunk. Scarf wraps of supple fur, lined with satin, are wound round the figure much as an Oriental dancer winds her veil, one end being carelessly thrown over one shoulder. Whether a woman be graceful and tasteful is shown by the way she drapes these furs as surely as the way she drapes her one garment sheet about her in the Turkish bath.

be seen there is shown on this page. It is a draped mantle of one of the fashionable shades of brown, with an undertone of yellow—mustard. It is elaborately and becomingly draped. The wide sleeves are finished with wide embroidery and a deeper shade, and finished with heavy silk tassels. The front is finished with Liberty revers. The wrap is slashed at the hem to give a panel effect in front. The ends of these panels are trimmed with the heavy silk embroidery. As a note of contrast, there is a collar of long tufted zibelline. An evening wrap of black embroidered net heavily lined and interlined with silk is one of the most elaborate of a most elaborate season. The front of the wrap is edged with a border of skunk fur. From the shoulders hang broad flat loops of black velvet ribbon. Those fortunate persons who can afford several evening wraps, to be truly fashionable should have one to match each gown. For her white lace robe there is the long white satin evening cloak. One of these recently seen is a box at the opera, was of ivory white satin. It was very full and hung in straight heavy folds from neck to hem of gown. The folds hid the long slits for the arms, without which the new cloaks would be awkward and unwieldy. The cloak was lined with mesaline and faced with ermine. An interlining of flannel gave it warmth without interfering with the graceful folds of the wrap. Two expensive touches added to the bewildering beauty of the cloak. From its edges peeped a six inch facing of ermine. That old fashioned hood revived, the Red Riding Hood, simple, round and cloak of the same shade of velvet trimmed with ermine was worn. But if it is possible to buy only one evening wrap, one of black satin with jet trimmings is elegant and harmonious with any black, white or colored gown. The prevailing style here is vicuña, shown in a carefully drawn shawl that shows to a lady's dress, evening dinner gown, her white lace gown for opera cloak could be of cloth or satin of the portion which in a well behaved shawl

and hats, and her flame colored pailletted satin, for all these functions, a cloak of claret colored broadcloth, draped in shawl fashion, and bordered with mink at front and sleeves. But although the draped evening wrap is the present decree of fashion, there are handsome garments of good style provided for those to whom the draped garments are unbecoming. It is, as a rule, the person of good height or slender, or both, who is adorned by the draped wrap. The woman who is of short stature or who is stout will prove her wisdom by avoiding them. For her there are full wraps that hang in straight lines from neck to feet. The design has been gently adapted from a priest's robe, even the jet or embroidery trimmings at front and back following the lines of the ecclesiastical garments. Even the full, wide sleeves are similar. Embroidery is much used on evening wraps of both styles, the designs being in most instances conventional and geometric. Usually the embroidery is of the same shade. Sometimes it is contrasting; a bit of blue Oriental embroidery

showing well upon a wrap of pale old rose cloth. Calling gowns are somewhat simpler than usual, but still as distinctive and original. The violet moire shown on this page is representative of that class of costume. The note of richness is in the

## The Readers' Catechism—By WEX JONES

**Q**—What is a horse?  
A—A blue-blooded equine.  
**Q**—Why do people go to Madison Square Garden this week?  
A—To pay homage to King horse.  
**Q**—What is to be seen in the boxes?  
A—A bewildering array of gowns and bevy of stammering women.  
**Q**—What is a stammering woman?  
A—Dependent is unable to answer.  
**Q**—What does an arrangement of electric lights do?  
A—It produces a veritable fairyland.  
**Q**—What are the drought animals?  
A—Mountains of horseflesh.  
**Q**—Hampus shown your proficiency in this branch of reading, we pass along to other subjects. What is first?  
A—The devious element.  
**Q**—Anything else?  
A—The fire band.  
**Q**—Correct. What is the man who first saw a first?  
A—A hero.  
**Q**—What is the man who turns in the clock?  
A—A hero.  
**Q**—Who stands in the tomatoe of the burning house—by the way, what is the burning house?  
A—The doomed edifice.  
**Q**—Good; and who chucks from the sidewalk to the tomatoe of the doomed edifice?  
A—Another hero.  
**Q**—Who chinks up through the smoke and flames and carries out those in peril?  
A—A hero.  
**Q**—Very good. You are showing evidence of careful reading. How would you describe Jack Johnson?  
A—The prizefighter. The burly negro, of course.