

# A PAGE FOR THE LADIES

The Latest Paris Fashions in Elaborate Evening Gowns

Voluminous Garments of Chiffon, Satin and Cloth, Trimmed with Lace Embroidery and Jewelled Passementerie.

Evening wraps and coats are so voluminous in size this year that the amount of material demanded is in marked contrast to what is required for the average gown, but so cleverly are the folds and draperies arranged that there is no appearance of clumsiness or thickness. On the contrary, the effect is charmingly graceful and becoming, while the fulness is so disposed of by the cut and fit that there is none of the disagreeable puffing off the shoulders that is often noticeable in a much smaller cloak that is not properly fitted. The greatest attention is paid to the fit of the shoulders, while the excessive width is always placed so that no lines of the wearer's figure shall be disguised or hidden.

Evening wraps for this season are made of many different fabrics and there is no arbitrary law as to what shall be the color or material. They are not intended to match the gowns over which they are worn, and, indeed, are not chosen with reference to any one costume, but are possible with any and all evening gowns. This might at first seem to be rather an economical fashion, but there are so many fascinating shades of color that unless black or white is chosen it is difficult to refrain from having at least two of these fascinating garments in the season's outfit.

Useful, economical and effective always is a white wrap, and there is nothing daintier or more charming than the unlined chiffon and lace cloaks. The lace is of the finest description, not necessarily the most expensive, but of light texture, the old style blond lace is suggested and silk lace is much in demand. If Cluny lace is chosen it is of finest pattern and weight, the idea of the wrap being to give the effect of lightness and transparency. A border of satin the same shade as the chiffon and long silk tassels make a novel finish, and if the wearer be possessed of even a small amount of good looks she is sure to look picturesque and graceful with the soft folds and draperies. There are no sleeves in one sense of the word, but there are wide spaces for the hands to go through. These are finished with the same material as the body of the wrap, and if the wearer be possessed of even a small amount of good looks she is sure to look picturesque and graceful with the soft folds and draperies. There are no sleeves in one sense of the word, but there are wide spaces for the hands to go through. These are finished with the same material as the body of the wrap, and if the wearer be possessed of even a small amount of good looks she is sure to look picturesque and graceful with the soft folds and draperies.

A blue serge suit made quite short, and with a coat in three-quarter length, and caught in at the back with a shiny leather belt, which looks in front slightly below the waist. The upper part is lined with suede-colored satin, and the fronts are faced with soft suede, itself edged with patterned black silk mohair braid. With this the entire coat is finished at the edge. On either side of the bodice, on the sleeves, and at either end of the belt are very handsome bullet buttons and ornaments of similar black braid caught into knots and ends. This is a handsome yet thoroughly practical coat, not too heavy, and got into in a moment by reason of the wide sleeves. They are set into cuffs faced with suede, and finished with broad ornaments.

The days when women affected masculinity in garb are past. The little lady who went to a luncheon in a Norfolk jacket suit would find herself quite out of it nowadays, when the dainty high collar and neat front are accompanied by a short coat most carefully cut to the figure, and absolutely free from the "humpiness" of the Norfolk coat. Again, the materials are much softer and more feminized. The cloths and serges are supplanted by satin, and a particular quality of cashmere is often adapted to these country suits, and to the coats for driving or motoring which are their necessary supplement.

Quite the feature of winter will be the long fur coat. Seal and broadtail are first choice, if price be no obstacle. All who cannot afford these will consider squirrel (natural or sable), muskrat (imitation mink or seal), and Russian pony. Unless a thoroughly good-looking fur coat is to be afforded a well-tailored cloth one is much the best style. In muskrat there are two kinds of materials for use in coats; one is the blended rat, dyed in imitation of mink, and the other the "Hudson seal," dyed in imitation of real seal. This latter is a higher priced fur than the former, as the work of cutting the skins to make a good "joining" requires a high grade of skill. When seal dyed muskrat is made up it produces an extremely handsome garment and one that for some time cannot be distinguished from the real article save by an expert. On the other hand, the muskrat dyed in imitation of mink is both slightly and serviceable. The dyeing of these skins has been brought to a point where they are an excellent imitation of dark colored mink, and a skillful furrier can cut them in such a way that the stripes are brought out in close imitation of striped mink. The wearing quality of these furs cannot be too highly recommended.

One of the interesting developments of the season is the increasing interest in skunk, or brown marten, as it is known in the retail trade. For several years this fur, which a decade ago was the reigning favorite in medium-priced goods, has been neglected in this country. There has always been a good demand for the fur from Europe, and the price has been fairly well maintained, but it has not been a fashionable fur in America for nearly ten years. It passed out of fashion about the time the round and tab collarettes expired. But now the retail departments of the stores in the larger cities are having their attention drawn to skunk, and this season will show sets of this fur running in price as high as \$150. This is one of the handsomest furs, and its wearing qualities are exceptionally good. It will come back into favor, if it comes back at all, as a fur of the same rank as large lynx.

LARGE MUFFS FAVORED. Muffs will be larger than ever this fall, according to the best authorities. Immense pillow and rug muffs will sell, and the sizes will run as high as 28 and 30 inches. There seems to be a sort of rivalry between the milliners and the furriers, and the latter are trying to produce a muff that will compete with the gigantic hats that have for some time been the fashion. It looks as if they would succeed.

planning a thorough wardrobe. Anything more effective than the colored satin wraps of the summer it would be difficult to design, and it is now customary to wear hats with low cut gowns at the restaurants and theatres, elaborate satin evening coats are a great addition to the costume. They need not be the same shade as the gown, but the coloring must not conflict. All the shades of pink are in great demand, with also odd shades of red—fruit colors, they might be termed, for strawberry and raspberry pink and red are always being given as fashionable shades. And the braiding and the embroidery! Was ever more elaborate and exquisite taste seen? The designs, too, are carefully chosen, so that there shall not be a discordant note and no interference with becoming lines. There are always sleeves or, it might be more correct to say, the effect of sleeves, for certainly they are not separate and distinct from the rest of the garment. The long shoulder line is essential on all, but the braiding and embroidery are so worked out that the line is becoming and graceful and does not give the old fashioned shapeless effect to the figure of the wearer. There is always the suggestion of quantities of material being used in the construction of the coat, and the fronts are so wide they can be draped across most becomingly. Worn open at the neck and always collarless the beauty of a good neck and throat is displayed to best advantage, while if the line seems too severe a fold of velvet or satin or chiffon is inserted and in a moment the difficulty is obviated.

Travelling suits made of homespun and finished with leather belt, collar and cuffs, are businesslike and need not be heavy if the right sort of leather be used. A very attractive costume is in tan brown homespun, turned back with very pale brown leather, which can be wiped clean with a damp cloth if soiled with mud.

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PLEASING STYLE FOR HIGH SCHOOL GIRLS.

Mothers are getting their girls ready for high school now, and the frock selected here will appeal to them at sight. It is one of the best new styles seen for that purpose. The material most used is cashmere in becoming shades, and trimmed with black rattail braid, in an Oriental design. The yoke is made of heavy eclair lace, and the sleeves of light-weight silk matching in color the material of the gown.

A new feature which will appeal to the school girl who always dresses in a hurry, is the convenient place to fasten the dress—under the left arm.

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FALL FASHIONS NOW INTEREST. A neat little suit for the early part of autumn is of pale gooseberry coating serge faced with dull pervenche blue shantung, braided with very fine but rounded braid in the gooseberry color. Another suit of this description was of a soft but full shade of brick-red, with a pinkish bloom on it which takes away with its virulence, faced with stone color (as some was suggested, for the mortar), and braided with the same sort of soutache in straight lines over the union of mortar and brick.

A third suit is of a good shade of brownish mole or mushroom faced with printed tussore in water-blue, melon-green and tawny orange, also braided (though braiding is quite a different thing nowadays) from what it was a few months ago, with a quaint sort of open-work mousser soutache laid over muslin tussore.

PRINCESS NECESSITY. Very neat is a perfectly simple and plain little princess gown in serge, the ubiquitous moyen age bodice-line round the hips being dispensed with and the skirt blossoming out into pleats at the seams about the knee; otherwise the dress is simplicity obtains. At the neck it is cut in the deep V now beloved of Paris, but resists the temptation to a tailor collar or a facing with black, having rather a new idea, a small roll collar woven like that of a sweater, suggesting a jersey worn beneath the gown, but quite fine, and bordered with a narrow line of marine blue. There are small turned-back cuffs to match, something of the same sort as facings for a corset linen gown done in crochet.

A NEW SKIRT. As a change, the skirt formed entirely of overlapping graduated tucks, or of volants treated in the same fashion, looks very effective, and these skirts allied to the moyen age corsage are a relief from the pleated pipe. So are those tucked their entire depth perpendicularly in panels.

A most effective evening coat, mantle or wrap, as it may be called, for each and every name is correct, excites attention by its lines, color and embroidery. It is a strawberry color satin heavily embroidered with soutache braid in a most intricate design on the entire sleeve, the fronts and across the back of the shoulders.

Braided silk evening wraps are most effective and fashionable this season. The softest qualities in light shades are demanded, and these are certainly very beautiful. They are most popular in a cream or ivory white, and are trimmed either with silk braiding or embroidery, or with silk cording put on to give the effect of embroidery. Passementerie ornaments and tassels trim the fronts and ends of the fastenings, and the same trimming on the wide sleeves makes an original finish. Sometimes the sleeves are veiled with the finest chiffon, forming a half sleeve, which also is trimmed with rows of the braiding or silk cord.

Gold embroidery is all the time being made in more and more elaborate and expensive design, and the gold lace and passementerie of the moment are of the most costly description. The gold lace is further embellished by nail heads of gold, while on the gold net are worked out most fanciful and effective designs. It is the fashion for some time to trim satin gowns with such embroidery so that its use on the evening cloaks is not original.

It is none the less beautiful and effective, however, and the satin evening wraps trimmed in this manner are the most effective of any. They are wraps in every sense of the word, for they encircle and wrap the figure so entirely that any and every line is hidden. A superb wrap of this description is of a deep rose color satin, trimmed with wide bands of gold embroidery net finished in front with heavy gold tassels. The hands are put in in rather novel fashion, for they give a square cut neck effect to the front of the wrap, but there are also bands down the front, and around the wrists are also wide bands of the embroidery that catch down the folds of the material. The satin is always of the finest quality, for the heavier quality would be too thick.

Plined evening wraps of silk, heavy pongee, net and lace are popular this season. They are made in a variety of designs, many are often combined with net and lace coats are often combined with the heavy ribbed linen or pongee are extremely smart, while the ribbon



GIRLS, HOW DO YOU LIKE THE TRAILING PANTALON GOWN?

"Will it ever become popular with graceful girls who are proud of their well shod feet? I hardly think so, but at any rate we all want to see what it looks like, and here's a picture of it."

Let's analyze it. In the first place there is the "never-say-die" Eton jacket. This smart little coat is braided in elaborate design and further trimmed with a row of buttons, the fringe of white lace which encircles the neck falls in cascades down the front and the whole is just as charming an Eton as ever was worn by lovely woman. The coat is all that is elegant and the hat is effective,

silk of heavy quality, with Irish lace, makes a most effective combination. A long cape of the lace, a broad hem around the bottom of the coat, and straight bands down the front, show off the beauty of the lace to greatest advantage, while a change in the original model can be made by putting in unlined sleeves of plaited chiffon.

A. T. Ashmore.

SASHES, TUNICS AND FLOUNCES.

The sash of the same material as the gown is the sort of idea that sets one wondering why it has been so seldom seen. Of course, with a really thick material the notion would be hopeless, but with very thick materials sashes are not required. Of fine-faced cloth and its numerous cousins, this sort of draped girde, cleverly cut, looking at times as part of the draperies, can be a charming finish.

A NEW IDEA.

And yet again a new idea! The deep fringe of lace that decorates our corsages from one shoulder to the waist at present has in a very recent model been continued as a girde round the waist itself, the soft folds of the antique dentelle draping adorably, and being brought round to fall in a long end to the hem of the skirt, then to be merged into a deep lace flounce hemming the overdress.

It is pleasant to see a return of these deep lace frills just now, after giving them a holiday for some little time. They also form very pretty underskirts beneath the popular tunic, both by day and night, at the moment.

The tunic has taken upon itself a freak meaning; it has of late resolved itself into a loose bodice with basque worn outside the skirt—a fashion which has not been popular in exactly the same way since the blouse itself "came in" for the first time, and trimly belted, finished outside the skirt instead of inside.

TUNIC TRICK.

Our fashions are much more picturesque now, but the idea is the same, and whether this shortened tunic finishes on the hips with a deep hem, or, pleated, falls to a long point nearly to the knees, while remaining plain and short at the sides, or whether it lengthens at the back with a swallow's tail, the notion is the same. Without the terribly tight-laced waist of the nineties, we have one more or less in its natural position at present, and of natural size, and if we can refrain from tying in our knees with sashes, or as the tailor models show, strapping them in with bands of cloth or embroidery, drawing them in with cordings, or dragging them together with lines of drapery, the present forms, having broken away from the confines of the very narrow seaboard silhouette, are charmingly natural and comfortable.



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## SCRAP BOOK POETRY

JOHN MAYNARD.

'Twas on Lake Erie's board expanse,  
One bright midsummer day,  
The gallant steamer Ocean Queen  
Swept proudly on her way.  
Bright faces clustered on the deck,  
Or leaning o'er the side,  
Watched curiously the foamy foam  
That flecked the rippling tide.

And who beneath the cloudless sky,  
That smiling bends serene,  
Could dream that danger, awful, vast,  
Impended o'er the scene?  
Could dream that ere an hour had sped  
That frame of sturdy oak  
Would sink beneath the lake's blue waves  
Blackened with fire and smoke.

A seaman sought the captain's side,  
A moment whispered low;  
The captain's warlike face grew pale;  
He hurried to the wheel.  
Alas, too late! Though quick and sharp  
And clear his orders came,  
No human effort could avail  
To quench the insidious flame.

The deck news quickly reached the deck,  
It sped from lip to lip,  
And ghastly faces everywhere  
Looked on the doomed ship.  
"Is there no hope—no chance of life?"  
A hundred lips implore,  
"But one," the captain made reply—  
"To run the ship on shore."

A sailor whose heroic soul  
That hour should yet reveal,  
By name, John Maynard, eastern born,  
Stood calmly at the wheel.  
"Head her southeast," the captain shouts  
Above the smothered roar;  
"Head her southeast without delay!"  
Masks for the nearest shore!

No terror pales the helmsman's cheek,  
Or clouds his dauntless eye,  
As in a sailor's measured tone  
His voice responds, "Ay, ay!"  
Three hundred souls, the steamer's freight,  
Crowd forward with eager fear,  
While at the stern the dreadful flames  
Above the deck appear.

John Maynard watched the peering flames  
But still with steady hand,  
He grasped the wheel, and steadfastly  
He steered the ship to land.  
"John Maynard, can you still hold out?"  
He heard the captain cry.  
A voice from out the stifling smoke  
Faintly responds, "Ay, ay!"

But half a mile! A hundred hands  
Stretched eagerly to shore,  
But half a mile! That distance sped,  
Peril still all he over,  
But half a mile! Yet stay; the flames  
No longer slowly creep,  
But rather round the helmsman bold  
With fierce, impetuous sweep.

"John Maynard," with an anxious voice,  
The captain cries once more,  
"Stand by the wheel five minutes more  
And we will reach the shore."  
Through flames and smoke that dauntless heart  
Remained firmly still,  
Unswayed, though face to face with death,  
"With God's good help, I will!"

The flames approach with giant stride;  
They scorch his hands and brow,  
Ours are dislodged, seeks his side,  
Ah, he is conquered now!  
But not his teeth are firmly set;  
He crushes down the pain;  
His knees upon the straining pressed,  
He guides the ship again.

One moment yet, one moment yet!  
Brave heart, thy task is o'er!  
The helmsman grasps the wheel,  
The steamer touches shore.  
Three hundred grateful voices rise  
In praise to God that He  
Hath saved them from the fearful fire,  
And from the engulfing sea.

But where is he, that helmsman bold?  
The captain saw him reel—  
His nervous hands released their task,  
He sank beside the wheel.  
But now received his lifeless corpse,  
Blackened with smoke and fire,  
God rest his soul! No hero had  
A nobler funeral pyre.

BRITAIN'S NOTED VISITOR TO U. S.

Admiral of the Fleet Sir Edward Seymour has been appointed to the command of the British squadron which will attend the Hudson-Fulton celebration that will commemorate the first navigation of the Hudson River by the explorer whose name it bears and the first introduction of steam power on the river by Fulton, the celebrated engineer.

The appointment gives great satisfaction both in Great Britain and the United States. Sir Edward is one of the most distinguished of British admirals and in early life he saw a great deal of active service. His choice for this particular command will be of special interest to the Americans on account of his having commanded the British naval brigade during the Boxer rising, in the suppression of which an American contingent took part.

Special significance is attached to the appointment on account of the fact that it is seldom the flag of an officer bearing so high a rank as that of admiral of the fleet has been flown under such circumstances. The fact that it will be flown on the Inflexible is an additional honor testifying to the warmth and cordiality of the relations between the two countries.

Admiral Seymour, it may be remembered, was one of the two naval recipients of the Order of Merit when it was first established by the King.

Admiral Seymour is a distinguished naval veteran whose services date back to the middle of the last century. He ranks with Lord Charles Beresford in the great services that he has rendered to his country in the administration and conduct of the nation's navy. Here is an epitome of them: He entered the royal navy in 1862 and gained his rank as follows: He became commander in 1866, captain in 1873, rear admiral in 1889, vice-admiral in 1895 and admiral in 1901. He served in the Black Sea during the Crimean war and was present at the bombardment of Odessa, Sebastopol and Kinburn during 1854-55, for which he obtained the medal and clasp. He went through the China war of 1857-62, was present at the capture of Canton, 1857; Fatsham Creek, 1857; at the taking of Peiho forts, 1858—gaining the medal and three clasps; China war, 1860; operations against the rebels in China in 1862; on the coast of Africa in 1870, when he was wounded in action; was captain of H. M. S. Iris during the Egyptian war of 1882, under Lord Dufferin, gaining the medal.

He was appointed naval A. D. C. to the Queen in 1887-89, was second in command of the Channel squadron from 1892 to 1894; was superintendent of naval reserves, 1894-97; commander-in-chief on the China station, 1898-1901; commanded the allied expedition against the Chinese in 1900, taking another medal and clasp; commander-in-chief of Devonport from 1903-5, and principal naval A. D. C. to the King in 1887.

He was made K. C. B. in 1897 and has the Humane Society's medal, the Grand Cross of the Red Eagle of Prussia, the Grand Cordon Rising Sun of Japan, and the first class of Spanish Order of Merit. There are few naval men living who have gained higher honors in the profession, or have received greater recognition.

Here's the Answer.  
Say, can't you guess—  
What is the answer?  
As long as the money holds out,  
Oh, money's the power  
No fear the honest  
That makes the law  
Handle the halter so it will not draw;  
Money's the power  
That craves the mind  
Of a man who kills a human kind  
And makes his deed  
By the size of his wad,  
Nothing more than an "act of God."  
Then money again  
Obtains the call  
And shows that the killer  
Wasn't crazy at all.  
Money's the stuff,  
Going and coming and plenty enough  
The law is the law,  
Majestic, grand,  
A bulwark of safety to the land;  
And, say, watch it stand,  
And stand and stand  
With outstretched hand.  
As long as it hears the money command,  
Courts of justice  
Are not for the poor  
The bench and the bar  
Will never fail  
In the truth they own—  
They will keep up the fight  
As long as a dollar stays in sight.  
The honest honest enough—  
The law's deliv  
Depends upon whether or not it will pay;  
That's the answer,  
And there'll be no end  
As long as there's any Thaw money to spend.  
Please,  
—W. J. Lampton, in the New York Times.

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- G. J. M'ARTHUR, Stationer, Rebecca Street, 4 Doors from James.
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- S. WOTTON, 376 York Street.
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- D. T. DOW, 172 King Street West.
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