

A PAGE FOR THE LADIES

This season's evening wraps are big, enveloping, capote affairs that are truly regal in their magnificence. From impromptu furs to unlined nets and chiffons the evening wrap runs the entire gamut of materials. Broadcloth, velvet, broche, silk, ottoman and moire, crepe, all are given some place in the showing of beautiful evening garments for holiday affairs.

Some of the evening wraps have sleeves, and these are generally cut in one with the garment, a seam extending across the shoulders and down the outside of the sleeve in the most barefaced manner. A number are shown in the low draped effects, seemingly tied in at the bottom in sash effect.

The more simple cuts are of the military order, circular and hanging straight with occasionally a slight drapery in the front and at the sides. The tendency is, however, to keep all wraps along the military lines, simple in style. The reversible idea holds strongly in favor—that is, the broadcloth cape with a complete reverse side of satin in contrasting color.

A clever wrap that I saw the other day was a long, loose, reversible coat. It was of a striking chrysoprase shade



STRIKING SHIRRED HAT.

One of the decided features in the new hats is the large headpiece, which causes them to set down very low over the eyes. In a stiff hat this is most trying, but in the popular shirred hats it is quite becoming. The necessary height is obtained by means of high standing feather trimming.

lined throughout with black, and had huge soft pointed revers weighted by big black tassels. While the color side is worn outside the big revers and front facings show the black, but when a dark or coat is desired one simply turns this side out inside out and there is a black soft coat of smart cut, with facings, linings and collar of a becoming color.

Chiffon coat, in which lovely color ed over the softest of taupe crepe de velvings of chiffon in different colors, is not a new idea, but there are any number of fascinating models shown along this line. One good looking one was in brown taupe, the smoky gray brown which has been a favorite for some seasons, and which is taupe brown or taupe gray according as the gray or the brown predominates in the mixture.

This taupe chiffon is laid over a soft dull blue chiffon, which harmonizes exquisitely with it, and the whole is draped over the softest of taupe crepe de chamoise. Embroideries of self tones and a little dull gold form the trimming. There is a neck finish and big embroidered buttons in taupe velvet.

A smart imported cape shown was in soft black satin, long and ample, and was lined throughout with the popular if hardly beautiful lime green. The cape fastened on the left shoulder with superb ornaments of cut jet, and when fastened showed only an inch band of green around the collarless neck, and down the overlapping front, but when unbuttoned the fronts fell back, showing soft, point

The New Styles in Vogue in Ladies' Evening Wraps.

ed lapels faced with green and embroidered in green and gold.

Another attractive cape was in rose liberty embroidered in jet, a fine design of the palm branch running over the upper part of the cape, back, shoulders and chest. From the waist line down the satin fell in plain, rippling folds. Big jet buttons fastened the fronts.

Just at the moment women seem to be accepting the various forms of rich brocade with enthusiasm. To be sure, they eye the rich evening gowns in these materials with a little hesitancy and are not quite sure that they like the models made up in brocades combined with plain materials, but when it comes to evening wraps, the approval is more sure and the brocade evening coats are meeting with unqualified approval.

These coats are the natural outcome of the new note in fashionable materials, a note of richness or subdued gorgeousness which does not yet detract from the cult of the soft and the supple. Both manufacturers and dressmakers are doing their best to push forward these rich brocade cloths, and while all the gaudy, shimmering fabrics are retained, side by side with them one finds wonderful brocades in satin, crepe, velvet, rich moire, failles and gros grains.

All these are light and supple to a degree that would amaze the old time beauties who knew these fabrics in their earlier incarnation. There was a day when the fact that a brocade or a gros grain could stand alone was counted as a surpassing virtue. Now the brocade or gros grain or velvet that does not collapse into the limpet of heaps on the slightest provocation is quite outside the pale of fashion.

Among the extreme evening wraps which I saw, recently was one of the Arabian burnous type. This was made of beautiful white silk warp henrietta, which fell in soft, full folds in the most admirable manner. It was a transformation garment, for one of the seemingly plain folds could be drawn over the head in the shape of a hood, and yet when it was not so worn there was no visible evidence of the hood.

Any amount of glittering jet coats are shown, too. They are usually a glittering mass of beads from the throat to the floor. Another clever model among these wraps was of tulle green velvet trimmed with wide bands of embroidery and skunk. And so one might go on indefinitely with the lovely creations shown this season, for their variety is certainly infinite.

The scarfs shown for evening wear grow in number, richness and beauty as the season advances. A particularly beautiful scarf shown was of pale blue silk striped gauze. It was large and finished at the ends with huge pompons of elderdown. It was shown on a debutante's costume of white net and was worn loosely about the neck and shoulders.

NECK BOWS MATCH FELT HATS.

(By Mary Bowman.) Many of the new felt hats for every day use have drapings or folds of colored chiffon velvet or silk. The up-to-date girl is matching this color with tulle bows for her neck.

The tulle is cut in straight strips and folded lengthwise four times to give sufficient thickness to stand out in two square folded tabs. A half yard of tulle cut in two lengthwise will make two bows. Narrow, not too tight folds are brought over centre.

These are held in the centre by a large brooch, or better yet, by one of the pins with prongs to simulate a buckle. Old cameo gold that have for years been thought too large for the neck, can be turned to account to hold one of the new tulle bows.

While these bows are used with a stiff collar, they are particularly liked to pin to the front of a lingerie blouse that opens up the back.

Do not make the mistake of having the loops too long, as they get "slinky." Their smartness consists in being stiff and tailor made, combined with a pleasing softness given by the material. Five and one-half inches from end to end is a good length.

PHOTOGRAPHIC 'DON'TS' OF EXPERT.

Do you know any task much harder



AN EVENING HEADDRESS.

Those who have attended the theatres in New York recently have been struck with the new headdresses worn by young girls. Some of them are freaks, and indicate originality in design. This photograph shows an adaptation of the Salome headdress, which really seems to be a combination of the old Dutch headdress and that worn by the popular dancer.

than to sit for a photograph? Here are some "don'ts" which were given by an expert artist in this line.

Don't wear bluish white emf shd shd and it was said it was said that the m shade except cream color.

Don't wear gray, yellow or tan; black, dark green, blue or red are decidedly the best.

Don't wear stripes, plaids, or checks. Don't wear silk, satin, or any glossy material. Lace trimmings usually come out clearly.

Don't wear a hat, as they look strange when the style changes. Don't arrange the hair elaborately; it will give a fixed look. Velvet, or soft woolen goods, take particularly well.

Don't have a profile picture unless you know you possess an extremely good one, and not many can boast of that. Don't argue about the position. Go to a good photographer and allow him to do the posing, and if you wear glasses don't remove them for the sitting. If you do, the result will be strained and unnatural looking eyes.

After all, try to forget that the photograph is being taken. After all, it only takes a few seconds, and it is the "thought" that is so unpleasant of the act. Just try to be and look natural as possible under such trying circumstances.

RUSSIAN STYLES THE THING.

The madness for everything Russian is growing daily with the designers. It began with the advent of the Czars' dancers in Paris, and it is now accepted as the leading note in every part of fashion.

The fact that we shall see Anna Pavlova, the ballet leader, over here this winter intensifies American interest in these marvellous Russian styles.

The military turban is the most heralded and the least important. It is swamped on a sea of other turbans, called by half a dozen different names, and leading themselves to a dozen separate shows.

On these the Ushanka and the Oriental are possibly the preferred ones. The Ushanka has its place among them, and it will be chosen by the woman who will have her hair in a bun, and who will have her hair in a bun, and who will have her hair in a bun.

This garment promises to be in the lead, and it looks especially well in the rough, shaggy fabrics that the shops of for today, instead of the once prevalent broadcloth. These have a zibeline finish that, in itself, is suggestive of the bitter Moscow winters.

This blouse panders to the demand for extra length in all top garments; it fastens at the left side from shoulder to hem with flat buttons, and is belted in with a broad band of soft patent leather. Sometimes velvet or ribbed silk is preferred.

The belt is loose and drops a line or two below the usual waistline, back and front, showing that the Moven Age styles remain with us. The collar is high, if one wishes, but the correct thing is to have a round, rolling one that fits the neckband and does not meet in front. Young girls have the band finished off a trifle low in the neck, and wear a wide Dutch collar of fur as an accessory.

The features that were borrowed directly from the Russian dancers, and that will rule the season, are furs and metal fabrics. The former will trim gowns in every way the designer can invent.

It will go on street suits, house gowns and ball gowns of the most gauze-like weaves. Whether it is precious or semi-precious, matters not. It must be there, that is all.

Just few women will walk or dance in the massive metal fabrics designed for house wear will be solved when the season opens.

Last winter it was silver and gold; this season are added bronze, copper, steel, jet, crystal, and every hue of color. I beads. Vestments, police shields, piddles, and sleeves are those ponderous and massive embroideries.

A LONDON WEDDING.

Miss Muriel Stewart's Bridal and Bridesmaids' Toilettes. (St. James Gazette.)

"Gloss of satin and glimmer of pearls" provide very pleasant subjects for contemplation on these dark November

season, the shade chosen in this instance being a soft apple blossom tint. The gowns are of soft satin with deep bows, and covered with over-dresses of fine crepe, gathered closely round the hips, and brought in panner form over the jupe, each side being caught in a handful of folds, held at the top with a plait of padded satin and fringed with a serried row of pink boules.

The waist is marked with an oblong buckle describing a lattice work of silver thread outlined with a spray of blossoms designed in pink tonpaz, the same being carried all round the waist to form the similitude of a ceinture.

The corsage is gathered on the shoulders and boasts a species of yoke composed of large lattice work silver motifs encrusted with pink tonpaz, while a medallion of the same hangs over the bust suspended by a silver cord. The sleeves of the gown give place to under-sleeves of the blonde lace, while the narrow sleeves of pink and white lilacs tied with silver cord, and wear hats of black mirror velvet, trimmed with feathery white plumes and birds' heads.

A fascinating gown made for the bride's trousseau is of pale amethyst soft satin, covered with an overdress of dewdrop tulle. This is folded over the bust and caught on the right with a huge sunflower motif, the petals of which are fashioned of satin and tulle, while the sleeves are of white tulle worked in crystal dewdrops and silver bugles, and hemmed with a fold of amethyst satin. The same lively moderie composes the bib, while long tasselled ends of satin fall from the jupe at the side, and the tunics are slit up on one side and sewn with bands of silver and a fringe of silver rain.

For her going away gown Miss Muriel Stewart has chosen a toilette of soft Capri blue cashmere de soie, the panther of which is caught up with two cut jet buttons, while the corsage of dyed net over silk is worked in scrolls of soutache and scooped out at the neck to show a lace vest outlined with jet beads. The sleeves of net are worked in self-colored soutache, and edged with jet, while they are finished with cuffs of ivory lace, the whole being accompanied by a black velvet hat and a velvet coat lined with blue, and supplemented with soft chinchilla furs.

The dresses and coat described above have all been designed and made by Mme. Pavot, 15, Beauchamp place, S. W.

SMARTEST HATS.

Bicornes Are the Latest Chic and Share Favor With the Tricornees.

At the smartest places one sees Napoleon bicornes and Louis Quinze tricornees, mostly in velvet—melaine (the soft, beaverlike felt), or short-haired plush (pans) that appears to be trying once again for Fashion's favor. Some of the bicornes, turned up smartly in front, are trimmed with a rosette, from which a couple of coqueux feathers radiate to right and left.

A novelty is a very broad-leaved Rembrandt hat of soft velvet plush. The shape reminds one of the headgear seen in pictures by Van Dyck, Franz Hals and other old Flemish and Dutch painters, but its blackness is relieved nowadays by a marvellous white agrette, somewhat low-lying, stuck bodily through the raised brim just above the left eyebrow, or is affixed by a knot of velvet, a jet ornament or a twist of metallic net. Sometimes the brim is narrowly bordered all round, but more often the velvet felt is left just as the manufacturer fashioned it.

A great many hats built entirely of fur are seen about, and many others simply braided around the crown with a band of ermine, chinchilla, sable or

SOME XMAS GIFTS GIRLS CAN MAKE.

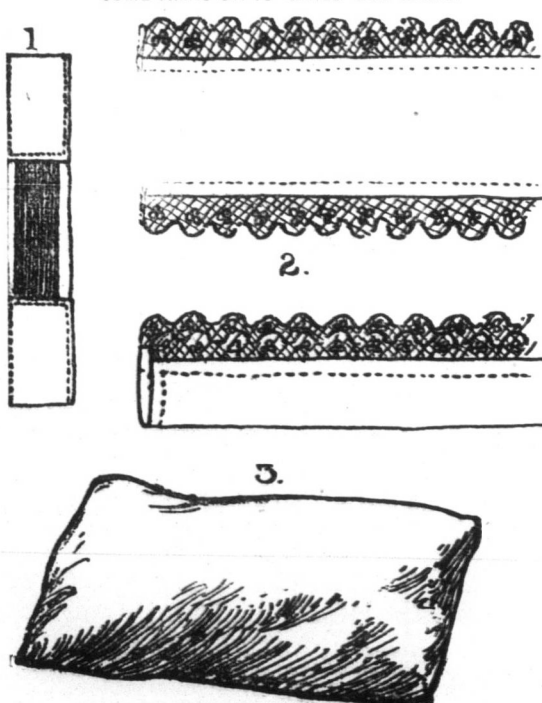


FIGURE 1—COLLAR SUPPORT. FIG. 2—WASHABLE RUCHING. FIG. 3—SHOE POLISHER.

By Eva Dean. It is very well for the little folk if Christmas can be made to mean giving to them as well as receiving. But asking father for money to buy something is not really giving. If a child can offer a gift that he has made with his own hands, and on which he has spent the thought necessary to fit to its recipient, it will increase many times the pleasure he takes in it, as well as that of the one who receives it. Some suggestions are given here that may help our little readers, especially, we hope, the very tiny ones.

These would be appreciated by either a man or a woman. It is a small cushion made of velvet, stuffed with cotton. It should be just large enough to fit nicely into the hand. It is useful for polishing shoes, or for simply rubbing up an old polish that has become dulled or dusty.

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skunk; the sole ornamentation consisting of a pair of large jeweled or artistic pins, with which the hat is fixed on.

Old-fashioned shield brooches, for instance, mounted as hatpins, made capital ornaments for these hats, while antique rhinestone or enamel and brass buttons may be similarly employed with excellent effect. Any old Russian or Hungarian jewelry may also be utilized at present with the now fashionable fur toques that suggest the handsome caps worn by the Hungarian potentates or Makjars.

The headgear of the East is largely called upon by leading milliners to inspire toque models nowadays, and Rajah turbans of silver or gold material, with a dashing fusée aigrette on the side



FURS! FURS! FURS!

As the season advances furs become even more popular—and this season is certainly one of furs of all kinds. Broadcloth, silk crepe and even chiffon, silk lined, are used for broad scarfs and muff, which are trimmed with one or more bands of fur running lengthwise. Hats are often trimmed to match.

or in front affixed by a quantity bobbed or jeweled ornament, are amongst the latest coiffures for the theatre, for boxholders of course, because, from the orchestra and balcony seats, hats of all and every kind are completely banished.

GIFT WRAPPING.

A wonderful Indian tokie is of golden tissue. A sensational one is a scarlet turban, with a high black agrette pinned on with large diamond buttons.

It is important. It is even necessary. It must look well, of course. Who fancies a gift in slovenly guise?

Carelessly done up parcels are often lost.

A wobbly pasteboard box is not suitable.

Mussy paper of poor quality is also unsuitable.

A few sheets of good wrapping paper do not cost much.

Or one may well save wrapping paper from one's purchases.

An average pasteboard box may be broken by stamping.

And it isn't enough that the outer wrapping be creditable.

Let the gift be folded, prettiest side foremost when it is opened.

Holly red ribbon should tie the gift both ways, with knots of the ribbon.

Invariably the sender's address should be plainly written up in the left-hand corner.

If all the oft-repeated rules regarding the sending of mail matter were heeded, instead of 40,000 dead letters a day, the dead letter office would be as dead as its name indicates.

BECKY ADVISES "COUSIN MARY."

Christmas Gift Problems Considered and Numerous Suggestions Offered.

I have searched the shops, Mary dear, as we are expected to search the scriptures, and I think you'll admit I have accomplished a good bit. First of all I may as well tell you into one secret. Aunt wrote asking me to select half a dozen silk stockings for you in the colors of your chief gowns. Do you want them? If so, send me samples on the Q. T. and I'll "steal" 'em pronto!

If not, tell me what you do want from her and I'll write her, making some excuse on the homely and speaking glowingly of whatever you desire. It may be as well to send me the samples anyway. Then I'll be ready for commissions from any of your near and dear ones in and around Bellefonte.

And how few people realize that these samples are necessary. I saw a girl at the opera the other night, and she was wearing an ordinary light blue dress with turquoise. One killed the other quite. The satin dress was lovely. So were the turquoise; but together there was a color war. Nobody likes things to match better than your Quaker City cousin.

Every woman should understand that a harmonious contrast is a good thing, and a thousand times better any day than a mismatch. It's a pity, too, after going to any amount of trouble and expense to get up a dress to spoil it with an ornament that doesn't ornament.

About Aunt, I hardly know what to advise. And I think you'll not go astray on either the clock or the lognette chain. I should say the amethysts by all means, but I can't say whether to have them in old silver or rose gold, since I don't know what that deep, dull purple of hers is trimmed with. If it has touches of silver, I should say silver, if gold, then gold, if both, then it matters little unless one greatly predominates. If you drop the amethysts and go in for the clock I should think you'd do well to purchase the old one at that distant farm house. Perhaps that cranky old Aunt Eveleigh rests happier as she was able to give your rightful timepiece out of the family.

Since, dear Cousin, I'm writing this letter, Well, to return to the clock, since it

looks well, but doesn't go, I wouldn't give over \$35 or \$40 for it. I saw one in an antique store here for \$25. Since your house is on Colonia lines you are very sensible to be looking out for that type of furniture. While I like antiques, I'm not so daffy as to like "any old thing." One must be out of one's senses not to admire that which is at once beautiful, dignified and old.

In Jewelry.

If anybody pursues giving you jewelry, be certain they buy it through me. It's so easy to get the wrong thing. In necklaces, enamel is greatly in vogue. Not by itself, but as a means of enhancing jewels. It is made to harmonize exactly and exquisitely. In popular stones like amazonite, jade, malachite, and lapis lazuli, whatever metal they are set in there is the addition of enamel in enhancing tones. Supplementing beauty in this gained as the stones suggest beautiful actresses posed in harmonious stage pictures. Naturally the effect is only bettered when the work is done by a master hand. The design as well as the color must be in harmony. I saw some black opals thus beautified. Of course, these stones are handsome enough of themselves. But I think they are even more beautiful with the little surrounding scrolls of enamel. Small diamonds are also added with fine effect.

Some Prospects.

Now for mother! I'm sure she'll be delighted with the French work basket you mention. The gold gimp on those quaint brocade affairs is delightfully and beautifully old-timey. I heard her saying only the other day that she was out of about everything, and had lost her ribbon runner and her emery. Besides, her last work basket is looking seedy.

So aunt purposes sending me the Spanish lace mantilla that grandma bought in Cuba. You needn't have troubled to "sound" me. Any one would be enchanted to have that rich creamy affair. I'll have it made into a hat. You're an angel to be willing to have it go out of your immediate family.

If you didn't have so much silver I'd advise you and yours to give aunt yet more. There are the loveliest things. Pierced and engraved pieces were never handsomer. And the smallest affairs, rather in the trinket class, are altogether engaging. By the way, continue to go in for spoon? If so, I'll send a list of the most desirable ones.

On Monday last we went to hear Grace George. She wore some white dresses as dainty as herself, and the women of her company were also dressed with great splendor. Two frocks in the new Pansin mode were worn. One was of soft black Amazon sive with cream lace upper rigging. I've forgotten the color of the other, but it is also adorned with filmy lace from an inch or so above the waist line.

CHILDREN'S PLAYTIME.

Santa's Helpers.

The great black iron frog that was sent up to Santa Claus in the daytime lifted up his head and croaked twice at the "Co-coo" bird in the clock. "It's most time for Santa Claus," he said. "You'd better get out and watch him come down my chimney. The fire is nearly out, and if he steps lively he won't even scorch his fur shoes."

Just then there was a queer jingle-jangle of bells and a soft, slipping sound on the floor. Santa Claus, who had been coming down the chimney, was coming down the chimney. The coal stove frog hopped closed and neared into the chimney's depths. "He's coming! I see his feet!"



he croaked excitedly, and pretty Co-coo welcomed in her little cooing voice the chubby, smiling Santa Nick, who stepped briskly out of the fireplace. "Quick, Froggie," Santa cried. "I'm late! I ought to be here to-night. You are the best helper I have. He put some things on the table that Co-coo was to carry to the top of the tree, while Mr. Frog was busy lumbering up his iron points, so he could place some things beneath the tree while Santa filled the stockings."

Froggie, hearing the commotion, waded in to see what it was all about, but just as he came in Co-coo hurried back to her clock to cry out the hour, and Santa's legs disappeared up the chimney, while Froggie hopped back to his place beside the grate and went to sleep.

Puppy, puzzled at seeing everything quiet, went back to bed again and thought he must have been dreaming of hearing queer noises.



Names of the parties and Corns and Toes—both were unhappy till the trouble was mediated by Putnam's Corn Extractor. Any corn goes out of business in 24 hours if "Putnam's" is applied—try it.

VERY QUARRELsome NEIGHBORS.

People who suffer from heat in the hands and feet can obtain speedy and easy relief from the same by putting inside their stockings and gloves a small portion of very fine oatmeal.

After a long wash of rice in the hot sun rub your feet with a little almond oil instead of washing it. Almond oil is excellent for the skin, and used in this way will prevent that burned, uncomfortable feeling that so often follows exposure to the sun. Leave on the oil for ten minutes, and then wipe off with a soft rag. The oil will remove any dirt there may be as well as washing would do.

When the collar of linen or batiste blouses becomes slightly soiled, it may be cleaned with a little naphtha or benzine in the same manner as those of silk or satin. With this process the collar does not need pressing. Such waists never look as handsome after they are laundered.

"What is this price they talk so much about?" Just now it is a case of furs.—Kansas City Journal.

MAKE YOUR HAIR AND YOUR HAT HARMONIZE.

The effect of a becoming hat is oftentimes spoiled by the arrangement of the hair. The hat and the hair seem estranged from each other and their failure to meet in a reasonable degree of intimacy produces a jarring result that destroys the entire appearance of the headgear. Neither the hat nor the hair seem in place, and the woman beneath them is weighed down by a glaring discord.

A woman, in selecting a hat, should assure herself in advance that her hair can be arranged in accordance with the hat. The hair should softly follow the outline of the hat where the hat comes in contact with the head, leaving no staring gaps with parts of the hat apparently suspended in midair.

This softening effect of the hair should also eliminate the sharp lines

of the brim, giving the hat the effect of nestling in the hair, rather than resting on top of the head.

Careful attention should be given to the effect of the hat at the back and both sides. A hat quite becoming in front may be quite unbecoming from a different view. For the same reason, care should be given to the arrangement of the hair on all sides.

The hair forms the connecting link between the hat and the face, and its misarrangement may spoil the appearance of both.

Therefore the taste that a woman displays in the selection of her hats will decide whether or not she will look well. See the attached diagram sketch. Here you see the effect of poor judgment in selection and also good judgment. Which will you have?

Which will you be?

