FINE GOWNS FOR SMALL GIRLS.

THE MODEST PARTY FROCK LIKELY TO BE A DELUSION.

It Looks Simple, but Being Made of Costly Materials and Much Handwork It Is Expensive—Pretty Costumes to Be Had at No Great Outlay—Suggestions.

The party frock for the small girl is today, in many cases, a delusion and a snare. It has so plausible an air of childish simplicity that, beholding a little daughter of the rich in her festive attire, the uninitiated are prone to say: "What a dear, simple little frock! Now, my dear, why don't you get Susie a frock like that." And Susie's mother, who has priced "simple little frocks," sighs from out of the depths of her greater knowledge.

There are women who go to makers with whom children's clothes are a specialty and have all their small daughters' frocks made to order from the time of their first long baby frocks, but this is the exception rather than the rule. Such makers do the daintiest of hand work and designing, and as a rule they combine the making of fine lingerie with their work for children; but in this day of exquisite ready to wear garments for children, even very wealthy mothers usually prefer to avoid the bother of having the outfits of their small folk made to order.

And certainly at the shops which cater to such trade one may find little dresses and coats fine enough to satisfy even the most fastidious and extravagant of mothers. Overdressed children are happily out of fashion, and the fad for dainty simplicity, though in its most emphatic form a thing far more extravagant than the fussy elaboration, has the merit of being in good taste.

Fineness of materials, lavishness of hand work, childlikeness of design, are the elements of success in the up to date child frock, and in the everyday clothes this does not imply great expense, for there is not much opportunity for hand work on the simple Russian or blouse and skirt frock. If extravagance there must be, even here it comes in in the plentiful supply considered necessary.

Many wealthy mothers dress their little folk with studied simplicity, but altogether in white, and the white to be immaculate must be changed with appalling frequency. More sensible mothers furnish practical play frocks for little girls past babyhood and reserve the spotless white for occasions less strenuous than morning play hours.

But the small girl's party frock must be white, whether the girl be 2 or 10, and the very smartest of these little frocks is in finest lingerie material, though the sheer white silks of the India variety are often worn.

Sheerest lawn, mull, nainsook, batiste, &c., are the favored materials, and valenciennes lace is the lace par excellence of childhood. Fine embroideries, too, have been much used this season in combination with the softer lace, and the dainty beadings which now come in many attractive designs are a boon to the makers of children's clothes. The veining used for joining edges in hand made lingerie is another thing much in demand for the lingerie frock.

Whatever trimming is used must be, we repeat, of the finest. Nothing will detract from the charm and childlikeness of a little white frock as will the introduction of coarse lace or embroidery. Better have a mere scrap of appropriate trimming than have many yards of coarse trimming.

A frock of very fine lingerie stuff carefully made, and with only little hand run tucks and neck and sleeve frills of narrow lace for trimming is far more desirable from both fashionable and æsthetic viewpoints than the most ornate of frocks inset and trimmed with cheap lace. Gradually this fact has dawned upon the mothers, and within the past ten years there has been a great change in the type of party dresses demanded.

The prices asked for little white party frocks of the smartest sort are calculated to give the mother of moderate income a severe nervous shock, if she is unprepared before hearing them. The mother goes into one of the shops famed for children's outfits, and a nonchalant saleswoman displays a wealth of airy little confections, inexpressibly dainty and of most illusory simplicity.

This one is $35. That one is $50. Here is a bargain at $40. The one with the hand embroidery skirt is $85. These are priced at $120.

You want something cheap? Well, here is a simple little frock in very good style that is only $30. Quite a nice little frock, says the saleswoman, with fine condescension. Plain, of course, and not very dressy, but really quite pretty.

Discouraging for the mother with discriminating taste and little money. But with persistence she may succeed in finding something pretty at $15.

If this mother has time, skill and inclination to put her own needlework into a frock, she can, of course, obtain much more satisfactory results for less money. It is the hand work for which one pays high, rather than the materials, unless, of course, one buys real lace.

Good patterns for the conventional dressy frock of the little girl are plentiful, and even an ordinary seamstress can cut and fit such a frock. After that, the whole problem lies in the needle work, provided always that the material selected is fine.

The French long waist and short skirt model is still the accepted thing, though the exaggerated proportions have wisely been modified and the waist line now approaches more nearly the natural waist line, though still well below it.

The dress is usually in one piece with a waistband of beading, embroidery or lace, though there are exceptions to this ruling, where skirts and waists button invisibly together.

The simplest form of skirt trimming is, of course, the hem and a group of fine tucks, the latter being done by hand upon the very dainty models. Inset lines of valenciennes in one of the very good imitations or of fine embroidery are effective for heading a wide hem or when set between groups of tucks or between narrow bands of the dress material worked in herringbone or French knots.

Upon the more elaborate frocks frills of lace or of the material edged by narrow lace are employed and above the frilly bottom trimming may be designs of inset lace and tuckings, or, smartest of all, fine designs in hand embroidery of the sort associated with baby clothes.

The sketches printed here indicate some very pretty skirt treatments not too complicated for copying by any clever seamstress. The tucked skirt with finest horizontal and vertical tucks and with scroll lace set to outline deep points half way up was a delightful little model, and the skirt with two bottom frills of lace and vertical lines of valenciennes dividing the skirt into panels, each of which holds an inset diamond of lace insertion, is extremely pretty if the lace is put in by hand.

Easier of accomplishment is a skirt with two rather wide frills of valenciennes, headed by a line of insertion. This particular model, though an expensive one, was so by virtue of the value of the materials rather than the amount of work in it, and would be a good one for the woman who hasn't much time for needlework.

The short sleeves were formed of lace frills matching those on the skirt, and although the frock was entirely made by hand, the fine tucks of the blouse, the inset bands of insertion and the little standing collar were the only details calling for hand needlework, and these would not require much time and labor.

Berthas inset with lace, embroidered or made wholly of lace are on many of the prettiest frocks, below a shallow trimmed guimpe, and similar berthas form the collars of other dresses a little bit low in the neck. The high necked frock has preference for the winter party frock, a sensible idea admitting of the wearing of high necked woollen underwear; but some mothers insist upon leaving the throat bare, though the neck is never cut down very low.

Sleeves are, in the main, short, forming a puff or frills ending at the elbow, but there are too many models with full upper puffs to the elbow and close fitting cuffs below. Sashes are universally worn, though when the waistband is of embroidery lace or beading the sash may be dispensed with.

Double faced satin in plain color is still, perhaps, first choice for sash knots and hair ribbons, but the soft taffetas are much liked, especially for hair ribbons, because they stand up perkily. The flowered ribbons are also used but are not quite so modish as the plain.

Shoulder knots, sleeve knots, shoulder straps, &c., of ribbon if cleverly applied add much to the cachet and dressiness of the party frock, and the home dressmaker will do well to examine some of the best models in the shops, note how the ribbons are used and copy the effects.

As has been said before, white india and china silks are used for the small girl's party frock, and a few models in crêpe de chine and in the very fine soft white woollens are shown. One frock in white henrietta cloth, herringboned and embroidered in French knots by hand and worn with a little guimpe and sleeves of real valenciennes was remarkably dainty and childish, but the lingerie frock is the accepted party frock for the little girl, in winter as in summer.

THE SMART COLLAR.

Present Fashions Require It to Be One With the Waist.

A collar, to make any pretension to smartness, must be one with the waist or trimmed so as to seem so.

It takes a very clever dressmaker to cut a waist or guimpe and a high straight collar in one piece without a seam and to fit it perfectly, but clever dressmakers are the rule and not the exception around these parts, fortunately.

The woman on the shady side of thirty does well to have her collars very high in the back, so high in fact as to come well up over the hair and curving gracefully toward the chin, as age lines make themselves very conspicuous about the neck.

ADJUSTMENT OF THE VEIL.

A Detail of Dress to Which the Season's Modes Add Difficulties.

Great care should be taken in the adjustment of the face veil. The veil is a magerful thing, as sentimental Tommy would say, and can do more to make or mar a woman's beauty than any other toilet accessory.

First of all, the really well dressed woman selects her face veils with patient care, choosing a mesh that is becoming, and is calculated to make her look younger. Coarse meshes are almost invariably suited to brunettes, while women of fair and delicate complexion should cling to the closely woven meshes.

The spacing and size of the dots is also of importance, and what makes one woman look her best puts another at a great disadvantage. When a woman finds a mesh and a dot that make her complexion and eyes look their best, she should stick to them. And then she should learn the perfect adjustment of the veil.

The universal cry now is: "Oh, isn't it hard to put a veil on properly with the new hats?" Yes, it is, but it can be done.

The hats this season have a great deal of very high trimming at the back, and one is apt in fastening the veil to get a long straight line running from the top of the hat in the back to the chin in front. This line brings out every wrinkle in a woman's face, and every defect in the contour of her face.

It is wisely avoided by carefully fastening the veil to the bandeau. Time, more than anything else, is necessary to a becoming and neat adjustment of the face veil, and nothing so quickly shows carelessness and haste.

A CLUB OF COLLEGE WOMEN

WITH A HOUSE OF ITS OWN AND A GOOD RESTAURANT.

Growth of the Women's University Club, Which Has Just Moved Into the Old Yale Club Building—Has 700 Members and the Highball Is Not Proscribed.

This definition of women's clubs given by a cynical man—"organizations, the sole purpose of which is to give women a chance to hear themselves talk"—does not apply to the Women's University Club of the city of New York, which a few days ago gave a house warming in its new clubhouse, 17 Madison Square North.

This organization apparently does no talking whatever. The members never hold meetings at which they make speeches and read papers. What is more, in the clubhouse and out of it members, as a rule, preserve an almost sphinxlike silence concerning the club's doings.

The organization is not enrolled among the federated women's clubs, nor does it take part in the national conventions of women's clubs.

For this reason, perhaps, the Women's University Club has been less talked of, less written about and is less well known to the average woman than any other of the New York women's clubs, despite the fact that it has arrived at the dignity of a clubhouse of its own, and has a membership of nearly 700, 377 of whom are residents of this city.

Dignity is one of the club's prominent assets, as one of the youngest and most frivolous members remarked in a complaining but guarded whisper to an outsider. At the men's University Club of this city there are pool tables, card rooms and a gymnasium, whereas at the Women's University Club there is none of these things. A library well stocked with the latest magazines and a few standard books is, barring a bi-monthly reception, practically the only diversion at the command of members in the clubhouse.

The rise of this club has been rapid enough to disprove the statement that college women are less clannish, less loyal to the traditions of college life than men. In 1891 a score of college women got together and proposed starting a university club. Leaders in the movement were Miss Helen Dawes Brown and Mrs. George Trask, both graduates of Vassar. From 1891 to 1901 the membership of the club was limited to 100, and its headquarters were in one or two rooms of one and another public building.

Mrs. Trask, one of the incorporators, says that then, as now, the club's object was the promotion of literature and art and the social welfare of college bred women by the maintenance of a clubhouse in New York, and that the qualifications for membership included primarily a college degree obtained after a four years' course at one of the universities or higher grade colleges, a list of which is always submitted to every candidate. There are twenty-nine of these exclusive of the German and Swiss universities and the University of Toronto.

"From the first," said Mrs. Trask, "our annual dues were $10 for resident, $5 for non-resident, members. Miss Maria Brace was our first president and the first celebrities entertained by the club were Mr. and Mrs. Kendal, the English actors."

Others among the long list of distinguished people for whom the club has given receptions are William Dean Howells, John Burroughs, Miss Mary Wilkins and Mr. and Mrs. Charles Dudley Warner.

The club moved into a house of its own at 13 East Twenty-fourth street in 1901 and the constitution was amended to strike out the clause limiting the membership to 100.

Instead of the number 13 proving a hoodoo, it prospered the club to such an extent that two years later the club moved to larger quarters at 10 Gramercy Park, and the other day it held a housewarming at still more spacious headquarters in the building vacated some time ago by the Yale Club.

The upper part of the big house contains seventeen bedrooms, five of which are occupied permanently by as many members. The other twelve are at the disposal transiently of members for a stay of not longer than one month.

After the manner of the men's clubs, a member has the privilege of putting up a friend at the club for two weeks or less.

The second floor of the building includes a library and a committee room; there are two large parlors and an extension dining room on the main floor and a commodious luncheon room in the basement, where a table d'hôte meal is served daily during the noon hours.

Members may have three meals a day at the clubhouse for $7.00 per week and single meals at a proportionately low figure. On special nights every week, called visitors' nights, a particularly appetizing menu is at the command of members who may want to entertain friends, men or women, in the club dining room. And from these dinners the cup that cheers is not excluded. That point was settled for good and all about one year ago at a meeting during which the house committees and officers wrestled for hours with the question whether wine and highballs should or should not be served in the club dining room.

The ayes came out victorious, although at the time news of this decision was carefully withheld from the general public. Liquors of any sort are not kept in the clubhouse, but members have the option of sending in whatever wines they may choose for their own consumption at the dinner hour. Men guests are also allowed to smoke.

The comforting and comfortable tea table is always in readiness for members who drop in of an afternoon. In outlining the social programme for this winter a member of the club said that, following its usual custom, the entertainment committee would arrange at least two large receptions each month in honor of persons of distinction, and to these receptions each member will have the privilege of inviting some of her friends.

In looking over the membership list, which represents nearly every State from Maine to California, it is interesting to note that only about one-fifth of the members are married.

The present officers of the club are Miss Maide Castlehun, president; Mrs. Frank Mason North, vice-president; Mrs. George Haven Putnam, second vice-president; Miss Grace Andrews, recording secretary; Miss Edith Winship, corresponding secretary; Miss Mary Stuart Pullman, treasurer.

CHEATERS.

An Accessory of the New Hats That Calls for Deep Thought.

Cheaters are having a great vogue.

"And what are cheaters?" mere man is apt to ask.

They are little curls, so necessary to the success of many of the smartest hats that milliners sell them with the hats. One woman wears her cheaters, two or three, according to size, alluringly fixed over her left eye toward the front, while another fastens hers in a fascinating way toward the back of her coiffure.

Though false, they certainly do fill a long felt want, for they fill in to perfection a bare spot in the build of the hat's bandeau. Cheaters are cheap and cheaters are dear, according to the quality and natural curl of the hair.

The well dressed woman cannot do with less than three or four sets, for the cheater is an accessory that demands the greatest care and must constantly go to the hairdressers to be cleansed and coaxed into a natural curl again.

WILLOW PLUMES IN VOGUE.

The Most Stylish and Graceful Garniture in Millinery To-day.

Its real name is willow plume, but the man who has to foot the bill for one thinks it should be weeping willow plume.

This kind of feather is by long odds the most stylish and graceful garniture in the world of millinery of to-day. True, it is calculated to fill the festive ostrich with astonishment and envy, but what difference does that make, when all womankind is raving over the willow plume and struggling to attain at least one or two hats boasting one.

The willow plume is a made feather, and far more graceful and becoming than the ostrich in its natural state. Whether used about the brim of a large picture hat or falling from the brim of the more severe chapeau it is charmingly becoming, softening even the most line seamed face.

The "Princess" Figure.

From the London Daily Mail.

Two years ago, when fashion's votaries began to whisper of the coming of the "princess" styles, fashionable women shook their heads. The modern figure, they said, would never stand the test of the classic "princess" outlines. But the "princess" gown made its way.

All this time, however, the modistes were only paving the way for the pure and unadulterated "princess" gown, and now all the best dressed women in society are garbed "à la princess," soft, clinging folds of chiffon, velvet, trimmed with sable or chinchilla for outdoor, and pearl white satin, or even silver tissue for the evening.

If the "princess" gown is to look either smart or picturesque it demands a perfect figure, with round, full curves and lines, and curiously enough all the wearers of the new style appear to have developed the "princess" figure.

"We make the figure as well as the gown," was the matter of fact explanation put forward by a Bond street dressmaker yesterday. And the statement is literally true.

Horsehair, neatly padded and quilted, is the secret of the perfect figure under the fashionable "princess" gown. A breastplate of horsehair makes up for the thin bust. The shoulders and hips are thickly padded with the same material. Even the sleeves are moulded into beautifully rounded curves over a couple of thicknesses of wadding.

COLOR LORE FROM THE EAST.

A JAPANESE CRITIC ON OUR DRESS AND DECORATIONS.

We Are a Bit Barbarian Yet, She Declares, and Cites Certain Ballgowns to Prove It—The Combination of Colors Studied as An Exact Science by Japanese.

LACHINE, Canada, Dec. 22.—"If you will certainly not make me to be known as the one saying this I will whisper why I think you fine people are truly, at least a little, barbarian yet."

It was a dainty little Japanese lady, Anglicized as to speech and costume as a result of long residence in English speaking countries, who was talking. Her idioms were slightly irregular in places, but she had language enough to clothe her ideas.

"What I mean," she went on, "is that you know almost nothing yet of the use of colors in dress or in decorations. In my country we spend much time in learning what colors harmonize or how to make two primary colors harmonize.

"We will take a dress of bright blue and we will wear over it the kimono of bright yellow, and you will say when we wear it, 'How pretty! How it agrees with the complexion!' Or we will put a pink red over a light blue, and no one will find the fault that it disagrees.

"But, then, our great teachers have told us how to do this rightfully and how to add the binding, or the seals, or edging, to reconcile all differences. Your makers of garments could not be trusted to do the same, for want of knowing the science of colors.

"We are taught that the eye looks at colors through a lot of atmosphere, which spreads the effect of the color past the edge of the material. See, lay this fold of purple on this white, and do you not see, as you look hard, that around the edge of the purple is a clear tint of yellow, almost green?

"I saw at a great ball in a grand palace in London a fine lady, beautiful as could be, all but her complexion. That was hideous; almost like a Chinese coolie.

"My friend said, 'How badly she looks. Is she ill or is there trouble coming? Why is she so ghastly yellow?'

"She had a costume, high up on her neck, it came, too, all of a lovely mauve color. Oh, such a grand dress! And the jewels all matched, such amethysts you never saw! And I wanted to say:

"You have left out the gray tone; you must have the gray. Put one ruche of tulle around the neck, bring down the hair a little lower, and you will see a quiet, silver gray appearance between the complexion and the dress, and the yellow will go. Yellow is a kind of lost partner of mauve, and you must put something else next to a dress like that to stop it, or it will creep in close to it, ever.

"There was a grand, princess-like woman there, the child of that fine lady, all in a soft mass of folds of light yellow, and her long neck and her face were dark and almost purple from just the same reason. Now, the Japan woman is taught always to put a little band of black and gold between the sweet flesh tints and the cruel yellow, and then there could be no quarreling between the shades.

"Then, one of the great American newspapers says our colorings are crude, because the primary, or secondary, colors are not mixed, or broken up, but slapped down all together. That is just where the high art of our people comes in when you understand what they intend!

"See that large ornamental screen, as you call it? Red, blue, yellow; only those three colors. But suppose you tell your painter to paint something with those three colors all close together, and see if you would like his work, unless it was done as ours is.

"Then, look and see how our artists calculate how much red should go to so much blue, and how much yellow to put in to bring it right. Now, I should say that this screen should be about ten feet from the eye. Of course, it does not look right there, close to your nose. It was made for the top of a room or a door.

"At that distance all the colors will blend and be neutralized, and the effect will be not red, blue or yellow, but something else made up from these, something sweet and strong. Every little thing colored for Japan must be right in blending at the right distance, or in its own place.

"One thing you could not see in my country is elderly ladies wearing the colors of the young. Usually the complexion changes at 50 and becomes more sallow.

"A woman at that age should not permit herself to wear pink or light blue or fine greens. Deep blue, dark shades, rich tints, are what she needs. And always the little band of supplementary color must she wear, to break the longing of the heavy color for its complement.

"But the hats and their flowers, their little dabs of other colors! It is so like the use of colored flowers in the big conservatories and on the table. All countries, all seasons and all varieties represented at the same time, without thought of arrangement according to nature of perfume or color, just masses, that might please some little child——"

This is where the native woman of this continent broke in, and there was not afforded the writer any further opportunity of renewing the instructive conversation.

SHOES AND GRACEFUL WALKING.

How French Women Select Shoes and Care for Them.

From the Shoe Retailer.

"All of the cities on the Continent," said a prominent wholesale shoe merchant who has just returned from his first trip abroad, "are full of graceful walkers of the feminine sex. This is more noticeable to the American, probably for the reason that here, in our larger cities especially, we see so little of that kind.

"The reason American women don't walk well, as a rule, is that their shoes are uncomfortable and the heels are too high. A French woman can walk all day without a protest. And regardless of the fact that she wears those much abused French heels. But that is just where the mistake is made. The American manufacturer has, in his endeavor to provide something quite dashing, tacked onto the heel seat of some of the shoes a heel monstrosity which throws the average French custom shoemaker into a rage at the sight of it.

"What the French woman really wears for street wear is the old fashioned 1¼ or 1½ 'Louis' heel with the broad top lift, which gives as much surface on which to walk as the ordinary military heel of the present day. Then she wears her shoes to fit her feet according to the shape the good Lord made them. If her foot is of the long, narrow and pointed kind, that is the kind of shoes she buys or has made; if short, wide and square it is the short vamp and broad toe that is selected. And above all other things—they are never tight.

"Said a well known gymnasium teacher to me: 'It is impossible for a woman to be awkward in her walk if she will wear a shoe with a heel not exceeding 1½ inches in height and when she puts her foot down have the toes turned outward. The former restriction permits her to follow the rule of putting the ball of the foot down first, and the latter is the natural position of the foot if it is put down naturally with the ball first.'

"I was also told by many shoemakers abroad that it is the usual, rather than the unusual, thing for the woman of average means to posses eight or nine pairs of shoes, and change often. These were street shoes to which he referred. Another good and sensible thing those foreigners do is to frequently have new kid linings put in their shoes. This, they claim, makes the shoe feel fresher and prevents blisters.

"There is much to be learned from the foreigners in the selection and care of shoes, but the thing that strikes me as being the fundamental principle, or difference, between the American woman and her sister abroad lies in the fact that the former selects her shoes with but the one thought of style, while the latter looks for comfort and utility first and then style."

LITTLE GIRLS' PARTY FROCKS OF MULL, LAWN AND LACE.

Use for Old Shoes.

From the Shoe Retailer.

Janitors collect the shoes cast away by tenants and send them to auction rooms, where they are sorted into piles marked "Men," "Women," "Children."

Several poor people made fair bids, but the auctioneer did not seem eager to sell. Finally, a red faced man pushed his way through the crowd and offered ten cents apiece for the whole lot. His bid was successful.

"I was killing time with talk waiting for that fellow," said the auctioneer afterward. "He always pays high for these shoes, and he does not want them for wearing, either. He wants to beat them out for the leather in them. He gets what material there is, puts it through a process and makes stamped imitation leather novelties, such as picture frames, bags, pocketbooks, penknife holders, and even chair backs and seats. He finds a ready sale for these novelties and gets a good price for them."

Learned by Dream of Relative's Safety.

From the Des Moines Register and Leader.

In a dream Wednesday night J. L. Siegel of Walnut street saw the face of his brother-in-law, S. L. Halpin, who has lived in Odessa, Russia, during the recent riots in that city, which smiled pleasantly at him and indicated that he had passed safely through the riots.

Upon arising yesterday morning Mrs. Siegel found a letter from her brother, whom she had not heard from since the beginning of the troubles in Russia, in which he stated that no harm had befallen him or his family. The letter was carefully worded and was very brief, evidently having passed through the hands of a censor before leaving the city.