

BLACK VELVET A FAD

Costumes That Show the Modish Winter Ideas.

FROCKS FOR EVENING WEAR

The Bridge Coat an Important Part of the Wardrobe.

Combinations of Velvet With Lighter Materials in the Height of the Mode—Superb Embroideries and Laces Used to Trim Velvet Coats and Gowns—New York Examples of the Black Velvet Costume—Very Dark Colors Also Have a Vogue in Velvet—Decorations of the Evening Gown—Silver Modish in Brocade Combinations.

The manufacturers of velvets must wear joyful faces this winter, for the beautiful material has come into its own again with something of a splash and as the midseason approaches lords it right royally over the other modish stuffs. To be sure it does have to consort with



THREE FUR TRIMMED VELVET COSTUMES.



BLACK MIROIR AND JET.

materials not considered in its social class in the old days of its glory. If an old time Genoese velvet had been told that it was to be made up with silk mousseline for a winter street frock its every rich stiff fold would have rustled with horror and resentment, but now the velvet folds



WHITE AND GOLD.

have lost their stiffness and perhaps the softening makes for tolerance. At any rate velvet and mousseline, velvet and chiffon, velvet and lace, velvet and tulle are all combinations in the height of the mode and exquisite effects are obtained with them. Sometimes the



BLUE SATIN AND CHIFFON.

sheer stuff is used only in the bodice, skirt and coat being entirely of the velvet, but more elaborate models show draperies of the soft material or a tunic of mousseline or a full skirt of mousseline under velvet tunic, or perhaps a skirt of velvet

from the knees down while the upper part of the skirt is of the thinner material. There is no end to the ways in which these combinations are handled by the designers, and when the costume is for daytime wear there is usually a stunning coat of the velvet, though one of the popular long fur coats may be worn in-



CHANGEABLE SILK.

stead. Even the very handsome visiting costumes in velvet are likely to be made with short skirt, and very frequently a band of fur borders the bottom of the skirt, though this is not of course inevitable. Often the band of fur occurs upon the long coat and the bottom of the frock is plain.

The most superb of embroideries, laces, &c., are in order upon the velvet costume of distinctly dressy character and fur adds a further note of luxury to a majority of the handsomest models, while hand braiding, embroidery of satin cord, folds of tulle, &c., are also among the accepted trimmings.

Wherever you go in Paris, or at least in the places where smart Parisians gather on winter afternoons, black reigns supreme. We have noted this fact before, but recur to it because with the advancing season this sombre note has taken on a certain sumptuous richness. Black velvet is the keynote of a large percentage of the modish black costumes, and as black velvet is becoming where black in other materials may not be the

use of velvet has been a fortunate and merciful dispensation. The black velvet fad which has raged in Paris since Parisians at last returned to town and took up the matter of winter modes in earnest is making itself noticeably felt here and you run across innumerable toilets all in black and consummately French in allure. On the way up Fifth avenue the other afternoon we encountered at least five or six black velvet costumes strikingly handsome and chic, though in one or two instances they made part of a somewhat too spectacular ensemble.

One slender, good looking brunette wore a black velvet redingote entirely covering her frock and fitting closely an irreproachable figure. When we say closely we mean that it was not out upon the straight lines with which we have become familiar but defined the curves of the figure though fitting loosely.

The cut of this coat was perfect and exceedingly graceful. There was no fur, but by way of trimming it had folds of satin and beautiful bold hand embroidery.

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quite small and set down closely over the head. A veil of fine chintilly was draped entirely over this turban, its delicate tracery showing effectively against the white background. An enormous muff of ermine and a cluster of gardenias completed the toilet. It was striking of course but eminently modish and extremely becoming to the woman who wore it.

A little further along our route we encountered a group of women who had evidently been having tea at a popular restaurant and were just entering a big limousine car. Black velvet again. Out of two women three were all in black and two of the three wore black velvet.

The most supremely French and incidentally the most extreme of the toilets—for French modes are extreme—of lovely this winter—a full length coat of exquisite real seal, so short and thick and glossy of pile that it looked black save where some high light struck it. This coat was bordered with skunk and the left front crossed the right to fasten with one big ornament low on the right hip.

The hat worn with this coat was of the fur plush which is all that there is of the most chic this winter and because of its depth and thickness takes on a blackness much richer and more intense than velvet. The hat shape was large and was posed exceedingly on one side and absolutely devoid of trimming save for two stunning hairpins with big jeweled heads, the curves and lines of crown and brim being twisted with the cachet of the creation.

Some of the French milliners, by the way, are asking enormous prices for certain exclusive hat shapes of this type, and there is something to be said for the idea, provided always that the lines really are beautiful and are perfectly adapted to the wearer. With no softening trimming a hat must needs be supremely right for the head on which it appears if it is to be successful.

out in velvet and in any number of charming color schemes, though it is at its modish best in black. The second black velvet of the group was more conventional in line but had its original feature in the shortness of its coat, which fell only a little below the hips and was held loosely at the waist by a soft girdele of satin, fastened by a frill of the satin around a big embroidered velvet buckle. Black fox furs were worn with this and the very long, wide stole ends supplied a length of line of which the short coat robbed the figure.

Later in an uptown tea room we found more black costumes, black velvet, black cloth, black crepe and combinations of all kinds. A touch of gold or silver often in the little guimpe of gold or silver net sometimes lightens the black of a toilet, and white also is used next the face, but many women can stand it go in for all black, even the guimpe and collar being of black tulle or lace. This, however, is trying, and we recommend the gleam of gold net at the throat. It goes well with the richness of the black velvet and is effective with dark furs.

Black does not of course have things all its own way in the province of the velvet street costumes. All of the very dark colors which have enjoyed a vogue this winter are well represented, a crow's wing blue, and various other dark blues, the intensely dark greens and a certain rich but almost black purple all having their share of popularity.

There are lighter colorings too, some good dull blues which are most charming with chinchilla and silver or with dark fur and gold, an occasional rose tone not too light, several admirable grays and gray browns and a few of the medium greens. For ceremonious afternoon functions, theatre, &c., you even see very light shades occasionally, usually toned down by fur; but these are impractical frocks adopted only by the extremists and are at their best on the young girls. A pretty one piece and coat velvet costume sketched here was in one of the silvery old blues embroidered in self-color and with collar and close cuffs of dark fur.

Evening gowns in black are brightened by jet, crystals, gold or a combination of some two of these, but the black evening frock has always been more of less popular, and it is in the afternoon costume that the vogue of black is impressive.

planation of the fact that with all their glittering and metallic trimmings the up to date evening frocks have a refinement that was not attached to the old time paillette embroidered model. When bold massed effects are employed now they are worked out as embroidery design instead of assuming the coat of mail or fish scale aspect of an earlier day.

Take, for example, the handsome jet embroidery on the bridge coat illustrated in one of the cuts. It is a beautiful raised design which has the air of being executed upon the material itself, though it is really a carefully handled arrangement of applique, and it is so disposed that it brings out the graceful lines of a coat otherwise simple and unassuming.

This coat has, however, some original features, despite its simplicity of line, being made like a Mexican poncho to slip over the head without opening in either front or back. It is made of sheer black union de soie and the heavy jet embroidery on the bottom of the coat at front and back weight the garment down so that it hangs in graceful, clinging lines, while at the side crossing lattice bands of jet and jet fringe perform the same office. Such a coat might be worn over any clinging evening frock and would convert such a frock passed out of fashion into a distinctly modish and attractive toilet.

The bridge coat is indeed a very important factor in the wardrobe of the society woman who cannot have a varied assortment of bridge frocks, and for that matter it is popular even with the woman who need not economize, for it gives admirably picturesque effects. You can consult your individual taste in the design, allowing yourself almost as much latitude as in a tea gown for the bridge coat lends itself to the artistic and demands originality as the keynote of success.

You meet it in a host of materials—of the finest lace or the heaviest lace, of chiffon or of velvet, of net or of brocade. Lovely models are shown in embossed velvets, in soft, rich shawl silks, in changeable moires, &c. There are Byzantine bridge tunics and Louis XV. bridge coats and Grecian bridge tunics and innumerable models of no less varied but of graceful lines and exquisite detail.

Especially lovely are some tunic models we have seen in chiffon or nylon, fur trimmed and wrought with rich jeweled embroidery, the embroidery often appearing as a single bold, striking motif centering around some large glowing mock jewel. Such a coat over a plain, clinging robe of satin is a triumph of the picturesque, and quite as delightful in their own way were some chic models shown us last week.

Here there was a charming little frock of white net for foundation, a daintily simple frock which might be worn alone for evening or dinner purposes but which might also be metamorphosed by slipping over it a long coat of wonderful soft brocade draped slightly away from the form with a suggestion of Watteau painter lines and falling out over the train in the back. One model had the frock of white silk mousseline instead of net, with a delicate silver lace for trimming and a coat of rose and silver brocade as supplea crepe, despite its silver thread.

Silver is decidedly modish in brocade combinations, in lace and in various fine trimmings, and several of the sketches to-day show models into which this metallic note enters. A pale rose petal pink chiffon whose surplus bodice and the front line of the tunic were outlined by silver embroidery and lace was made up over a white and silver brocade, or rather showed a skirt of white and silver brocade below the tunic.

One smart frock of satin and chiffon had a draped surplice corsage and a stunning band of heavy silver embroidery passing over the surplus folds on the left front and under the folds of the right front, giving the one sided bodice effect which has had a considerable vogue ever since last spring. White and gold in the chiffon or mousseline and satin combinations is almost as well liked as white and silver, and often both in the silver and white and the gold and white models, some one dash of color relieves the delicacy of the color scheme—some partly veiled scarf effect on bodice and skirt or merely on the bodice, a girdele, or a huge simple rose on the corsage.

The little white and gold model of the sketch has a splash of vivid cerise on the corsage, a new shade which really is not called cerise though the uninitiated will call it that. A beautiful if somewhat voyant chiffon frock in this vivid color appeared in an opera box recently, lines of skunk toning down this color wonderfully and a little rare old Venetian lace softening the effect about the décolletage.

WHAT WOMEN ARE DOING.
Miss Alice Paul, the American girl who was sentenced to an English prison for taking part in the recent suffrage outbreaks, comes of an old Quaker family of Moorestown, N. J. She took honors at Swarthmore College, later had a post-graduate course at the University of Pennsylvania, and then went to England, where she was studying when she became interested in equal franchise.

Mrs. H. J. Tennant and Lady Frances Balfour have been appointed by King Edward members of the royal commission to inquire into the English divorce law, especially as it is administered among the poorer classes. Mrs. Tennant is a sister-in-law of the Prime Minister, Mr. Asquith, and Lady Balfour is the sister of the Duke of Argyll. Both women are said to be ardent advocates of woman suffrage, though one favors the Opposition and the other the Government.

Miss Jean Gordon, Louisiana's only woman factory inspector, is vigorously opposing the effort which is being made by the owners of theatres in New Orleans to exempt first class theatres from the provisions of the child labor law. Miss Gordon is backed by the New Era Club, which is said to include every woman of influence in the city. They declare that late hours and excitement are bad for children, without regard to the class of the theatre in which they work.

Mrs. Henry Wise Miller has been elected treasurer of the Equal Franchise Society of New York in place of Mrs. Philip Lytle, who found increasing work of the society too much for her. Mrs. J. Borden Harrison, president of the Colony Club, and Mrs. Gertrude Atherton, the author, are among the latest recruits to membership in the society. Mrs. Clarence Mackay is said to be planning to give the members of the society a reception at her town house early in January. The officers and board of directors of the society have been invited by Mrs. Mackay to assist her in receiving.

Miss Glenn Lynch, Miss Helen Miller, Miss Marie Miller, Miss Laura Hunt and Miss Maud Lynch, all seamstresses employed in Chicago, have bought five acres of land in Idaho. The land is irrigated and in the best part of the fruit belt. The young women declare that they are seeking economic and political independence. They wish to establish a fruit farm by which to earn their living, and they selected Idaho because there they have an equal chance with men in making the laws that affect their property and persons. The land is paid for entirely out of the earnings of the young women.

Fourteen young women have been established as ticket sellers at the subway stations of the Hudson river tunnel system. The general manager of the system is reported to have said that these young ticket sellers are paid at the same rate as men and are quicker giving change and more courteous. He also thinks it is possible to get a better class of women than men to perform such duties.

Mrs. Harriet Taylor Upton and Mrs. May Harrington of Warren, Ohio, have both been re-elected to the Board of Education. Both women have already served several terms and at the recent election were again chosen without opposition. In Athens, Ohio, where there were three vacancies on the Board of Education, Mrs. Price, Mrs. Bush and three men were nominated. Two of the men withdrew and the two women were elected without a dissenting vote. Mrs. Olga Stapp was elected to a similar office at Elmwood Station, and Mrs. Anna Storck was re-elected at Lodi.

The articles incorporating the Women's Athletic Club of New York were approved the other day and steps are being taken to erect a club home and gymnasium. Miss Elizabeth Butler, who is connected with the Charity Organization Society; Miss Susanna Haskell, an officer of the Manhattan Trade School; Miss Violet Pike and Miss Hildegarde Hardenbergh are among the incorporators. The object of the organization is to provide a place where girls and women, especially college women, may exercise. The idea is said to have originated among the members of the Women's Trade Union League.

Mrs. Kady C. Brownell is the only regularly enlisted woman in the United States. She joined the Rifle Guards of Providence, R. I., by a special permit from Gov. Sprague, and with her husband went to the front in 1861. Both husband and wife were in the battle of Bull Run and Mrs. Brownell was wounded. She is now the color sergeant of the 1st Co., Veterans of the Civil War and her sixtieth birthday is to be celebrated this week at the Jumel mansion on Washington Heights.

TREATMENT OF BURNS.
When the Pain is Most Severe—Danger From Shock and Fever.
From the Youth's Companion.
The medical books describe several degrees of burns, according to the amount of damage the fire has done to the skin or the parts beneath.