SWAGGER MATINEE COATS.

FOR THEATER WEAR

Pale Colors Are the Proper Selections.

NEW EVENING WRAPS

NEVER SO DELICATE NOR SO ELABORATE.

Airy Nothings for the Hair—Pompadour Buttons and Other Trifles.

Special Correspondence of The Evening Star.

NEW YORK, January 8, 1903.

More and more elaborate grow the winter's cloaks, those for theater wear especially resorting to every device for effectiveness.

Stole bands of velvet, appliqued with embroidered edges, are seen on long cloth coats, the velvet shaping at the shoulders a collar of some sort, and often running down on the sleeves in odd ways.

With this ornamentation, in itself extremely decorative, embroidered applications in separate flower sprays may be used. They are of the cut-out cloth, the needlework done in silk of the same color, and the ornaments placed wherever they show to greatest advantage.

One elegant matinee coat of pale bisque cloth displayed a spray on the puff of each sleeve, and another at the ends of the stole bands at the front of the coat. Velvet in a deeper shade shaped the stole, and at other points heavy machine stitching formed a smart decoration.

The most swagger of the theater coats are in the palest colors or white, though these last are usually reserved for evening use. However, a white coat is not an uncommon sight at the matinee, and nothing could be smarter for a box party, which semi-social occasion calls for something more elegant than common in dress. With it a black velvet skirt combines beautifully, and the white lace or felt hat, which tops the costume, may show wreaths of velvet flowers in natural tints.

The flowers now blooming in millinery gardens are invariably of velvet, and though all the flora of summer is seen, the leaf, berry or spray, which imitates the sparse and wistful growth of winter, is more the thing. Among these deckings holly and mistletoe appear, these forming with green leaves the entire hat in some instances.

A very stunning coat worn with a white moire hat, trimmed with a wreath of gardenias, was in a soft cloth with a nap-like eiderdown. This somewhat clumsy material was curiously and clumsily treated, though the result obtained was eminently satisfactory. Made in a three-quarter box shape, the skirt of the garment hung in inverted box pleats. These were tied at intervals with silk cords and produced a slot-seam look. The same treatment appeared at the outer line of the large sleeves, which were puffed into pointed cuffs, heavily stitched. The deep cape collar was of a very handsome white lace, with the tie strings of the same cords, with spike finish used elsewhere.

Long, half-fitting coats of black or blue velvet are worn by some of the stylish matinee goers. These may be entirely plain, with only fur trappings to set them off, but many a velvet coat severely simple on the outside will show front facings of white satin magnificently embroidered. Again, this facing may display at the outer edge only a narrow line in ribbon velvet, generally black, but not infrequently sky blue. This device for a little additional elegance is as pretty as it is inexpensive, and such coats are made to lap at the front, the inside trimming need only show on occasions. Then, of course, the fronts are worn open and slightly turned back.

In opera wraps smooth cloth in ivory white and in a soft shade of old red are materials approved by the ultra-fashionables. The cloaks are made in various ways, and all models which lean to quaint and picturesque effects are immensely admired.

A stunning wrap in mantilla style displayed pointed "angel" sleeves reaching almost to the bottom of the skirt. At the top the sleeves were short enough to reveal arms gloved to the elbows, and back and front the full skirt of the wrap came only to the waist.

White cloth, embroidered in white, composed this elegant creation, whose edges were bordered with brown sable. Further contrast was made at the neck, where, over a round collar of the embroidered cloth, fell a second one of turquoise velvet, also fur edged.

Deep collars of white cluny and other fashionable laces deck the red coats, which are in loose box shapes and almost invariably lined with white.

Cluny is a lace just now much in favor, and in dead white, cream and string color it is seen on the most elegant of the French importations.

Not the least charming features of opera raiment is the muffing in which fair woman envelopes her head for the short street run.

This, to insure the safety of the elaborate coiffure as well as becomingness, must be of some airy texile, such as lace, chiffon, tulle or net, though many box owners wear fur-trimmed hoods, whose solidity is no drawback to their charm. These are attached to long circular capes, with wadded silk or fur linings; or, if the wearer is a young girl, the hood may be separate from the wrap, with the wadded lining turning over to form a simple face-border.

The gauzy head mufflings are commonly in squares, in the dimensions of the usual liberty neck muffler. Feather and flower edges appear on the chiffon ones, which coquettish borderings frame a pretty countenance seductively and add something to the warmth of the ends which are wrapped around the throat.

Other thin nead scarfs display silver or gilt spangles, and when these match the costume—white with white and black with black—the effect is bewilderingly beautiful.

More than ever is it the aim of woman to consider primarily her looks, and anything which tends to her beautification is accepted with open arms. With this state of things styles which have no other virtue than novelty cannot exist long; and having run their breif career they come to the usual finish—bargain counters.

And here let us tarry a moment, for Christmas is over, and all the shops have caught the bargain fever. Everywhere one sees things which, at the beginning of the season, were often three times the price now asked, and here and there something really desirable may be picked up.

First among these things may be reckoned the sets in gray squirrel, which a panic of fear, lest this skin should not be worn next season, has greatly reduced in price.

A long, stole collar, finished with three fox tails, and a "milliner's" muff—the flat sort with shaped flounces at the openings—composes one of the prettiest of the squirrel sets. Originally $75, the price of this is now $40, and such furbishings would give a look of splendor to the plainest gown. The flower hats have also fallen much in price, many $25 models now going for $12, while a street gown, which was once $50 or more, may be had for $20 or less.

The price asked for the bargain does not alone depend upon freshness of condition or splendor of materials. The usefulness of the garment and the popularity of the model are the main thing considered, so that elaborate finery and the plainest wear may often be found in the same heap.

CLOTH MANTILLA AND ERMINE STOLE.

GOOD BARGAIN GOWNS.

Two pretty reduced gowns, shown by a good Broadway firm, offer pleasing suggestions to the woman needing a useful street suit. Made in pale brown cloth, the skirt of one has a drapery effect over two deep flounces. Brown soutache outlines the uneven edge, as well as the hems of the flounces. The same trimming also shows on the bodice, which is made with double basques. The sleeves are in long puffs, beginning under a close shoulder cap and ending at tight braid-trimmed cuffs.

With this frock a brown cloth turban, with a Persian lamb brim, and a lamb collar and muff, will be found stylish accessories.

The second dress is of blue and black boucle, with broad-tail trimmings. The skirt has a box-pleated front and a foot border of the fur, which, on the jacket, overlays a deep collar of the boucle. A slashed Eton in two sections, the odd little coat is made even more unique by wide, double sleeves, which suggest the sentimental arm coverings of long ago. These are also slashed and trimmed, like the rest of the garment, with black bone buttons in groups of three.

Bits of embroidered trimmings and galoone and braids, in many decorative varieties, are seen among the bargains of lesser consequence. These decorations, in a more or less quantity, embellish the gowns of the hour, and, with careful selection, one may make even such fragments do stylish duty. For example, wide and narrow braids are put together, fancy and plain, round and flat. Then the tinlest bits of tinted embroidery or heavy lace will do for a fancy stock, this detail rarely matching the bodice with which it is worn.

Buttons, too, provide charming ornamentation, if too many are not used; and some of the handsomest of the season's buttons can now be bought for a song. Smoked and white pearl are desirable sorts, especially if they are large and shanked, as, in limited numbers, such kinds are put on all the new shirt waists.

For a smart bodice in silk, lace or velvet, the gaily flowered Pompadour buttons are most embellishing. But at the most six only should be used—two fastening the postillion to the belt at the back, two closer together at the front of the belt, and two on the stock or vest.

MARY DEAN.

THE SPECIAL SALES

WHERE THRIFTY SOULS BECOME IMPROVIDENT.

The Big Shop and the Temptations Offered This and Next Month.

Written for The Evening Star.

Pre-inventory Sales! Post-inventory Sales! Annual Linen Sales!

Called by any name, they are just as sweet to the bargain hunter. And how many domestic differences are precipitated by these same sales, for if ever a woman's true character comes to the surface it is during this season of slaughtered prices.

The woman who hoards and the woman who squanders meet on the common battlefield, intent upon getting much for little.

There is one family to whom this season is a veritable period of mourning. It is the signal for the mother of five daughters to overhaul her trunks and unearth bargains of last year. She begins something like this:

"Now, girls, we will see what we have on hand before we go down town. You know I bought so much last year when the midwinter sales were on. We must use that up first."

So to the attic she goes and brings forth silk waist patterns of last year's vintage, lace stocks and collars just twelve months out of date, and a variety of feminine apparel, even to ready-made skirts, which she fully intended to pass round the family as the months rolled round.

So now she doles them out to the daughters, who long to make remarks, but who respect her eccentricity. If soft silks are the newest fabric, then be sure the girls all find themselves loaded with corded silks, heavy brocades and crisp satins. If stripes are in vogue, they are offered figured silks, and vice versa.

And mamma beams on them all, tells her husband how cheap she got those remnants and straightway sallies forth to lay in a fresh supply to be kept in moth balls for another twelve months.

In vain have the daughters expostulated with her and urged her to use things up as fast as she buys them. Mamma believes in the reserve fund in the attic trunks, and as one of the girls remarked pathetically, they are doomed to last year's styles until their father puts them on a dress allowance.

A woman whose house abounds in cozy corners and who revels in cushions of every size and shape attends the inventory sales religiously in her search for new designs in cushion covers. She buys silk and tapestries, plush embroidered and plush plain, velour, rash, linen and leather. Does she use them? Not at all. She has a cedar chest in the attic, where they are stored until the ones in use wear out. Some of the latter are of such ancient vintage that they mar the up-to-date effect of her pretty home, but she has the miserly instinct in the matter of cushion covers and guards her cedar chest with jealous eye.

A housewife whose passion for linens was well known was taken ill and the nurse complained that she had not sheets enough for the frequent changing of the invalid's bed. Pettishly the latter ordered a relative to buy half a dozen cheap, ready-made sheets. The relative knew of the sick woman's proclivity for buying linen and suggested drawing on the reserve stock.

This plan was instantly vetoed, the cheap sheets were purchased, and when the woman finally died dozens of fine muslin and linen sheets were found in her store room. Many were yellow with age. Some had been folded so long that the creases were rotten. Each one of the finer sheets was wrapped in old muslin and carefully pinned.

Another woman who died this fall bequeathed to a niece who had just gone to housekeeping her collection of towels. The bequest was flouted with some amusement by the young housewife's husband, but when it came to their little home he took it more seriously and pondered as to whether they had best rent a larger flat. There were towels of every size and style, damask, huck and linen crash, towels with hemstitched borders and towels with fringe. Many were monogramed in old-fashioned embroidery, and the stock bids fair to last the young wife many, many years.

The head of the shoe department of a large New York store says that sweeping reductions in footwear call forth a perfect mob of thrifty mothers, who stock the entire family, irrespective of color or style. This sort of buyer does not pause to consider whether russet shoes are out or in. Little it matters whether bulldog toes are toothpick points are worn. The shoes are selling at a third of their usual price. That is sufficient excuse for emptying her purse on the altar commonly known as the bargain counter.

Delicious Vegetable Entrees.

In winter, when vegetables are scarce and dear, it is really surprising what a number of dainty dishes may be evolved with the aid of some of the delicious dried vegetables now sold on every hand. The practice of serving a separate vegetable entree or else what the French term a farinage at dinner is one which every housewife with an eye to economy will approve. The following recipes make delicious vegetable entrees:

Butter beans are delicious when served a la creme, and cannot be called expensive, since one pound of them may be bought at a price which varies from 5 to 8 cents, according to locality. When bought, one-half pound of beans should be soaked in cold water for twenty-four hours. Then take out, drain and cook slowly in salted water in the usual manner. The time for this varies somewhat, so it is not possible to state it exactly. When very tender take out and drain carefully. Place a piece of butter about the size of a very large walnut in a clean stewpan; directly it melts add to it a teaspoonful of finely minced shallot and a teaspoonful of minced parsley. Cook for a couple of minutes and then add the beans, together with a little cream; pepper and salt to taste. Toss till very hot, then dish up on a hot dish, garnish with fried croutons and serve at once.

How few people understand how to cook lentils properly—not the yellow, but the green, the larger variety. Yet, treated properly, these make either a nice vegetable entree or an exceedingly dainty salad. At the Restaurant Duval in Paris lentil salad is a well-known and very delicious dish, indeed

A salad of green peas may be made as follows: Boil the dried peas till tender, as directed, then drain carefully; leave till cold; dress with mint sauce and use a very little oil. Garnish with grated yolk of hard-boiled egg and serve.

When fresh mint is unobtainable mint sauce may be made with the dried variety very successfully thus:

Place a dessertspoonful or more of the powdered mint in a sauce tureen. Pour over it half a gill of cold boiled water; soak for an hour, then add sugar to taste and a tablespoonful and a half of vinegar. Mix and serve.

A New Material for Trimming.

A beautiful though expensive material for dress trimming is spangled velvet. The velvet is black and dotted with tiny gold beads very thickly scattered over its surface. At intervals are rather large enamel buttons. For a vest or collar this fancy velvet is especially happy.

HER CORRECT GOWNING

The Business Woman Must Hold Her Own.

SHOULD DISPLAY ART

NATURE OF WORK MAKES THE DIFFERENCE.

Modiste Wears Daintiest of Clothes, but Other Occupations Demand Severe Lines.

Written for The Evening Star.

Since fashionable women both in this country and in England have taken to trade, the correct gowning of the business woman has become a matter of moment with the modiste, the tailor and the manufacturer of ready-to-wear garments. To the business woman herself it has risen to the dignity of a problem.

The woman who seeks a position in New York, or any other large city, gives as much consideration to her wardrobe as to her credentials. She sternly turns her back upon furbelows and evening frocks and thinks first of the gown in which she will present herself before her future enmployers.

The smart woman who goes into business for herself regards her frocks as advertising and stamping her establishment. She, therefore, passes upon them with the same care that she exercises in selecting her stock or decorating her parlors and offices. Whether the business woman wears a pedestrian skirt, or one that trains, depends entirely upon the line of work she enters. The same condition regulates the matter of material and colors.

Mrs. Osborn, who builds gowns for a number of smart New Yorkers, appears before her patrons clad in pure white, broadcloth, clinging silk or sheer lawn, according to the season. Her gowns train at some length and she has a fetching way of holding her skirts to display dainty lingerie, white silk stocking and white suede slippers. As she caters to the set that wears frills, she dresses accordingly.

Mrs. Harry B. Smith and Mrs. A. F. Townsend, who established a woman's lunch club in the heart of New York's fashionable shopping district, cater at noon to the women at whose tables they dine in the evening. Their business frocks are built invariably on the simplest but most correct lines, and they harmonize admirably with the dull green and Flemish oak setting of the lunch room. They wear trained skirts in smooth black cloth, and tailored shirt waists with smart stocks.

Miss Norma Munroe, who is interested in a publishing business, is another devotee to the dark trained skirt and shirt waist.

Mrs. Harriet Hubbard Ayer, one of the most successful business women in New York, is a firm believer in the pedestrian skirt for the office. In winter she wears chic tailored suits in rough mixed cloth, with severe shirt waists. In summer she invariably wears white pique, but the skirt escapes the gound by several inches.

Built on Mannish Lines.

Miss Jeannette Gilder, the well-known publisher, is another believer in the pedestrian skirt, and her suits are built on mannish lines. An inveterate theatergoer and a confirmed first nighter, her severe, dark suits and tailored hats form a striking contrast to the butterfly fashions which prevail all around her at the playhouses.

It is not to be thought, however, that the business woman of today yields one jot of her femininity. She has but mastered the art of softening the tailored suit to meet her needs. She is stylish, because she is appropriately dressed; smart, because she fits perfectly into the picture of the business world. Nothing will bring out the graceful lines of a good figure like a well-made tailor suit, and the business woman who is wise will never economize on the suit that she expects to wear every day.

One of the most successful life insurance women in the metropolis insists that every business woman should have two smart suits, one in rough, mixed goods for hard usage, and one of smooth cloth, correctly tailored and relieved by a suggestion of trimming, to wear when she has an appointment of exceptional importance, or when she desires to secure a hearing with those in high places. While clothes do not make the woman any more than they do the man, they sometimes exert a desirable influence upon an office boy of supercilious mien, or an under clerk who may stand between the woman and the man she would interview. It is humiliating to admit it, but every successful woman in New York knows that clothes will sometimes carry her through the portal when intellect and persistency fail.

All in Keeping.

The woman who buys an expensive pedestrian suit should not let the good work stop with this. She should follow it up with a petticoat of exactly the right length, to be worn with the outside skirt, trim walking boots and a hat that is marked by good lines and smart bows rather than by coquettish trimming of any sort. A tawdry, overtrimmed hat will kill the effect of a $50 suit.

Many of the leading retailers now employ women buyers and heads in such departments as suits, millinery and lingerie. These women rank among the most correctly gowned in the metropolis. When they appear in the millinery or costume parlors they wear black gowns in that simple style which comes so high. A touch of white is permissible in the bodice, but bright colors are never worn during business hours. Broadcloth, crepe de chine and soft silks are popular fabrics with women who hold such positions, and even the young women who display the goods carry clothes in a way to excite the envy of their patrons. The business woman of the masculine, harsh type is no longer in vogue.

Women who hold responsible positions with fashionable firms are expected to visit at regular intervals the places where the smart set most do congregate, and a goodly share of their salaries goes for dresses to be worn on such occasions. To the horse show, the opera, the best class of playhouses, the smartest restaurants, they are sent by their firms, and handsome velvet suits, set off by a wealth of furs, are most popular with them this winter. This is the day of the successful business woman, but even financial independence does not release her from the fetters of Dame Fashion. Unto her much is given, but much is also expected by her employers and her patrons.

PAPER-TEARING PARTY

QUITE A SCHEME FOR A NEIGHBORHOOD FROLIC.

Hilarious Even It is Most Simple and Easily Gotten Up.

Written for The Evening Star.

For the Neighborhood Club, try the progressive paper-tear.

The hostess who wants to give her friends a merry evening at slight cost could not find a better idea. Best of all, the progressive tear does not require a moment's preparation. While preparation is often interesting and delightful, it occasionally happens that there is no time for it, as, for example, when guests come in unexpectedly and an impromptu contest is required.

Before beginning the game the hostess should announce the different classes of objects to be torn. The first round could be animals, the second flowers, the third kitchen utensils, the fourth any objects in the room where the party is being held, the fifth profiles of famous personages. There may be from five to ten classifications, according to the time allotted.

Each player is given a sheet of white paper of similar size and texture. Half sheets of white note paper are best. The player having received his sheet draws his chair to the table, which must be large enough to seat the entire company. All players hold their paper under the table so that they cannot watch their handiwork, and tear out any object of the class given. Thus, under "animals," anything from a hedgehog to a giraffe may be designed. Under "furniture," anything from a footstool to a sideboard; under "flowers," such antipodes as the violet and the magnolia.

Trickery of the right sort is entirely permissible. At the original paper tear one "artist" tore an animal which all persons in the party failed to guess. He announced it a whale, which he insisted was not a fish, but a warm blooded marine animal.

When every one has torn his or her object he writes a number given by the hostess upon one side of the art product. Pencils and penny note books are then distributed, and the torn-out objects are passed from hand to hand. Each player examines the representation as it passes and writes down the nature of it as nearly as he can discover. The papers are then collected by the hostess and each player is called upon to declare the subject of his work of art.

The tearer having the greatest number of correct guesses as to the other players' productions gains one point. The artist whose tearing out is pronounced cleverest is also given a point.

The respective merits of the various pieces of work are passed upon by the hostess, and each round is carried out in precisely the same way; that is, by tearing, guessing and awarding points.

The profile feature is productive of so much fun that it should never be omitted. At the original party a hearty laugh resulted when the players discovered that four President Roosevelts, two General Grants, two Sitting Bulls, three Abraham Lincolns and six Napoleons figured among the portraits, no two of which bore any discernible resemblance to each other.

When all classifications have been torn and guessed, at least two good hours will have taken unto themselves wings. The hostess now counts up the points and awards the prize. If desired, the points won by tearing and guessing can be kept separately and two prizes awarded.

A pretty paper knife might be presented with the explanation that, although the prize winner has been remarkably successful in tearing paper, he or she may some time in the future prefer to cut it. A smart leather portfolio for holding note paper is another appropriate prize.

To carry out the paper motif still further the supper table may be daintily tricked out in tissue paper. The centerpiece could be flowering pink primrose, its pot covered in pink tissue. Bon-bon dishes of crinkled paper in the same pretty tint and filled with pink bon-bons stand at the four corners. Japanese paper napkins are folded daintily at each cover. Ice cream is served in tissue paper boxes and the charming scheme carried out in a variety of little ways.

TUCKING AND CAT-STITCHING.

THE PEDIGREED CATS

English Fanciers Dazzled by the Prices Offered.

WOMEN LOVE CATS

FINEST CATTERIES IN THE WORLD IN THIS COUNTRY.

Long-Haired Felines Have the Front Rank and What They Cost.

Written for The Evening Star.

The latest American invasion is that of the American woman who snaps up prizes in the cat world of England. For several years she has dazzled staid old England by paying any price asked, and, as a result, she has a regular corner in the best English cats. She thinks nothing at all of paying $200 or $300 apiece for Persian pussies of "lang pedigree."

The breeding of the long-haired cat has been a pastime of wealthy women in England for years. The pedigrees of the pets are kept with as much care as those of the owners, while the death of a famous cat, or the joyous advent of a happy family, is chronicled with respectful solemnity in the cat page of the society journals.

These titled cats are now being brought in great numbers to America. Queen Victoria had a pet Persian named Duschar. Duschar had a son named Amesh, whom the queen gave to her daughter, Princess Victoria of Schleswig-Holstein. Amesh was a great pet in the royal household, and has often strolled over the ample person of King Edward. Today, however, he belongs to Mrs. J. V. Gotwalts of Pottstown, Pa., and presides over the Bagdad cattery and a harem of Persian beauties.

America's Most Celebrated Cat.

In the Mohawk valley, at the very house where doughty old Sir William Johnson once ruled the six nations, lives the most celebrated stud cat in America, King of the Silvers, who has sired more winning kittens than any other tom in this country, just as his father, Lord Southampton, sired more winners than any other cat in England. King's owner, Mrs. H. A. Mix, has refused $500 for him, and William C. Whitney unsuccessfully offered $250 for one of his sons, Jack Frost.

At one side of Sir William's stately old stone mansion, which has been in the possession of Mrs. Mix's family ever since the revolution, is the Old Fort cattery. It is a neat, white cottage, in the midst of spreading lawns, with kitchen and sitting room, hospital and wide verandas, all kept in immaculate order for the tribe of pedigreed cats which occupies it.

At her pleasant country home in Elizabeth, N. J., Miss Ava Pollard has another of these model catteries, the Omar, where, in the midst of vines and roses, dwell Omar and a whole family of famous queens, Omar is the lightest chinchilla in America, and was bred by Mrs. E. H. Edmondson of Springfield Hall, Knowle, Warwickshire, England. Lorraine of the Gables is called the finest silver queen in America, and Purity the finest white, her parents, White Friar and Crystal, having been the best whites in England. In the same cattery is a tortoise shee queen who was bred by Hon. Philip Wodehouse, son of the Earl of Kimberly.

Society Women Are Cat Fanciers.

One of Omar's sons, Honeyboy, went to Mrs. Clarence Mackay for a pet last fall. He journeyed to his country home on Long Island in an automobile, his wicker cage making a pretty picture in its hamper of fresh cut flowers.

Mrs. Francis Burton Harrison is another New York society woman who dotes on Persians.

Mrs. Sarmiento and Mrs. Cutler, two wealthy sisters of Detroit, are among the heaviest importers of English cats. Mrs. Frank L. Norton of Cazenovia, N. Y., has just brought in five or six for which she paid from $100 to $300 each. Her Imperial Blue is a famous cat. Mrs. Champion of Hart Park, Staten Island, has a large cattery notable for its beautiful silvers. Mrs. S. H. Bond of Washington, Mrs. William Brandreth of Ossining, N. Y.; Mrs. George G. Brown of East Cleveland, and Mrs. B. M. Gladding of Memphis are among the wealthy enthusiasts.

Mrs. W. S. Hofstra of Garden City, L. I., president of the recently organized Atlantic Cat Club, which will probably become the national club, devotes herself to the breeding of the Siamese species. This is called the royal cat, because it has been bred for centuries in the royal family of Siam. One of Mrs. Hofstra's cats was a present from the Crown Prince of Siam, and its little brother went to the Queen of Portugal, who is an enthusiastic cat fancier.

Mrs. Mitchelson of Kansas City recently paid $150 in New York for a seven-months-old kitten, Argent Sparks, a member of the famous Argent family of silver Persians. Sparks' little brothers and sisters sell for $50 or $70 at the age of four or five weeks.

Miss Lillian C. Moeran, a wealthy New York woman, devotes herself to the breeding of the Manx tailless cats at her country place at Southampton, L. I.

Miss Katherine L. Gage keeps at her country home in Brewster, N. Y., a celebrated cat named Whychwood, who was bred on the estate of Lady Florence Dillon in England, and named after one of its beautiful forests. His pedigree is calculated to strike awe to the plebelan heart, and he has lent it the glory of traditional prizes. Seven of his descendants gather about the patriarch at meal time, and special meats and fishes are sent out from New York for the Persian pets every day.

Uncle Russell Sage's Cats.

Milo and Mellto, strictly American cats of the Maltese variety, have the run of the 5th avenue mansion which shelters "Uncle Russell" and Mrs. Russell Sage, and one of the few relaxations which the hardworking multi-millionaire allows himself is a play with the pets after dinner.

Mrs. Clinton Locke of Chicago was the first woman to import Persian cats, and the Beresford Cat Club of that city was the first cat club in America. It was named after Lady Marcus Beresford, the most enthusiastic of the aristocratic women cat fanciers of England.

These catteries are run upon the strictest of scientific principles. The care, the food, the grooming, the cleanliness and the hygiene are up to the standard of that accorded carefully reared children.

The latest wrinkle in the cat world is the breeding of the short-haired cat for points, as the Persian has been bred. Poor pussy is to be rescued from the humble hearthstone or the alley fence, transformed into a thing of beauty and then introduced to cat shows, blue ribbons and silver challenge cups.

A Stylish Costume.

A Parisian costume made up in red cloth has the tablier skirt encircled with graduated bands of bias black velvet, and the corsage blouse has an emplecement of white panne. The double collar and large revers are of white velvet. A long chain of velvet trimmed with motifs of passementerie terminating in tassels ornaments the entire front of the gown. The sleeves, full below the elbow, are cut up to display sections of inserted black velvet. They are gathered at the wrist into a narrow velvet trimmed cuff.

Shimmery Black Skirts.

Black skirts for evening shimmering with jet look more than usually stylish below full white satin low bodices, with large embroidered motifs in the subdued artistic colorings which age has bequeathed to us, the whole veiled with falling jet fringes. White satin is a capital background for the new chine velvet painted garlands in the same subdued tones mingled with lace, a triumph of good taste.