

ELLEN OSBORN'S FASHION LETTER.

The Beauties and Whimsicalities of the Wrap for Warm Weather.

NEW YORK, May 4.—The spring wrap is always beautiful; it doesn't need to be protective to more than a limited degree.

It is a foam and a froth of ribbons, lace and ruffles; it glimmers and flashes with sequins and jet, and it belongs to the sunshine and sweet air, just as do the young leaves and blossoms, and the big hats covered with chignon roses, and the spiders' canopies interspersed parasols.

When it is a long wrap it is like a veil that floats about the figure, transparent and misty. Often the under side of it is black net, fraying into lace edges and broken with insertions of black Chantilly.

When it is a short wrap it is a dainty which is knotted back and front, leaving long, lopped ends.

In contrast with these garments are hordes of little taffeta coats and boleros, of studiously smart severity, these resting for their sole success on elaborate tuckings, strappings and daring outlines of revers and high collar. On new bolero, though May is upon us, is of black velvet, with facings of white satin, black lace and rows of black velvet ribbon.

Another short coat, which may be made of white or black satin, is lined with soft Marie Antoinette silk, and has seams, revers, collar and cuffs overlaid with lace or heavily stitched.

A little black silk coat which is being worn by Mrs. George Gould is trimmed diagonally on the body and sleeves with rows of black guipure insertion. The sleeves are also tucked diagonally, and at the waist there are frills of black chiffron. The square revers are edged with a quilling of black chiffron and rosettes of chiffron, while soft folds of the same gauzy material are drawn down between them and appear in front. A knotted silk fringe surrounds the basque, and at the throat there is a scarf of the fashionable Cluny lace in a deep coral tone.

The hat which Mrs. Gould wears with this coat is made of crossway folds of black guipure silk, and the brim is veiled with chiffron. Two large rosettes of chiffron and some jetted sprays give a light and graceful effect that is very pleasing.

A very original visit is made of black peau de sole and accordion plaid chiffron. It is cut short at the back, but has long pointed ends in front, which are trimmed with narrow black silk guipure. The rounded collar and revers are faced

with accordian plaid chiffron and edged with full chiffron quillings. The deep, accordian plaid chiffron flounce which borders the sleeves is also quilted at its border. There is an inner waistcoat of plaid chiffron, which holds the garment closely to the figure at the back, and to complete the toilet there is a large hat of drawn chiffron trimmed with long black paradisio ostrys. Under the left side are folds of flame-colored velvet, caught with two paste and silver buckles.

Capes proper range from very short to medium short, and while nice in tan are covered with frills of the most diphano fabrics, a few are as quality prim and old-time in cut and finish as if

recovered from an attic chest where they had lain for half a hundred years. One of these new-old wraps is showing up in front, and reminiscent of old school, stately ladies, though designed to grace the younger and more frivolous of their grandchildren. The material is black satin and the decorations are three shallow, scalloping flounces of open network over puffings of white chiffron. These are set about the shoulders, again at the level of the elbows and just above the waist line. The cape has a high collar fastened by falling ends of wide ribbon, which are caught by an old-fashioned buckle of gold and silver filagree.

Jainty little caps that reach just to the elbows are as numerous as ever, together with longer ones that quite cover the arms. A handsome cape in pastel blue cloth is closely fitted from top to bottom and is run at the edge with three or four rows of black velvet ribbon. But the chic of the whole affair really rests on the broad black velvet ribbon that is threaded about the shoulders through a curious pointed application that is partly braid and partly thick incrustations of coarse linen paillettes, wholly original and effective.

Alternate rows of black velvet and white lace insertion form another cape made on a white satin lining. The velvet is delicately embroidered with turquoise steel and jet, and the garment is edged by a deep flounce of white lace covered by one of black chiffron. There are stole ends in front with are of black and white chiffron.

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The newest golf cap comes in a plaid that is patterned as much like a plaid as board as ever. They are remarkably light and brilliant in color, but show few decided novelties in design.

Among smartly cut cloth coats for economically minded women there are numberless Etons and Eton coats and plain, short, tight-fitting cutaways, whose small revers turn back just enough to show the necktie, and which never go out any more than does the corresponding fashion for men. It may vary a little in length, in the style of the sleeve, or in the size and shape of the revers, like hair's wings, of black velvet. It is the same garment from season to season. Many women prefer this garment so strongly as to cling to it whatever the novelties. Some of the open

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A Pretty Fichu.

fichu cape, filmy as a summer cloud, and whimsically suggesting an impossible rapprochement of laughing-loving Marie Antoinette and the grave Puritan maiden in simple gray frock and snowy kerchief.

Or else it is a capriciously extravagant little bolero, a garment fit for Mab, queen of the fairies, with its collars and revers and even lengths of costly laces, Alencon or Angletierre lace and its fringes of embroidery and sequins.

To be sure there are heavier wraps—driving coats of putty-colored cloth, long enough to reach the knees and elaborately stitched to simulate double garments, the Vandyked upper part falling over rows of horizontal stitching and the collars and cuffs maintaining by their decorations the same pious fraud.

And there are race coats stitched and embroidered until it would seem that seven maidens with seven needles stitching seven years' could not accomplish their intricacies of detail. One such coat in pale mastic cloth belongs to the trosseress of Miss Edith Morton, whose marriage took place last week.

It reaches nearly to the feet and is partly fitted at the back, the sides being laid in flat plaits, which seem to fall from under a short bolero. Round the neck is a white cloth cape braided with arabesque in mastic color. This rises at the throat into a high collar and is prolonged in front into a panel in the form of a stole, which continues to the bottom of the garment and then encircles it.

But despite this and other examples, the latest long coat is of nothing thicker than taffeta, and is remarkably full by reason of an infinity of tucks, and yet commendably light because unlined and most cleverly manipulated. It is semitransparent rather than sack shape, and if of black it has immense revers and collar of white silk, incusted perhaps with a coarse tinted lace, while down the side may fall a scarf of deep yellow applique.

For the matron a three-quarter coat of more dignity is of black peau de sole stitched perpendicularly in fine tucks, and having its skirts overlaid with a deep application of coarsely patterned black Luxullu lace. The coat is edged by the inevitable chiffron frill, ruffled by gauze, and its enormously high, "Berwick" collar seems to be held in place by a broad black velvet ribbon

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The Newest Golf Coat and Cap.

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