

Fashions for the Season of Frost

NEW YORK, Oct. 6.—Now let fall the frost from clear, cold heaven, for woman-kind, by dint of honest shopping industry, is cloaked and muffled and furred in preparation for a fine show of indifference to the keenest wind that ever blew. Those who are not provided with long plaid capes have given a hearty welcome to the redingote idea and are, at an instant's notice from the thermometer, ready to slip into these heel and knee long wraps that are more bravely colored than any we have ever seen before.

For example, it will only require one chilly snap now to bring out the rich Tyrian purple cloth box-shaped overcoats, strapped at all seams and surmounted by collars of chin-chilla; added to these will come tunic-shaped "overalls," as they are called, of sober goose gray beaver cloth, showing Jehu capes lined in cheerful orange velvet, cuffed, collared and seam strapped with the same and cheek by jowl with them all are sure to be seen the short coats or modore cloth, piped in the seams with locust green and further enriched by beautiful green bronze buttons. Slashes or strongly contrasting tones will be given by the new brown cloth short capes and coats, each with a collar displaying a damson, ripe plum or beetle green velvet, for so much of the character of a wrap now lies in the sort of neckline bestowed upon it.

Marquise Muffs.

Altogether when skies and nature resolve themselves into a uniform grayness of tone the women will throw their bright array nobly into the breach and make the winter

eyes, and the birds of the strangest species charmingly deck the autumn hat. There is a strong preference denoted for tiny green parrots, and a tuft of velvet flowers out of which, with dazzling jeweled eyes, a tropical fowl looms showily, is one of the finest inspirations of the milliner's art.

Pastel Veils.

That which seems a vital part of every head dress just now is a pastel veil. 'Tis nothing more than a width of web chiffon tinted in the volatile pink, blue or green known as a pastel color, and then relieved by round velvet dots and a satin edge. These pastel veils are remarkably favorable to any complexion, casting a dim religious and wholly becoming light over the features that the chiffon caressingly protects.

To return to our first muttons, the wraps, let it be known that the newest of the new short fur coats have silk sleeves, and a very young person can recall the winter whence this mode is borrowed. A tight silk sleeve, ending in a couple of fur bands at the wrist, is the modish model, and you are tempted by the furrier who sells you a coat to almost any sacrifice in order to raise the money for the purchase of an enhanced lace jabot to hang in the front of the seal, chin-chilla or sable jacket you have bought. They make these jabots of the ripest cream eluyn, or old Irish, or imitation antique guipure, or any heavy, beautifully-patterned needle-work, and treat it with cut beads of turquoise, steel, jet, jade, etc., and pinches and tall points of fur. It is a very lovely but very extravagant fashion, but it only goes to establish, with thrifty women, the

showing the two all-important features above mentioned.

Even when swathed in one of the heel-reaching redingotes of the mode, a woman betrays to sharp feminine eyes whether her stay be of the proper shape or no. White or black sateen is what the ordinary daughter of Eve wears in the way of corset material, though from Paris are sent over wonderful temptations to extravagance in the way of antique velvet stays in black and white. Of course, this lies as close and fits as smoothly as a heavy satin and it will actually wear a couple of years, or as long as the best whalebone resists the pressure and distortion of long usage.

MARY DEAN.

Living Fashion Models

Autumn and winter styles in the fashion marts are bringing out a variety of modes seldom seen in one and the same season. This is well illustrated by the photographic patterns shown in The Bee's fashion pictures.

The charming winter hat is an artistic combination of fawn and white, created by a famous New York millinery house. The wide, straight brim is flecked with chenille polka dots in a lighter tone of fawn and the rather high crown is swathed with velvet of a harmonizing shade. There is a huge bow of rich, soft silk on the left side, held in place by a sparkling rhinestone buckle, and from the center of the silk spring four exquisite fancy wings that give an appearance of great style and elegance to the hat.

Party and home evening frocks for little girls will be notable for their simplicity this season. The low-necked, short-sleeved frock pictured here is a hortensia pink silk crepe, having deep hem around the bottom of the skirt that is frilled into a belt of shirred silk of exactly the same rosy tint. The little bodice is full and childlike, with short, puffed sleeves, but the whole is made noticeable by its ruffled and scalloped bertha, which is of embroidered muslin edged with valenciennes lace. The hat in which the model posed is of damson-toned velvet, the brim a full doubled frill and crisp upstanding bow of tuckled silk resting against the pleated crown.

The school frock shown for winter wear is of gendarme blue cloth, braided in black, with a vest of tuckled blue silk. Nothing more neat, and at the same time more serviceable, could be produced.



PARTY FROCK FOR LITTLE GIRL.

Gorgeous Equipages that Carry Royalty

The harness upon the horses which draw the carriages of the czarina of Russia are made of red morocco, stitched with white. There are twenty-two sets of harness, to make which 150 dozen morocco skins were required. The reins are of red silk and gold. An arched eagle's neck forms the ring through which the reins are passed and the manes are hidden under a broad lezage of fringes and red silk passementerie. The whips have red morocco handles, mounted in gilded bronze. Each horse, upon state occasions, wears a plume of white ostrich feathers on its head.

The empress of Germany, upon super-extra occasions, rides in a golden coach which has a history. She made her entrance into Berlin, upon the occasion of her marriage, in this splendid equipage, which was sent to convey her to the capital from the castle of Belle Vue, where all the brides of the Hohenzollerns spend the night before their marriage. The golden coach was drawn by eight coal black horses and headed by forty outriders in the old postillion costume.

The German royal carriages are always horsed with the black Trakehners and it excites no end of comment in Berlin if the emperor, perchance, drives with a pair of grays or chestnuts. The Guechers are all grays and the emperor uses them principally when he goes sleigh riding or drives to the hunt. The grays, however, are not looked upon with favor by loyal subjects. "The idea," they exclaim, "of driving Hungarian grays like a parvenu! His grandfather would never have done such a thing."

The Kaiser never drives a team. If he ever takes the ribbons he uses a single, quiet horse. Riding, however, is a different story. He is a perfect horseman and not only looks well in the saddle, but is always at ease, wheeling about and maneuvering with great skill.

Queen Victoria's Stables.

The gentleman's grandmother, the queen of England, has carriages to burn, with state equipages galore. We all know that for grand occasions, jubilees, royal wedding and the like, eight cream white horses are in evidence, and each horse is led by a scarlet-coated groom; the harness is as glittering as scarlet and gold plate can make it. To be accurate, her majesty has thirty state and semi-state carriages. The most interesting one is the glass coach built in 1761. It is called the most magnificent carriage ever built. It seems that it has a lot of panels superbly painted and covered with plate glass. A connoisseur was bold enough once to ask if he might purchase one panel for which he offered £5,000—an offer politely declined. The coach itself cost £9,000. It is now seldom taken out; the last time the queen used it was about twenty-five years ago, when she opened Parliament in state.

There are six state coaches in scarlet and gilt; the rest of the carriages are painted dark blue.

The coachmen have four liveries apiece. The state livery, which is a mass of gold; the epaulet livery, a little less costly; the scarlet livery and the plain black, for or-

dinary occasions. The queen's horses cost from £150 to £250 each.

Here is an item of interest for the Society for the Prevention of Cruelty to Animals. The queen will in future not allow the tails of her horses to be docked and she has given a gentle hint to the prince of Wales that he follow her lead.

At his recent auction sale of horses, sixty-six of his highness' horses brought their owner \$60,000. Over a thousand persons attended this sale and were entertained at luncheon by the prince. His stables cost him \$80,000 a year—this does not include the cost of his racing stable.

The Donkey is Honored.

The royal family in England have been pleased to recognize publicly the importance of the donkey. The Duchess of Fife, at a recent show, distributed prizes to the most beautiful donkeys.

The queen and many of her subjects affect the donkey cart. The Countess of Essex, formerly Miss Adele Grant, has been photographed in a bath chair drawn by a donkey.

Another one of our country women, the young Duchess of Marlborough, rides in a coach almost royal in appearance. The liveries the young duke chose when he came into his estate was that particular shade of scarlet dedicated to royalty, so he finally took up with a shade less vivid. Often only two footmen appear upon the Marlborough coach, although their graces are entitled to three.

The state carriages in Spain number four—all of the style known as Louis XIV. They are finished, one in Vernis Martin; one in tortoise shell, one in ebony and one in mother-of-pearl. The royal coat of arms is emblazoned upon panels and encircled by diamonds.

Young Alphonse XIII's latest photograph shows him mounted on his pony. The king has a good seat and is an attractive figure on horseback. He reviews his 700 boy sol-



BRAIDED BLUE SCHOOL DRESS.



FAWN AND WHITE WINTER HAT.

wildness blossom like a rose. They are going to do this not only with their wraps, but by virtue also of their hats and muffs. More of the latter will be worn in velvet than in fur, that is, if the stock laid in by the shopkeepers means anything. It is novelty that keeps the planet of fashion revolving profitably on its axis, and we are contemplating with glee muffs made of divers rich-toned velvets, either puffed and beaded and corded all over the cylindrical shaped hand warmer, or just puffed round the ends of the criffices where the hands enter and here set thickly with velvet roses. These are called marquise muffs, and are slung round the neck by a scarf of chiffon that has silk fringed ends, which are joined in a large and fluffy bow at the back of the wearer's neck.

Nightmare Birds.

There is not now the least attempt made by the most heartless woman to defy in her hat decorations the rulings of Audubon societies, in fact, should Audubon come back to life in any smart milliner's parlor just now he would believe himself wandering in a hideous nightmare. Birds with top-knots of jeweled tulle, birds with fur wings and three tails, fowls with parrot heads, gull wings and peacock tails and warblers having one eye ruby red and another emerald emerald green, not to speak of tiny creatures with crystal bills two inches long, would certainly make the famous naturalist stare. What, however, seems entirely distorted to the scientific mind is beautiful, and, best of all, becoming in the sight of dress-loving

belief in the charm of a lace ruff worn with any fur cape or coat.

The Reign of the Bead.

In a modest sort of a way beads are doing a good work this fall in ornamenting purses and fans, dancing hose and shopping bags. The approved shopper's friend is made of very beautifully dressed doe or fawn skin, colored bronze brown or goose gray, mounted on a silver lip, cut about five inches long by four broad and then prettily worked in beads and gun metal beads. A fringe of steel hangs ordinarily about three sides of the small, wallet-shaped affair and it is worn by a chain slung around the neck or chatelaine-wise from the belt. Highly polished steel and dark-skinned gun metal, in combination, form, by the way, one of the prettiest types of neck chain used at present and these two metals in bead form are strewn on the surface of fine feathers to produce the most expensive card cases for winter service.

Correct Corsets.

By the excessive length, not the meager circumference, of her waist line the fashionable woman distinguished from those whose clothes are simply clothes to them and nothing more. The straight busked corset, with heavy elastic hose supporters extending from the front of the stay to the knee, is the secret of the long waist when either a stout or a slender woman shows one, and it is easier for a camel to accomplish the famous gymnastic trick mentioned in scripture than it is for a woman to wear one of the gowns of the period without a corset

dors with much dignity, seated up in his pony, and takes part in the drills.

One of the state coaches used by King Humbert and Queen Marguerite is entirely covered with repousse silver.

The Khedive of Egypt has expensive tastes in harness. He recently placed an order for a set in London which cost \$10,000. The buckles are of chased gold and the pad cloths are embroidered with gold. The Maharajah Dhuleep Singh and Gajewar of Ladakh have paid much larger sums for London-made harness.

The Shah of Persia's coaches are barbaric in splendor and the long tails of his horses are dyed crimson for six inches at their tips—a jealously guarded privilege of the ruler and his sons.

Mrs. McKinley has three vehicles from which to choose when she wants to take an airing—a brougham, a landau and a cabriolet. They are all fitted with rubber tires. They are said to have cost \$5,000. Green morocco is much in evidence and all the trimmings are of silver—bits, buckles, as well as the ornaments of the harness. Five or six horses are kept in the White House stables, to be used with these equipages.

The Tailor's Cross

There is a story of an envious tailor current with the French peasantry, relates Youth's Companion. He fancied that his neighbor, who received a pension for the loss of an arm incurred while fighting for his country, was better off than himself. Both men went to pay their rent on the same day. "That's a lucky man," said the tailor to the landlord. "He gets well paid for his arm."

"But who would be willing to part with an arm, even if he were paid for it?" said the landlord.

"I would," declared the tailor. "You!" cried the landlord. "Why, man, you wouldn't be willing to bear anything of the sort, no matter how much you were paid for it."

"I wish someone would try me," said the landlord, who had studied human nature. "I'll tell you what, if you'll wear even so much as a chalkmark on your back I'll remit your rent as long as you wear it on your car so it can be seen, the condition being that you tell no one why it is there."

"Agreed," said the tailor, eagerly. "That's an easy way to pay rent!"

So the chalkmark in the form of a cross was made on the back of his coat and the delighted tailor sallied forth upon the street.

Strangers and acquaintances halted him to tell him of the mark on his back. Jokes were made at his expense, children laughed and pointed at him, and his wife annoyed him with questions, and with conjugal familiarity told him he was a fool. The usually amiable man grew surly and morose; he shunned men, women and children and frequented back streets. Before the week was up the tailor found himself embroiled in a quarrel with his best friend, his wife had threatened to leave his house, and he considered himself miserable and ill-used.

Finally one night he took off his coat and rubbed out the chalkmark and said: "There! I would not wear that cross on my back another week, no, not if I could have all the money there is in Paris!"