

Long Skirt Coats Are Strongly in Vogue

BUT I do not like these," said the American woman impatiently. "I want one of the long skirt coats." The French modiste shrugged her fat shoulders deprecatingly. "We have them not, madame."

It was too true. The American glanced down the long salon and saw dress coats and wraps of every material and color. But whatever their length, whatever their ornamentation, they were all after one model—loose and flowing.

The skirt coat is a distinctly American creation. It marks a daring step taken by the American modistes in thus disregarding the dictates of the Parisian arbiters of fashion. The long skirt coats are becoming so great a variety of figures that the style will have a greater following than ever this winter in this country. It will be followed, however, mostly in the coats of suits. Paris has been too long the teacher to take readily upon herself the attitude of a pupil. Therefore, the imported dress coats will be loose.

Perhaps with the idea of making them more acceptable to the American market, these loose coats are more beautiful than ever and more richly trimmed. Color contrasts are more strongly emphasized in the trimmings, and elaborate appliques of silk or cloth tell the tale of infinite handwork.

A delicate gray etamine coat comes half way between the hip and knee, and is lined with pale blue watered silk. Around the neck and down the front runs a three-inch wide band of white and silver passementerie. It is a design of white poppies on a silver background, and the poppy leaves are delicately tinted with pink. The sleeves are full, with a decided puff below the elbow. But the fullness is drawn into an oddly-shaped cuff of the passementerie. The coat is closed down the front with silver cord with long tasseled ends.

The craze for Oriental fabrics and colors seems to be shifting from the Japanese to the Chinese. At least a mem-

ber of the "400" has started the tide of fashion in that direction. She is a collector of some taste, and possesses some beautiful Chinese dresses and embroideries. At a recent function she attracted attention by her wrap. It was in reality the loose jacket of a Chinese costume in a rich golden brown with a wealth of hand embroidery in gold, coral pink, emerald green and dull blue. Although bizarre, the rich mingling of colors and the elegance of the brown silk made it a strikingly effective wrap.

Indian embroideries are being used as well as the Chinese on dress coats and wraps. It is not unusual in a shop which deals in eastern fabrics and curios to find a woman in the upholstery department seeking for bits of embroidery which may be utilized for coat or dress trimming. "Our foreign buyers are making a regular business of hunting up such scarfs," the clerk explained.

But among all these brilliant color fancies, black and white effects hold their own with undiminished popularity.

A black satin-faced broadcloth makes a stylish reception or evening wrap. It is cut after one of the new long shoulder effect models, and the yoke extends half way down the arm and forms the cap for the full sleeve. The front and back are shirred to this yoke, to fall in straight folds. There is a narrow vest of black velvet, braided in black and silver. The front falls open to show a facing of black velvet, on which wide white crepe ties are drawn through velvet loops. The loose bell-shaped sleeves are shirred into the yoke caps. They are trimmed around the bottom by double rows of black and silver braiding. The same braiding outlines the oddly-shaped yoke and emphasizes the line of the shoulder. The coat is collarless and the neck is finished with black chenille fringe mixed with silver.

The military cape coat is another outgrowth of the whim for long shoulder

effects. In its simplest form it is a moderately loose reefer with shallow shoulder capes. It has a standing collar and neat cuffs on the coat sleeve. Both collar and cuffs are usually trimmed with many rows of braid. If the braid is gold or silver the effect is pretty. The buttons are nearly always gilt. Indeed, the fancy for gilt buttons is growing, so that they are being used on many coats that can by no means lay claim to the title military.

A pleasing little coat with triple shoulder capes partakes of the nature of a yachting jacket. It is in the true shade of yachting blue and has a double row of anchor buttons down the front. It is collarless and the neck is rounded out into a V. Around the neck and down the front runs a two-inch band of the blue cloth, closely braided in alternate gilt and turkey red. The same alternate rows of braiding finish the seams and shoulder capes. The sleeves flare at the hand to show a red silk lining, and a cuff effect is given by many alternate rows of the braiding.

But many of the military capes are not so pretentious. On many of the capes they furnish the dominant note. One of these more extreme models is of fawn broadcloth. The cape falls from the shoulders and its sharply pointed back hangs to the bottom hem of the coat. It is lined with black surah. The lining is displayed where a gilt button turns it back over the shoulder. The coat has a semi-fitted back and loose fronts, decorated with gilt buttons. It has a high standing collar of the broadcloth, completely covered by a turnover collar of velvet, braided in gold. The sleeves are bell-shaped and trimmed with three deep folds of the broadcloth. The under-sleeve is a plain coat sleeve except that it puffs slightly above the round cuff. The cuff is also of the velvet, braided in gold.

For shopping purposes the semi-fitted coats of covert cloth are fashionable. They are the next step to the corset coat and are less trying to many figures.

A pretty surtout is of the covert cloth. It is in the three-quarter length which has proved so serviceable for traveling. The back is tight fitting and the fronts three-quarter fitting. The seams are strapped in corset design. The narrow turnover collar is of golden brown velvet, and the fronts fasten under a fly. The plain coat sleeves have the cuffs fastened by pearl buttons.

For outing coat models the American coatmaker is often constrained to follow the English tailors. This is not strange, considering that England is the one nation whose women are avowedly devoted to sport.

One of the English importations is a long coat of brown broadcloth, which would be admirable for automobiling or steamer wear. It is decidedly long, extending to within four inches of the dress hem. It has a semi-fitted back and loose fronts. Yet the goods is so heavy it falls in straight folds and takes away any effect of fullness. The coat is double breasted and the front is ornamented and fastened by double rows of big gilt buttons, which are over an inch in diameter.

The coat has no standing collar, but a deep cape collar. This is in reality formed of triple collars of tan and white broadcloth, fitting smoothly one over the other to give the effect of only one collar. The sleeves flare and are trimmed around the bottom by triple bandings of the tan and white broadcloth, giving an effect similar to that obtained in the collar.

Another traveling "auto" coat is of Scotch tweed, and is made something after a Norfolk design. It is also long. It has a yoke back and front, and deep pleats extend to the bottom hem. A belt passes through these, thus gathering in the fullness at the waist. Carved pearl buttons are used for fastening and decoration. The silk lined hood is especially attractive for steamer wear.

HARRIET HAWLEY.

Unique Ways of Celebrating Wedding Anniversaries

ALONG with the revival of old-fashioned ideas in dress, the twentieth century woman is taking up a custom that has gradually fallen into disuse these many years ago—the celebration of wedding anniversaries. She has gone back to the belief of her grandmother that it is a good thing for the wife to make much of the anniversary days in order to keep the heart young and to renew the ties which were formed in the days of courtship.

According to the tradition of ages there are fourteen anniversaries to be celebrated. These are:

First year, cotton; second year, paper; third year, leather; fifth year, wooden; seventh year, woolen; tenth year, tin; twelfth year, silk and fine linen; fifteenth year, crystal; twentieth year, china; twenty-fifth year, silver; thirtieth year, pearl; fortieth year, ruby; fiftieth year, golden; seventy-fifth year, diamond.

The first ten wedding anniversaries give scope for the most variety in the way of entertainment, as many ingenious things can be planned at a small expense. After the tenth year it is necessary to entertain on a more elaborate scale.

With the revival of this custom comes an innovation for the first anniversary, which is sometimes varied by being called a sugar wedding, and which gives opportunity for much merriment in the way of a candy pull and similar gaiety.

In any event, the form of invitation is as follows:

1902. Mr. and Mrs. George B. Root request the pleasure of your company on Thursday, October 15, at 8 o'clock in the evening. 414 Maple avenue, Detroit.

It goes without saying that the special anniversary must be indicated by the dates at the top. The invitation itself may be written or etched on the material which the anniversary stands for.

If the sugar wedding is celebrated instead of the cotton on the first anniversary, the invitation may be sent on large candy hearts. A novel idea is to have a Noah's Ark for the centerpiece on the table. This should be made of candy. Any ingenious woman can make it herself without the aid of a caterer. If she will buy a mould the shape of a boat, and make her candy of light brown sugar to give the correct tint.

For sails she can dismantle an ordinary child's sailboat or use common manila paper pasted on flag sticks. The animals may all be made of sugar, molded into shape while the candy is warm, or made in animal molds. Raisins, dried currants, cloves and allspice are excellent accessories for eyes, ears and noses. In lieu of better material for tails, wrapping twine and shoe strings will do.

The ark may rest on a mirror to represent the sea. Near by should be a strip of land—Mt. Ararat—elevated and rocky, with green things growing. Some of the animals should stand in the boat, others may be on land, but each one should have a ribbon tied about its neck and be attached to the place card of the guest to whom it is to

be given as a souvenir. Candy canes for the men and candy flowers for the women will also make good souvenirs.

Candy refreshments in the guise of fish, fruit and vegetables should masquerade for the occasion in dainty candy and bon bon boxes.

One of the prettiest cotton weddings recently given was a colonial affair. The invitations were etched on white paper cambric and issued according to the usual form. In the lower left corner were the words: "Please come in colonial costume."

As a result the men came attired in cavalier costume and the women in colonial dress fashioned from the various colored paper cambrics, all becomingly slashed and befrilled. Powdered wigs and quenns helped to carry out the idea, which was a decided success, particularly the cotillon in "the wee sma' hours" when candles burned low.

For a paper wedding fancy can run riot with artistic results, for one can purchase crepe papers in exquisite shades and with floral designs that rival real flowers themselves.

In spring or summer a cherry blossom fete, a la Japanese, could be carried out nicely and would be most appropriate. For such an affair the invitations should be sent out on small Japanese fans which have cherry blossoms painted on them. The guests may be requested to come in crepe paper kimono and parasols, or the host, hostess and their waiting maids alone may receive in Japanese costume.

If the weather is pleasant, Japanese lanterns may be suspended from the trees about the lawn or the house may be decorated with lanterns and paper garlands.

The mantel and corners should be banded with cherry blossoms made out of crepe paper, and in one corner of the drawing room a bower may be made for the bride and groom. For this the background may be of decorated crepe paper in Japanese

design. A large clothes tree should be transformed into a trellis and covered with the cherry blossoms and their leaves.

Suspended from the ceiling in this corner should be an immense bonbon bag of pink crepe paper shaped like a balloon. The foundation bag may be of stout manila paper, the outside decorated with cherry petals pasted closely together. This bag should be filled with snapping bonbons.

At a signal from the hostess each guest is blindfolded and given a small wand, wound with cherry blossoms. He or she is led in the direction of the bag, and is told to whirl around rapidly, then to strike the bag. As can be imagined, there are many misdirected blows, but in due time the bag is broken, and the candy distributed, while their mottoes are read amid much merriment.

The centerpiece on the table may be of branches of cherry blossoms arranged to represent a tree under which stands "Miss Cherryblossom," a medium sized Japanese doll attired in a dainty kimono.

Small bisque Japanese dolls, which may be purchased at any 10-cent store, should have the legs broken off and their bodies fastened on bonbon boxes. These should be dressed in crepe paper kimono, and stood by each plate for souvenirs.

For the leather wedding the invitations should be etched or burned on oblong cards of leather. A burnt design or the monograms of the host and hostess at the top would be most appropriate. The hostess who does pyrography herself has many resources at hand to make a success of her leather wedding. As to the refreshments, they may be served in all the leather tones from chamois to chocolate brown.

A unique entertainment for the wooden wedding is to make it a Dutch affair. The hostess should receive in a Dutch costume made of crepe paper in a Delft design—wind-mills and all. A Dutch cap should be

For and About Women

Mrs. Edith Maynard has been appointed postmistress at Sheboygan, Wis., a city of 13,000 inhabitants.

The portrait of the dowager empress of China, now being painted by Miss Kate Augusta Carl, an American artist, is to be placed on exhibition at St. Louis next year by the consent of her majesty, who, it is said, will also send other exhibits.

For the first time in the history of Columbia university a woman has been directly appointed to a professorship by the board of trustees. The new professor is Miss Margaret E. Maltby, Ph. D., a graduate of Barnard, who will be installed at the beginning of the academic year as adjunct professor of physics.

Mrs. Minnie F. Follett of Cleveland is the only woman banker west of New York. She has recently opened an institution where women can speculate in stocks. All the employes in the office are women, and girls instead of boys will mark the boards. Mrs. Follett was the first woman in the real estate business in Cleveland. She also started the Union investment company and was its manager for about three years.

Mrs. Penelope Morris, who lives on an island off the coast of Beaufort, S. C., is an exception to the great majority of her sex in preferring to live the life of a hermit.

Born on the island, which her father owned, she has spent all her life there. Though 53 years of age, she has both the stature and strength of a man. She is a capital sailor and her boat was built entirely by herself. Her nearest neighbors, who live some ten miles away, declare that she is a match for any of the men in the vicinity at sailing, fishing, oystering, shooting or tending cattle. When stormy weather stops outdoor work she knits socks for the fishermen round about her island home.

Mrs. Laura Tilden Ray, who was not long ago admitted to practice law before the supreme court of Colorado, is a daughter of Judge Tilden of Sacramento, Cal. She began her course of legal training with her father while yet in her teens. After successfully passing her examinations she went into practice with her father. In 1894 Miss Tilden organized the Woman's Suffrage club at Sacramento and was its president for several years. Though living very quietly, she takes an active interest in everything. She has time to be a member of the Business Woman's club and also to do some writing. In 1898 Governor Markham made Miss Tilden a notary public. After her marriage her practice was for a time suspended. Deciding that Colorado was more beneficial for her health, she removed to Denver a few years ago.

made of the same material. An apron of plain white crepe paper will tone down the blue. She should also wear wooden shoes. On entering, the women guests should be given crepe paper Dutch caps and the men Dutch neckties.

If natural woodbine is not to be had, artificial vines can be used, and these combined with shavings will be effective for decoration. Lambrequins and portieres should be made of shavings, and all the rustic chairs and seats that can be produced should be brought into requisition.

At one end of the room a dais may be covered with shavings, and two high-backed Dutch chairs for the host and hostess on the dais may have a canopy of shavings, woodbine and crepe paper chrysanthemums.

Wooden mugs should be used for serving the punch and other liquid refreshments, while the punch itself should be served from a wooden pail, chopping bowl or "moss-covered bucket."

Wooden knives and forks or chopsticks may be used; and ices should be served in small wooden pails lined with paraffine paper to prevent any possible flavor of wood. Wooden tubs, shoes and pigskins may be utilized for jellies, relishes, olives, salted almonds, etc. She who is so fortunate as to be able to procure birch bark can make pretty things of this for souvenirs.

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