

A PAGE FOR THE LADIES

The reception gown is an all important item to be reckoned with in dealing with the question of this winter's outfit, and is in many respects materially different from those that have for several years been considered correct. There are two quite distinct reception gowns; one is the reception costume with skirt, waist and coat to match, or the one piece gown with outside wrap, and the other is the afternoon gown designed for indoor wear. It is the latter that is receiving so much attention at the present moment and which is so extremely smart and attractive. Until the fashion of wearing a gown cut open at the throat became popular the present model for the afternoon gown had been considered suitable as a theatre gown, but in this age of extravagance there must be a gown for each and every occasion, and the slight difference of the open waist marks the gown satisfactorily. All the same, there are many practical and incidentally many exceptionally well gowning women who are intelligent enough to arrange to have the one gown do duty for both purposes.

Chiffon velvet, and in fact all velvets, are extremely popular this winter, and for the afternoon gown there are many most charming models made up in the light pastel shades of chiffon velvet. These are for indoor wear, but often there is an outside wrap which makes the costume complete. The lines are simple, although it must be admitted there are many of the ugly, unbecoming skirts caught in around the foot with a large rosette, recalling to mind old-fashioned window drapery. The double skirts are far prettier than these stiff draped ones, while the long unbroken lines are still chosen by the women who desire to be becomingly gowned. The waists, while the folds of material are draped, nevertheless fit close to the figure, and all the flat embroidery and trimmings are selected in preference to any other style. Be it understood that every possible attention is paid to the corset and to the fit of the gown, so that if nature has not provided a perfect figure every aid must be given to producing the effect of one. The size of the waist is diminishing, but the exaggeratedly small waist attained at the expense of big hips and bust is not fashionable either, and how the desired results are obtained in many instances is a secret known only to the corset maker, who is an artist, if ever there was one, and who has also a thorough and practical knowledge of anatomy.

EMBROIDERY AND APPLIQUE.
Exquisite in coloring are the newest gowns of this order and embellished with fine embroidery and lace applique, the different models affording opportunity for the display of either much or little fine work, as desired. With the plain double or single skirt the embroidery on the waist is the most important feature of the model. A favorite model has the tunic or overdress of some transparent or lighter material, the embroidery is on the lower part of the upper skirt and comparatively a small amount is used on the waist; a band of satin or velvet below the embroidery is an effective finish and this band can either match in color the material of the gown or be of a darker shade or black, the strong contrast being a favorite fall of the day. There are such absolutely contradictory designs fashionable this season that it is really puzzling to choose. With the plain skirts, the draped skirts, the pleated skirts and the gathered skirts it is not an easy question to decide. The gathered and pleated effects are in marked contrast to the too tight fitting ones of last season, but exaggerated slenderness of figure must be possessed to make the gathered or pleated skirt look at all smart and becoming. "Sloppy" is at most inelegant expression, but it applies marvelously to the effect given by a badly hung full skirted gown. The well-dressed woman to-day must look trim and well turned out. The small head that fashion now commands makes this more than ever imperative, and in fact, the woman who receives the most compliments on her appearance does so from the indefinable air of completeness that marks her as being attired after fashion's latest dictates. Theatre gowns are sadly troubling the average dressmaker, who has formerly had to struggle (there is no other word to use) with only street gowns and evening gowns, the formerly being generally turned over to the tailor. The theatre gown of the moment is of such importance that it requires equal care and attention. As has often been said, it is on the model of what was formerly called

Paris Fashions---The Latest Models For Afternoon and Theatre Gowns.

gown to be worn at informal dinners and quite distinct from the dinner or ball gown. The tendency at present would seem to be toward making it more and more elaborate, cut lower in the neck and with shorter sleeves, but the smartest are as unlike as possible to the ball gown. The height of art, as exemplified by long unbroken lines and draped folds, is to be found in the newest models for this style, and although at first glance the price demanded for an absolutely plain draped gown seems preposterous, it is easy to discern after an attempt is made to carry out the idea by aid of unskilled hands why these apparently simple styles are so costly. An extremely popular model is in black and yellow or black and rose, or natter blue voile de soie. There is the surprise effect in the folds of the waist, while the manner in which the folds on the skirt are crossed one over the other is almost impossible of description. A belt of satin or velvet, which can, if so desired, be ornamented by a large manufactured buckle, is the only trimming, the jewels of the wearer being supposed to furnish the necessary lightening of any too sombre appearance. The contrast of the black with its light color is certainly startling, but everything depends upon how the fabric is disposed, for it can be draped or adjusted without either the black or the color predominating, as desired, while the same scheme can be worked out in two shades of one color. Worked out in all black it is too dark and sombre, except if worn in mourning.

SLEEVE DESIGNS IMPORTANT.
The sleeves of the reception and theatre gowns are an important consideration in the fashions now in vogue. There are several different styles. The kimono sleeve is more than suggested by the drapery on the waist, which forms the upper part of the sleeves or falls over the transparent cap. Just above or just below the elbow is the favorite length

thicker and more substantial than last year. Coats distinctively separate and for dress wear are long and rather full. Quills trimmed with jet are among the smart trimmings for the tailored turbans. Mercury wings of fancy gilt are seen on some of the smart turbans and tricornes. Long fur coats were never in such high favor. Most of them are quite closely fitted. Some of the handsomest fur turbans are shaped almost exactly like a helmet. Suede boots are made highly decorative by their close set, glittering buttons of gunmetal hue. Buttons continue large and elaborate for decorative effects, but they do not appear in numbers. Felt Julietts in the softest colors and edged with rabbit skins come for the little people. The broad bow of velvet is much worn with the turnover collars or embroidered batiste or linen. A few narrow fur stoles appear, but the wide neck piece of this style is more the favorite. Jet is being used on almost every article of jewelry. Jet watch cases are among the novelties. The old popular blues hold their own in suits, but fabrics are rough instead of hard and smooth. Black waists are popular, and are shown in net, crepe, voile, messaline, taffeta, moire, and satin. Some of the velvet gowns for street wear are so trimmed with fur that wraps are considered unnecessary. Bows on shoes are more in evidence than ever before. In fact, there are bows and bows and bows this season. Mourning muffs are made of crepe, the shirring being held in place by narrow bands of taffeta or nun's veiling. Most of the girdle of the season are high in front, though they actually encircle the waist line once more. A band of blue velvet, and a huge rhinestone button constitute the sole trimming of a soft blue beaver turban. White jet plays a leading part in decorating young girls' dance frocks, and it also decorates white and black gowns. Among the new umbrellas are those with palm-tree handles. The handles are handsomely carved and highly polished. Hats were never so extravagant in size and decoration. Some of the latest and richest are adorned with hand-painted miniatures. Felt messaline is the name given to a particularly alluring silk striped chiffon cloth that is quite a favorite for blouses. Shmuous wraps for the afternoon as

DRY SUIT AND HAT.
Black cloth and black moire silk is a favorite combination this winter with those who set the fashions, and when accompanied by a white and black velvet toque and a long white fur stole, is a most effective one.

ed an informal dinner gown, meaning a for the sleeve of an open neck waist. The model of pink chiffon or net, is close fitting, but is covered with black chiffon or net that is slashed to show the lining and is then gathered or drawn into fine pleats finished with a jeweled button. Then the sleeve is finished with a broad band of openwork jet or jeweled passementerie. There are close fitting sleeves of pink chiffon, finished with a band of the jet or passementerie that from a distance gives the effect of the arm being bare, with a broad jeweled bracelet. There are half sleeves of the material to match the gown, short and close fitting, and there will be worn a scarf so draped as to form the sleeve. This might have been expected, for the tunic overdress has always the short, loose sleeve, and then there must be the tight and longer undersleeve of lace or chiffon. Details are tirelessly stated that a ceaseless attention to detail is the price of the finished appearance required of the well-gowned woman of the day.

A. T. Ashmore.

SEEN IN THE SHOPS OF PARIS.
Heavy mousquetaire sleeves are in vogue. Dark sepi is the most stylish shade of suede footwear. Among the new purses, the square ones are popular. In silks, brocade is the ultra petticoat material at present. Seal plush coats, made up after real seal models, are in demand. Cerise, a shade so popular a few years ago, is again to the fore. A novelty is a coat sleeve laced the entire length with a silk cord. Newest hairpins are square topped instead of having tops with curves. Veils of new design for motorists include some made of Shetland wool. Ribbon sashes may now be used for the most elaborate daytime occasions. Handsome combs and other hair ornaments are shell, richly inlaid. Challis and albatross are among the fabrics used for attractive negligees. Heels continue high, but they are



"DOLLAR PRINCESS" HAT

"Merry Widow" hats lived a long time in the hearts of those who are addicted to large hats, but they had their day and are now almost forgotten. "The Dollar Princess" turban comes to take the place of the "Merry Widow" hat, and it is most artistic.

It is created of draped velvet covered with chiffon, and the three large ostrich tips fall forward from the centre back over the crown. Of course the girls must drop their heads and look shyly from under their lashes in order to give fascinated observers a full top view of their pretty hats.

well as for the evening are made with wide, loose sleeves, and many have the burnous drapery. Beads and braid combine to make some of the new and unusual cabochons on hats and gowns. They are to be had in a variety of colors. Scarfs of white pongee are novel and attractive. They are finished with a button-hole edge and have more or less elaborate handwork as well. Pillow covers of canvas, embroidered

in conventional designs, are again seen. They are suggestive of the cross stitch work of a bygone day. Some of the new sleeves are capped and gathered or shirred under the cap and at the elbow and wrists. In fact, the bishop tendency is marked. The monotonous lack veil is having a rest, and those of deep violet, powder blue, bottle green, prune, and seal are chosen by the smartest dressers. For evening wear, satins of more or less lustre are holding on tenaciously and may go through the winter for that purpose as a favorite material. The new coiffure is all a-bustle with shell pins and combs, and those for even-

ing wear are richly decorated with inlaid metal and sunken jewels. Sleeves that are cut in one with the body of the garment, but which are neither of the old dolman shape nor of the bodily used kimono style, figure in the richest coats. A pretty ornament for the hair is a fillet of black velvet about half an inch wide, finished with a tiny bow either directly in front or a little to one side. Panniers, whenever they are employed now, are made of the most supple materials, which droop in long graceful folds instead of producing even a suggestion of bouffantry. Evening gowns are aglow with gold and silver, usually the old fine tulle shades. The metals are used as borders and embroideries, veiled with transparencies, more or less filmy. Old rich gowns and silver brocades, copied from old world patterns and colorings are being made up by some of the leading dressmakers on both sides of the water for entire gowns. The palette is a great favorite with matrons, especially those who boast of height. The palettes are plain, with occasional draping, and the most effective are those trimmed with fur. Soft kid opera bags, lined with shimmering satin, are exceptionally pretty. These frequently have a change purse on the outside fastened with a flap. A small mirror is set in the bottom of the bag. The all around slight blousing over a narrow belt, which is now located at the natural waist line, is the latest development in waists. Aside from this, the general effect is more or less flat and smooth. Nets of all kinds are popular in dressy waists and are made over white. Plain net waists are fully tucked. Venice and Irish nets are made up plain, naturally, but are most effective over their white linings. Under jackets of quilted satin, whether with or without sleeves, are finding favor. Such a jacket is worn under the street coat when the thermometer drops a few degrees. This enables a light weight suit to do duty in cold weather.

DAINTY BLOUSE.
A very pretty blouse is made of light weight cloth in elephant gray. The edges are outlined with satin soutache in the same color. The collar and jabot are of yellow lace, and the embroidery is in gray, brown and gold threads.

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well as for the evening are made with wide, loose sleeves, and many have the burnous drapery. Beads and braid combine to make some of the new and unusual cabochons on hats and gowns. They are to be had in a variety of colors. Scarfs of white pongee are novel and attractive. They are finished with a button-hole edge and have more or less elaborate handwork as well. Pillow covers of canvas, embroidered

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ing wear are richly decorated with inlaid metal and sunken jewels. Sleeves that are cut in one with the body of the garment, but which are neither of the old dolman shape nor of the bodily used kimono style, figure in the richest coats. A pretty ornament for the hair is a fillet of black velvet about half an inch wide, finished with a tiny bow either directly in front or a little to one side. Panniers, whenever they are employed now, are made of the most supple materials, which droop in long graceful folds instead of producing even a suggestion of bouffantry. Evening gowns are aglow with gold and silver, usually the old fine tulle shades. The metals are used as borders and embroideries, veiled with transparencies, more or less filmy. Old rich gowns and silver brocades, copied from old world patterns and colorings are being made up by some of the leading dressmakers on both sides of the water for entire gowns. The palette is a great favorite with matrons, especially those who boast of height. The palettes are plain, with occasional draping, and the most effective are those trimmed with fur. Soft kid opera bags, lined with shimmering satin, are exceptionally pretty. These frequently have a change purse on the outside fastened with a flap. A small mirror is set in the bottom of the bag. The all around slight blousing over a narrow belt, which is now located at the natural waist line, is the latest development in waists. Aside from this, the general effect is more or less flat and smooth. Nets of all kinds are popular in dressy waists and are made over white. Plain net waists are fully tucked. Venice and Irish nets are made up plain, naturally, but are most effective over their white linings. Under jackets of quilted satin, whether with or without sleeves, are finding favor. Such a jacket is worn under the street coat when the thermometer drops a few degrees. This enables a light weight suit to do duty in cold weather.

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