

# POOR DOCUMENT

## MC 2034

ST. JOHN, N. B.

### PARIS FASHIONS

Latest Models for  
Afternoon and  
Theatre Gowns



Mauve Crepe de Chine  
Theatre Gown with  
Sable Furs  
Maison Rouff  
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Black Velvet Hat  
Photo Copyright by Reutlinger  
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Cerise and Gold  
Brocade Gown  
Maison Rouff



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BY A. T. ASHMORE.

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 gown 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 woman who desires to be becomingly gowned. The waists, while the folds of material are draped, nevertheless fit close to the figure, and all the fat embroideries 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 exaggerated small waist attained at the expense of the 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 lace 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 vogue, in 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. "Slippy" is a most intelligent expression, but it applies mar-

Embroidered Chiffon  
Velvet Gown  
Photo by Felix



Black and Yellow Silk Voile  
Gown  
Maison Rouff  
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vellously to the effect given by a badly hung full skirted gown. The well dressed woman today 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 indefin-

able air of completeness that marks her as being attired after fashion's latest dictates.

Some models are rucked to the elbow, by an undersleeve of lace and muslin. Some models are rucked to the elbow, with a wide turned back cuff, and, lastly, there is the elbow sleeve, supplemented by a puff of muslin, ending in ruffles above and below the elbow, which is a telling



Pink Chiffon Gown with White Lace  
and Black Velvet  
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to use with only street gowns and evening gowns, the former being generally turned over to the tailor. The illustrative gown of the moment is of such importance that it requires special care and attention. As has often been said, it is on the model of what was formerly called an informal dinner gown, meaning a 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 rather 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 the light color is certainly startling, but everything depends upon how the fabric is disposed, for it can be draped or adjusted damasking, 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 morning.

**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 drape on the waist, which forms the upper part of the sleeve or falls over the transparent cap. Just above or just below the elbow is the favorite length for

the sleeve of the open neck waist. Other 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 the pleats finished with a jeweled button. Then the sleeve is finished with a broad band of openwork 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 this material to match the gown, short and close fitting, and there are floating sleeves on the same order as the once popular angel sleeves, or 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 sleeves, and there must be the tight and longer under sleeve of lace or chiffon. Details are these, but again must it be most emphatically stated that a careless attention to detail is the price of the finished appearance required of the well gowned woman of the day.

**FASHION DETAILS EVERY WOMAN SHOULD KNOW**  
SEVERELY simple in effect is the model shown in figure 1. This gown is not one to be worn by the woman whose figure is markedly imperfect. But for the woman whose every line is grace and whose proportions are correct it is a most desirable design. There are almost limitless possibilities to a model so simple and so elegant, for it may be developed in a great variety of fabrics and trimmed with a great variety of decorations, and it will prove a striking and successful design in every one.

Velvet or broadcloth to be worn with long coats of the same material is excellent for this model, which is particularly suitable for wear with a long close fitting outer garment. Cashmere de soie, satin, heavy crepe, etc., may all be successfully used for this design. This also is one of the few designs which may be used for a frock of winter serge, because the lines are so simple and the trimming so flat that the effect will not be bulky or cumbersome when worn with a coat of the same, as more elaborate models might be.

The square chemisette and high collar

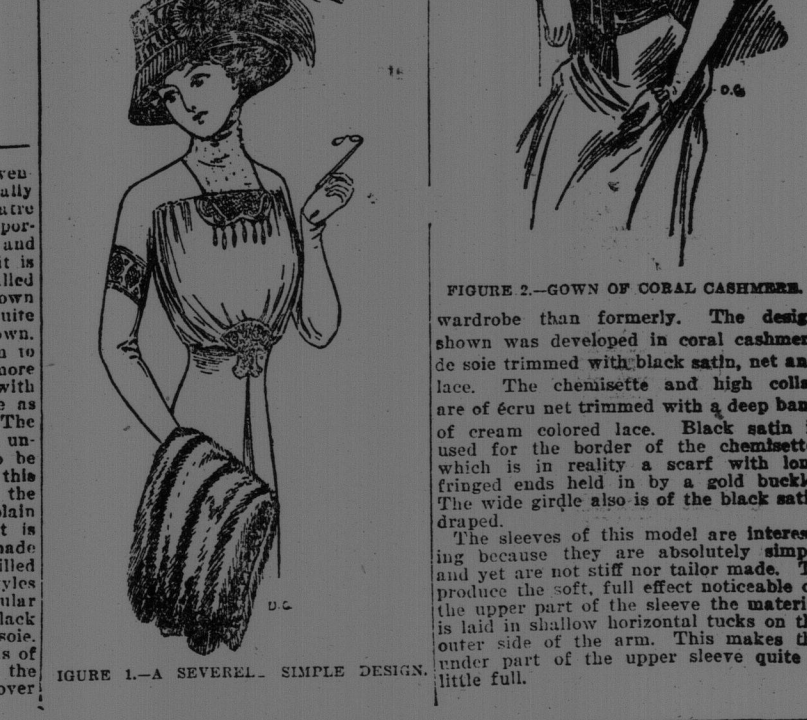


FIGURE 2—GOWN OF CORAL CASHMERE.  
wardrobe than formerly. The design shown was developed in coral cashmere de soie trimmed with black satin, net and lace. The chemisette and high collar are of coral net trimmed with a deep band of cream colored lace. Black satin is used for the border of the chemisette, which is in reality a scarf with long fringed ends held in by a gold buckle. The wide sash also is of the black satin draped.

The sleeves of this model are interesting because they are absolutely simple and yet are not stiff nor tailor made. To produce the soft, full effect noticeable on the upper part of the sleeve the material is laid in shallow horizontal tucks on the outer side of the arm. This makes the lower part of the upper sleeve quite a little full.

Many stuff gowns have the sleeves of chiffon or net of the exact color. The kimono sleeve has returned, but in a different form, though it is still cut in one with the bodice.

#### NOVELTIES IN SLEEVES.

WE will discourse on sleeves, because they are all important, and some decided novelties obtain.

A close fitting sleeve is rucked at the elbow, has a band of broad embroidery carried round the upper part, between the elbow and the shoulder, which is repeated twice at the wrist, where it is supplemented

by an undersleeve of lace and muslin. Some models are rucked to the elbow, with a wide turned back cuff, and, lastly, there is the elbow sleeve, supplemented by a puff of muslin, ending in ruffles above and below the elbow, which is a telling

then form a series of rucked folds to meet a wide turned back cuff, and, lastly, there is the elbow sleeve, supplemented by a puff of muslin, ending in ruffles above and below the elbow, which is a telling

the exact state of things, that fashion in sleeves are of great variety. This gives a clever woman the chance of suiting her own figure and graceful

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