

THE EVENING GOWNS.

HANDSOME CREATIONS FOR SWELL SOCIAL FUNCTIONS.

Vestments That Only the Most Extravagant Purse Can Secure—A Problem Recalling From the Hall of the Big Stoer. Some Popular Colors.

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The number of social functions that are now following each other with dazzling rapidity calls for many new and beautiful evening gowns. Nearly all the women who can dance all night and sleep all day prefer to be very economical in the number of their gowns, and indeed they would have to be unless they had an inexhaustible purse, for the dresses are unusually extravagant in material and trimming. The evening silks, except such as are used for the very young, are extremely heavy and rich, and some of them would almost stand alone, which is an argument but crucial test of a fine silk. The stiff bro-



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ades may by common accord given to the young married ladies, though, to be sure, in these days the term of years stretches up to the forties at least before one begins to be called middle aged.

There is an superb peacock de soie in a soft tint like old yellow ivory. The silk is so rich that it cannot be creased, even by the magic of the dressmakers, and a skirt of that hangs out full and free at the bottom, waving into round, heavy folds like the curl of the cilia filii. This material was used in one dress of the economical kind, which means that it is worn first at a dinner, then at the opera and later at some grand ball. This serves as three gowns in one. It is nothing that the silk costs \$10 a yard, or that the bodice is made of old rose point lace, bordered with jewel trimming the jewels often being genuine diamonds, emeralds or pearls.

A bodice of this sort had a narrow wavy ostrich feather trimming, with a string composed of real diamonds and emeralds, alternating sewed along its center. The sleeves were only double caps of very rare old point, as yellowed as the gown was by the dyer's art. Across the face front of the bodice were crossed bars of ribbon of the same ivory tint in satin, studded with small diamond and emerald buttons. There was a pointed girdle of emerald green corded silk. This bodice had a slight blouse effect. This is a fancy grown out of the new health movement. Women have come to see that they imperil their very lives by tight lacing, and there never was a time when men did not admire trim little waists. So, to have the appearance of a small waist while still having plenty of room to breathe, these blouses are made. The reason of this is that the blouse hangs out loosely, and then the real belt by contrast looks smaller, particularly if it is brought to a point in the front. A belt made straight around is very trying to any figure, and none but the very slender should adopt such a plan.

With the fall of the big sleeve the modistes have been almost in despair to achieve the effect which they gave—viz., of broad shoulders and slim waists. The wide waists answer somewhat of the demand on low bodices, but those made high are very difficult to manage. There was one very beautiful dress made like the others for the triple requirement. This had a plain skirt made stiff around the bottom. It was of the new Egyptian gray corded silk, which is nearer a delicate drab than any other color I can call to mind. The bodice was of director green satin overlaid with lace in close imitation of honiton point. There was a wide sash of the silk of which the whole dress was made. This widened to a swish

swinging diamonds and emeralds, the whole edged with lace. The pointed and broad and beweaved stockings are very much liked this season, it appears. Few of these rich silk gowns have long trains. Some have none at all; but the most of them have détails, which are not only easier to manage and less costly, but quite as stately.

The princess form of evening gowns is very popular this season, particularly when it is developed to the very majestic silk mentioned above. The princess, in its long, curved and flowing lines, shows off some figures as nothing else can. I saw one made of pale water green satin dressed in the most superb quality. The back was untrimmed, but so that the three trains came wide out into magnificent folds below the waist. There was a décolleté. The front had the side seam defined by a line of jeweled trimmingsimitating diamonds and topazes, the golden light bringing out the latent beauty of the pale green. Across the bosom there was a light but jeweled design of embroidery wrought of beads to represent topazes and diamonds. The sleeveless were of the dress material. The caps were of white crepe de chine wrapped with the beads. On one side were three yellow roses with their foliage.

It may seem curious that so many gowns should all be green in part or whole, but, really, green and yellow, or green and some other combination seems to be the most fashionable of all colors worn just now. The new blouses are seemingly relegated to a warmer season of the year. There is comparatively little pink worn this season, white yellow in its various shades and green taking the lead. The deep carmine known as magenta, and the still cruder one called solferino, are both quite pretty in evening wear where the sunlight softens it, but it is painful to behold them in daylight. All the nasturtium colors are seen among the velvet ribbons and as embroidery on gowns and gauze gowns for young ladies. They are extremely rich, but one may truthfully say that, in spite of the brilliant purple, greens, yellows and reds, the prevailing tones for next season will be soft and artistically blended. The blues are all of the soft shades. These have always the suggestion of the gray clay about them. The rich, dark charms are not unpleasing, as it melts off into the groundwork softly and without the decided line of contrast so much to be deployed. Delft blue more, with silver reflections, is need to develop one's artistic evening dress. This, with its dainty white lace bodices, with its garnishing of jeweled bands and delicate pink roses, was one color scheme, and artistic one.

The light foulard silks, with their tastefully designed and printed figures, are going to make up lovely spring and summer gowns. Foulard is the most useful of all light silks. It is easily cleaned, but it must have all scans taken in deep, as it frays so badly when cut.

HISTORIQUE ROUSSEAU.

DECORATIONS.

How to Beauty Transoms and "Ugly" Doors.

Most houses and apartments large or small have transoms, and as a rule they are unsightly objects unless properly treated. If opened, they can be turned down and by the aid of a long French nail will be made steady. A piece of pasteboard can be placed over the glass, which can be draped by a scarf whose colors match the room. On the shelf can be put a jug, vase or any bric-a-brac of harmonious effects. There is still another method. An etching, a sketch in water colors or a picture in oil can be placed in a standing position on the transom facing the inside of the room, while on the outside an open silk Japanese umbrella can be hung, whose handle is laid on the glass to make it steady. Large wooden bowls of lacquer ware or gay tints with drawings of oriental staff are capital decorations. If for any purpose the transom is closed, a picture tastefully framed whose proportions are the same can be hung over it. If draperies are desired, place over the top and sides a bit of India silk, rich in color. It will make a setting strong and effective. A plaque does excellent duty when a transom is awkward and ugly. Drape it entirely with a scarf or silk covering. Fasten it closely on top, letting the lower ends hang down in graceful lines. In the middle place your bit of color, and you give to the room a focus. As for doors, decorations are endless. In a room where a bookcase is required to shut off the door, and if above it a transom, an artistic effect can be produced by first selecting materials whose tones are rich in tone and soft in color.

A scarf and curtain are all that is necessary for the purpose, and there are beauties in India silks and Japanese draperies without number.

If a piano has its place against a door, a piece of tapestry whose tones are of grays and white hung above it is an admirable scheme. But it should be framed with a molding only, or, better still, each corner can be securely tucked by gilt hooks.

For a closet close place in the center a large Indian fan, now after row of smaller fans in circles increasing in size as the space lessens. This treatment is immensely good if colors are rightly chosen.

Chairs—couches, heart shaped, or any of these hanging varieties—if placed on the middle of the door will produce charming effects.

Then there are banners on which flowers, spider webs, birds or quaint little men of woven web are painted, embroidered or etched. All are acceptable as door ornaments. Mottoes have been revived, and with brass or wood carving, give abundant play. For a motto on a sitting room door what can be better than "East or West, Home's the Best," or for a closet door, "Fast Bind, Fast Find."

Doors and transoms may be ugly features, but thought and study will make them a success.

Mrs. OLIVER BELL BURKE.



EVENING COSTUMES.

girdle in front, and was held by an immense buckle made of brass and imitation emeralds. Emeralds are very fashionable this season, in imitation stones as well as imitations. A small brooch held a double looped bow in the back. This had long ends edged with a frill of lace. The bodice of lace had a bertha made of pure white crepe lace, held in puffs by narrow straps of director green velvet. There was a ruffle of fine lace below the puffs. In front the lines formed a stomacher of puffs, and these were formed by laced strands of beads repre-

senting diamonds and emeralds.

CHARBON

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