

GOWNS, CLOAKS AND WRAPS FOR EVENING

THE days are past when the American woman went to the theater in a cloth afternoon gown. The European custom of elaborate dressing for the theater has come across the water, and it has probably come to stay. Only when the opera season in New York is in full sway does one know what wealth has dictated for the season's wear in the evening. The commands of the multi-millionaire's wife can be followed in full by comparatively few, but with a little ingenuity every woman can make changes in her theater attire that will bring it more up to date, and cause her to be fashionably gowned without being extravagant.

Magnificence is the keynote of the costuming, and when the entering wraps are thrown back, bodices cut to the lowest limit are revealed. These are held on by the merest excuse for shoulder straps—a wisp of tulle slipped through diamond clasps, a chain of rosebuds, a scrap of velvet or ribbon. Sometimes with a white lace or velvet gown the entire shoulders are out, the line of the rounded neck slipping below them in the old-fashioned way. With this the berth fall, which

covers the tops of the arms alone, is the only artifice for sleeves.

Comparing such styles with the more modest ones of the orchestra, the ribald mind interrogates:

"Must one show all one's collar bones to get into society?"

Even the toilettes of very young girls are cut low to some degree, though the best models in these show a charming simplicity in make and material.

White chiffon with Greek borders of gilt braid was the combination effective in the toilette of one fair maid who wore a unique headdress. This was a long bow of white gauze, folded to imitate ribbon, with a fall of gilt wheat ears at either end. The adjustment of the bow was straight across the head, which brought the bunches of grain becomingly behind the ears.

This same simplicity is often displayed in the toilettes of the younger matrons, whose charms are enhanced by plainness. With one opera gown of ruby velvet worn by a pale, dark woman, bodice drapings of white tulle was the only ornamentation. Two other pretty young wives, who seemed scarcely out of their teens, wore bodice decorations of artificial flowers, small water lilies with rubber stems

shaping the fall for white silk and chiffon gowns.

The wraps which muffle all this loveliness and hide from street eyes the diamonds, pearls and other gems worn in lavish profusion, are of one sort as to length. With the finer gowns, cloaks are always skirt long, and velvet, white cloth, lace, and chiffon are some of their rich materials. The airy textiles are applied to cloth and silk, which, in turn, are lined with some delicate fur, generally ermine. In this case there is commonly an ermine tippet or scarf. Marabout in the same shapes gives a fairy touch to other wraps.

Of recent years, so great has been the change in theater fashions that even outside the opera one sees low-cut gowns. At an important first night the dress displays are sometimes very impressive, and low-cut gowns in many gala materials show not only in the boxes, but here and there in the orchestra chairs.

The heads of the wearers reveal numerous styles of hair dressing set off with wired bows, aigrettes, velvet roses, leaf sprays and combs of many sorts. This holds good with both the elderly and the young, for the theater hat, as it was once understood, no longer exists. If gray hair will insist upon a bonnet, the structure is everywhere most modestly proportioned.

During Duse's New York engagement many beautiful costumes were seen, exhibiting in every detail what the elegant New York women feels is correct for theater wear. Skirts almost invariably were trained, and, mixed in with more splendid creations, were dainty little gowns which the wise woman frequently knows to be home made. Delaine and cashmere, either in white or faint color—pearl gray, azure, dull rose, or pale green—composed some of these pretty frocks, whose models ran chiefly to a flounced skirt and blouse waist. Always there were lace or batiste insets inserted in some novel way, with many drooping shoulder effects, and unlined stocks, the lower edge



French cloak of pale gray cloth with empire effect in chiffon and lace.

of which took the present downward dip at the front.

Much hand tucking was observed. In one instance it shaped an entire flounce for a frock in dull blue veiling. Yellow lace insertion, in a sort of Maltese pattern, ornamented this. The big squares were detached and set at a diamond angle in the bodice and sleeves. The front of the blouse bodice was of kilted mousseline (white), tucked in a drooping line across the bust to give a voluminous look. The under puffs of the bell sleeves, which slashed up at the back, were of the same material, and all over the yellow lace insets a light showing of black French knots provided effective contrast.

With this costume and others the introduction of a fragment of the gown stuff in the lace stock was a neat trick for becomingness. Again, a touch of black velvet would be used, or both black and color, and the sleeve finish would repeat the scheme in a straight wristband, cuff or edge.

The fact that most of these evening skirts are detached from their linings makes it possible to use one silk drop for several costumes, and a careful search of the shops will reveal many cheap laces of choice design. The Maltese limitations are especially desirable, and if a good tone of yellow can be found in them, they can frequently deceive the most knowing.

Cloth in white or pale colors, faille and velvet, are popular theater materials, with here and there an all-over lace frock or one of crepe de chine. This last texture indeed is much seen, and every species of lace and variety of handwork may go with it. For example, on one bewildering crepe gown in the tenderest pearl—that misty tint which seems as much white as gray—pin tucks had been used to imitate the petals of flowers. These radiated in swirling lines from centers of white lace seeded with black knots, the design form-

ing a sort of flower.

Inquiring eyes looked in vain for any puckering of the crepe by this curious tucking, which narrowed to nothing at the outer ends. Careful pressing had left it perfect; and, as the wearer moved, her sunflower borders were for all the world like the finest braiding or embroidery.

The elegance of these gowns depends on all sorts of little details, indescribably simple in themselves. Even when the costume comes home from the dressmaker, the woman of invention can add many novel touches.

The new Byzantine and Blonde laces, fashioned in entire waists, are very handsome with plain velvet or silk skirts, and such a get-up is as suitable for opera as theater.

Again, one sees odd bodices in plain and flowered silks, combined with lace or chiffon, whose high, long-sleeved cuts are made more festive by the elegance of accompanying details—the hair ornament, a tiny spangled or painted fan, and immaculate gloves.

Many huge silk bags are carried, many of which, with their superbly worked silk and brilliant colors, would make the plainest toilettes gay. The newest models in these are in chateleine design, with handsome gilt and silver trimmings, often gem-set. The ostensible purpose of the bag is to hold the libretto, fan, handkerchief, glasses and smelling salts. The incidental object is distinctly beautifying.

Some women make a fad of this fashion. One night the bag is of pompadour embroideries and cut-steel beads; another

is lined with white silk, and is of the same material as the wearer's gown.

Some very plain cloaks of white cloth, seen both at the theater and opera, are worthy of detailed description. One of these may be owned by any woman who is not an absolute pauper, and she has only to visit a good playhouse once to see that white evening wraps are the rage of the hour.

A stunning white cloth model is in loose sack shape, with bell sleeves and a shaped skirt flounce. The rest of the trimming is confined to the shoulders, over which drops a deep cape edged with a flounce of kilted chiffon. Above this is a narrow line of brown fur, and above that deep border of guilpe grapes.

Many quite simple capes and coats in pale-tinted cloths are seen, with stitched bands and careful linings. These warm fur doublings in the unsewed state can be had for \$15, so that an elegant wrap may be secured for the comparatively small sum of \$30. For the woman who can afford something more lavish, a quaint cloak in pale gray cloth has telling graces. The loose model of this is almost skirt length.

A scarf of gray chiffon and epaulettes of white Irish point make the shoulders appear very low and simulate an Empire effect at the front and back. The wide, almost flouncing sleeves have several undersleeves of the chiffon and a band of the Siberian squirrel, which lines the high collar borders. A cravat of chiffon and Irish point finishes the throat.

MARY DEAN.

RECIPE FOR SAVORY SAUCE

Secret of a Sauce Made Renowned by the New York Lotos Club

NEARLY every one of the big clubs of the country has made some special receipt famous. The chef regards it as his especial pride and joy, and to dine at the club, if you are a stranger, is to be called upon to admire the gastronomic pet of the establishment.

For the woman who likes variety, who has mastered the a, b, c of housekeeping and wants to win a little reputation for "having the knack" of certain unusual dishes, here are a few suggestions. The first of them is a club receipt made famous by the Lotos Club, of New York. It is not difficult to make, and is most toothsome and delicate. The other receipts are all well worth a trial, too, and are not common.

Lotos Club Sauce.

To be served with fish or cold meat. To one quart bottle of tomato catsup, allow 10 shallots, one bunch of chervil, a small bunch of shives, a teaspoonful of Worcestershire sauce, a dash of tobacco sauce, and one-half pint of vinegar. Chop the shallots, the chervil and the shives very fine; then add them to the other ingredients and beat all well together until you have a smooth mixture. Pour into bottles and use as required. The relish will be found particularly piquant and toothsome. This sauce has a permanent place on the bill of fare of the Lotos Club.

Maryland Beaten Biscuit.

Sift one quart of flour with one teaspoonful of salt, blend thoroughly with one tablespoonful of lard and mix into a very stiff dough, with equal parts of sweet milk and water. Knead for five minutes, then beat hard and continuously for 30 minutes, or until very soft and

smooth. This sounds somewhat "strenuous," but it is in this fashion that the famous beaten biscuits have made their reputation. Then form into small round biscuits, stick with a fork, and bake in a moderate oven for 20 or 25 minutes. They should be brown on top, white as snow inside, and have a slight crack at the sides.

Southern Egg Bread.

For one ordinary loaf allow one teacupful of meal, two eggs, one cupful of buttermilk, half a cupful of sweet milk, one tablespoonful of melted butter, one teaspoonful of salt and half a teaspoonful of baking soda. Pour two good tablespoonfuls of boiling water over the meal and stir well. Then add the salt, buttermilk, sweet milk, butter and eggs, beaten separately until very light. Lastly, dissolve the soda in a little boiling water, stir in thoroughly, and again beat the mixture and pour in a deep pan. Bake in a moderate oven and serve hot in the dish in which it is cooked.

Easy Cake.

This cake, as its name implies, can be quickly and readily made. It will be found very palatable. To be at its best it should be eaten fresh, but not warm. Sift together one and one-half cupfuls of flour, one cupful of sugar, and one heaping teaspoonful of baking powder. Fill a half pint cup one-third full of melted butter. Add to it the unbeaten eggs and fill the cup with milk. Stir all into the sifted flour and beat for a moment. Bake in shallow pans.

White Fruit Cake.

Dark fruit cake is familiar to all households, but this more delicate recipe is not so well known. It is highly recom-

mended. Rub one-half pound of the best butter and one pound of sugar to a cream. Add to it one pound of sifted flour and the whites of 12 eggs beaten stiff. Flavor with one wineglassful of brandy and one grated nutmeg. Stir in one teaspoonful of baking powder, and when the cake is well beaten, add one pound of citron cut into shreds, one pound of blanched and quartered almonds, and one pound of grated cocoanut. Stir all lightly together and pour into a greased Turk's head pan. Bake in a moderate oven.

Maple Mousse.

This unusual ice is delicious and amply worth a trial. In common with all mousses, it requires no turning of the freezer, and, consequently, involves only a slight amount of labor. To one quart of cream allow the yolks of three eggs and one cup of maple syrup. Whip the cream in a bowl until thick, and beat the eggs and syrup in another bowl until well blended. Then add them to the cream a little at a time, whipping steadily the while. Pour into the can of the freezer, pack in ice and salt and let stand for three hours.

Boiling Water and a Perfect Omelet.

The proper use of boiling water makes it possible to send to the table a tender omelet of just the proper consistency. Three eggs and three tablespoonfuls of cream, if a small omelet pan is used, provides for an omelet just the right size to cook properly. Beat the eggs well, but do not separate. Add cream, pepper and salt and beat again. Place the bowl over boiling water, stir until the mixture begins to set, and then turn into a very hot frying pan, in which a teaspoonful of butter has been melted. When the under part is brown, fold the omelet and serve immediately on a hot dish.



OPERA AND THEATER WRAPS.



ELEGANT OPERA GOWNS.