

SUMPTUOUS ATTIRE FOR EVENING WEAR

Dinner Dress Entirely of Lace Is the Latest Evening Wraps on Empire Lines.



THE growing habit of dining, as the French call it, en ville—in public restaurants, hotels, etc.—makes the smart, high-necked dinner dress quite a modern necessity. And since the theater generally follows a gay dinner away from home, the costumes made for this purpose have much of the light toning and gay essence of playhouse wear.

New modes call still for the palest evening tones or else black, and while white lace is pre-eminently the fine material, and is to be employed in vast quantities, it will to a great extent be blended with other textures. There are all lace skirts and all lace coats or bedees, but the gown entirely of lace seems to achieve, somehow, only a look of chintiness. Two sorts or more, with the addition sometimes of several species of net, are likewise sometimes employed to give the lace garment a look of grace and lightness. Especially is this done with bodices, whose vests and undersleeves need to be very airy; but the lace skirt may only show additional little ruffles of net or tulle, or applications of silk cloth of velvet.

Applications of this cloth upon a rich lace background make a novel and effective treatment which will be employed for tulle, or a specially dressy nature. The skirt of such a gown may be made of the lace, and the entire jacket of the cloth, and if silk is used instead of tulle, the coloring may be delicately toned, or else in a most vivid shade.

One gown in this last combination for dinner and theater wear, and of remarkable beauty, had a lace skirt in deep cream, and a jacket and skirt application of chiffon taffetas in a superb blue.

The newest shades in blue are of great brilliancy, those bordering on

THE PEACOCK TONES, setting off whites and creams with magnificent effect, and such enameled buttons or girde ornaments as are used repeat these splendid colors.

In fact, coloring is to play a subtle part with late Autumn and Winter modes, or the blending of very opposite colors will be one feature, and much will depend upon the right tones used. This treatment of colors will replace the shaded effects, which have reigned for a season of more, soft shades of brown going with violet, pale pinks with gray mauves and yellow, with brownish grays.

Returning to lace gowns in their entirety, a novelty in the field is domestic hand-crochet, which, in coarse white and cream cottons, shapes entire gowns. The old-fashioned "tidy" look of these seems odd in these days of over-sophistication, for the great stiff old roses and split shells and button-hole rings of the tidy are seen, as well as the commonest and plainest crochet stitches. Nevertheless, this modest medium evolves models of remarkable pretension—the skirts, some of which are made with flounces, following the elaborate cuts of the day, and the humble needle doing wonders in shaping short and longish jackets.

To obtain lightness, the best of these gowns are lined with thin lawn, and if the crochet pattern is very open, chiffon is put over the lawn. But at its best the hand-crochet of the country can never have an extended vogue, for the lace part of such garments has none of the subtlety of the Irish thing. Notwithstanding, smart makers are giving gowns in this place in their showrooms.

Two dinner and theater gowns illustrated show in one an elaborate use of lace, and in both smart coat cuts. The first has a skirt of mauve chiffon and taffeta heavily embroidered and appliqued with lace in same color. The oddly shaped skirt is of mauve panne, lined with silk in the same tone and

with a heavy silk fringe finishing the ends at the hips and back. White chiffon taffeta forms the waistcoat, with pure white lace for the chemisette and sleeve frills. The hat is of pale mauve felt, with white chrysanthemums and deep purple velvet loops. Long gloves of mauve suede are worn with this gown.

The second costume is of embroidered and plain taffetas in the new blue. Chiffon velvet forms a very decorative garment, and while a heavy embroidery trims the silk waistcoat, the chemisette, which has a ladder of prim little blue bows, is of plain white mull. The sleeve frills are of the same with a narrow blue ribbon edge.

The thinner and less expensive qualities of cloth will be much used for these high Winter evening dresses in the various shades of white and in the delicate flower tones. Velvet will also be seen again, but only in the supplest qualities, and in rare dim, green, mauve, gray, blue and black. It will shape toilettes of a very picturesque quality. Black is likely to be much seen, and, aside color and white have for seasons been so much to the front, dressmakers predict for all black costumes quite an extended vogue.

The slightly delectate evening gown which is accompanied by a hat will also be worn, and if the growing shortness of sleeves is any indication of future prospect, one may expect at no very distant period some degree of décolletage for all evening gowns. Even the majority of the high ones are only so in name, for gimpes are almost entirely transparent, the film of chiffon which backs the beautiful laces never affording much solidity.

The ensemble of all of these dainty evening gowns is one of extreme coquetry. The short fussy sleeves and delicate finish of the necks and fronts of bodices give all the smart frocks quite a party air, while the present limp fall of skirts adds a notch every time to grace.

Evening hats will be rich in coloring and splendid with ostrich feathers, while thin silks and velvets will be employed to produce many novel effects. Several bewildering hats seen depended, in fact, entirely upon the manner in which yard materials were shirred and tucked with their dashing air. One hat of marked picturesqueness was of gray white felt, with a deep shirred flounce of black velvet forming the under trimming at the back. The shape also turned smartly up at the left front and against, this life were placed two huge round buckles of the shirred velvet, the stem of a wide, black ostrich feather holding the two and the plume itself dancing in the air.

More than gorgeousness of trimming is this subtle hand manipulation of stuffs observed with fine headgear, so that a hat, with the long gloves worn, has a special girlishness.

In fact, the look the modern woman aspires to is essentially youthful, the restraining quality of the best-made gowns accomplishing this, as well as the aimlessness madame must acquire to appear well dressed. Three pretty little evening gowns display the prevailing simplicities, in modish Autumn and Winter materials.

Brilliant Combs for Fall Coiffures

UNQUESTIONABLY the girl of the present day arranges her own hair more artistically and becomingly than any of her sisters of past decades. She has mastered the art of picturesque hair dressing, and she has attained this coveted end not by the aid of a hairdresser. The once insignificant and despised side comb is the medium to her success.

It accomplishes for the up-to-date girl what only an expert coiffure has been able to effect previously. With it, no matter how unwieldy her hair, she shapes the locks into a fairy frame for her face, and a meaningless mass of hair becomes a cap of crowning glory.

But the side comb is no longer by any means insignificant. It has taken unto itself various forms, and its glittering embellishments rank it as a member of the jewel-box family. The season's miniature hats bring it into particular prominence this Fall and Millad must look well to the crescent or circle of shell or brilliant stones, which adorns the back of her coiffure.

When simple side combs of shell are worn they must match as closely as possible the color of the hair. For the time there come many shades of amber with a shell of palest hue for flaxen or gray locks. Rich brown tortoise colorings are for dark hair, and jet side combs and ornaments stand out like polished gems among auburn tresses.

In shape the newest importations are larger than ever before and side combs are unusually long. All, however, are straight, the curved comb having proved thoroughly impractical. For the back of the coiffure the deep, old-fashioned comb will be very much in evidence too. Winter, it is, however, the fancy comb both for the sides and back of the hair which has won the affections of the up-to-date girl. Cut steel is to be quite the smart thing, and wide bands of this shiny gray metal rest in a semi-circle at the back of the head, giving no evidence of the shell combs which hold them in place. In fact, this is a feature of all the newest jeweled combs. They form merely an invisible support for brilliant stones of gold and silver filigree, which have the appearance of being pinned lightly in the hair or of effecting a Grecian bandeau.

Both straight and winding bars of gold adorn the tops of side and back combs. The newest gold bands are from half to two-thirds of an inch in width and many of them show a girl's monogram very delicately chased at the center of each band.

Another popular comb is edged with a band of jewels. Tiny rhinestones have served in this capacity for several years. This season large rhinestones will alternate with imitation sapphires, rubies, etc., cut in similar shape and size. The stones are not set against the shell as formerly, but rest in ring sockets so the light penetrating them from behind gives an added brilliancy.

Small-size rhinestones outline diminutive

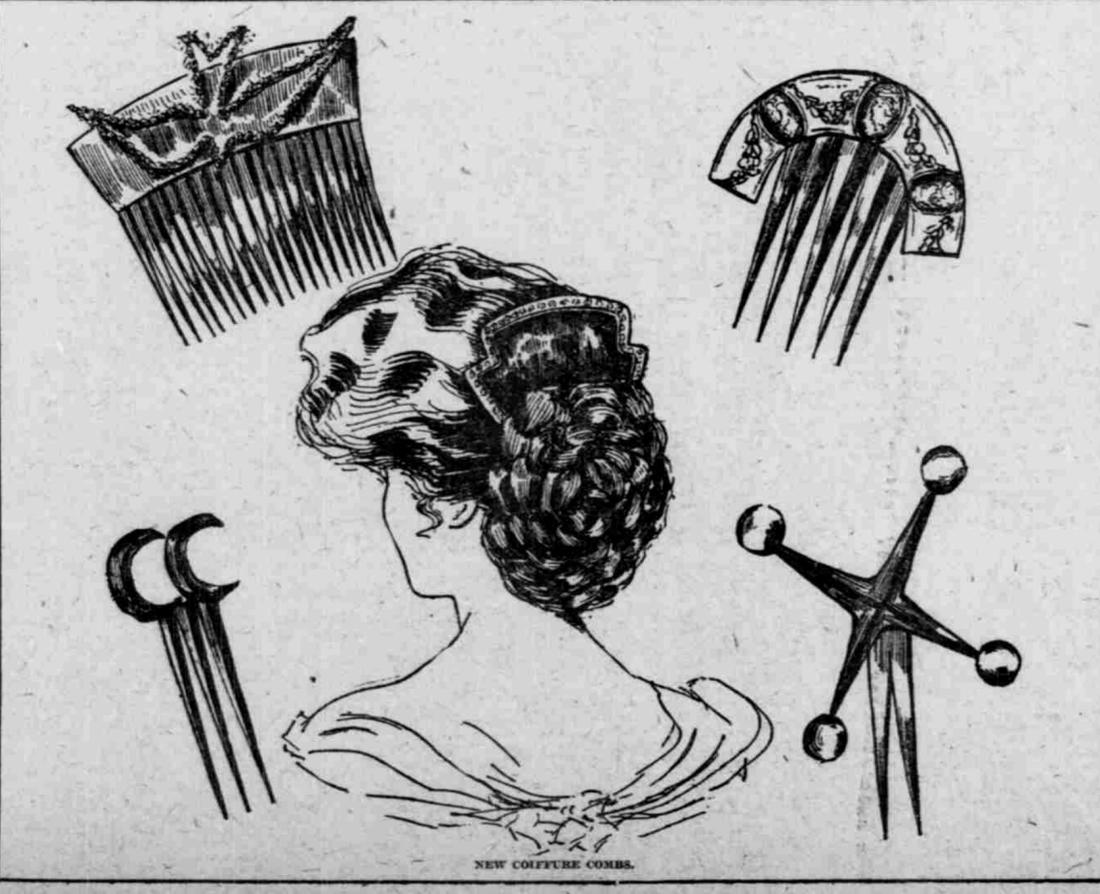
birds in flight, Egyptian scarab or Mercury wings. These are attached to combs or three-pronged shell pins by tiny hinges.

Large single gems are set alone in the center of a wide band of gold or silver filigree. Especially handsome is a pale sapphire almost an inch square held in position by a delicate winding of rhinestones.

A lot of the season are the balls or butterflies of jet or tortoise shell for sticking in around the coiffure in the fashion of Japanese women. These are attached to large hairpins or bars of shell. The shell barrette which keeps refractory

seceding locks in place, has likewise become a jeweled accessory and matches the side and back combs in its ornamentation.

As Things Go.
Mother (to small boy)—Darling, I wish you would try to eat a little more.
Darling—You should never press children to eat, mother. I read that in a book called "Hints to Parents."—London Punch.



NEW COIFFURE COMBS.

New Dress Trimmings

CONTRAST sounds the keynote in the symphony of Winter trimmings. A thousand harmonies of hand-embroidery, applique and machine-made braids and bindings, which simulate handwork, will set off the rich-tone house and street gowns for 1900-1901.

The fact for English eyellet work, which raged so furiously on Summer linens, reappears in both broadcloth and silk trimmings. Where somber hems once finished broadcloth skirts and coats, the more festive scallop in self-tone or a direct contrast, is the Winter's approved finish, and if inside each scallop appears a bit of the eyellet work, the gown has the final touch of smartness.

The puffy bouillies which made last season's Winter raiment so bunglesome have given place almost entirely in wool fabrics to the broderie Anglaise bands, and many of the box patterns in popular tones of broadcloth show machine eyellet work which defies all but the expert in Dame Fashion's decrees.

Jeweled effects, decidedly reminiscent of silver cloths, are frequently introduced into this handwork on cloth costumes, and they are particularly striking when done on the rich purple and plum shadings which are features of the season.

In applique, self-tone velvet set off by embroidered designs interweaving colored silks and soutache braids will be used. For instance, a long box coat in a peculiar rich shade of tan, will have collar, cuffs and pocket flaps of a deeper brown velvet set off by fleur-de-lis or military ornaments in gold bullion.

The fact in the broadcloth appliques upon broadcloth that the wondrously harmonious contrasts are shown. As an example of this, a brown cloth suit will take a deep English eyellet work, of harmonious green broadcloth appliques, held in place by handwork of green silk which shades alternately into the green and the brown. Odd browns are appliques upon brilliant reds, Persian and Chinese blues, blend exquisitely subtle greens, and gold and white are combined riotously on reception, home and evening frocks as well as on dressy coats of all sorts.

A most brilliant effect is secured by combining machine-wrought braids with heavily encrusted appliques in nouveau art design. A house gown of old rose supple broadcloth shows a heavy border in modified Greek design of black silk novelty braid, and rising from each square appears an applique in soft Persian colorings, rose, green, blue and yellow, cleverly done by machine.

A trimming popular for vests is a heavy machine embroidery so thick as to suggest fur or plush. This is in colors contrasting with the gown and set off by more delicately embroidered scroll work. Cream lace and even deeper tones shading to ecru have supplanted the dead white in vogue for Summer dresses. An Argentine lace showing lattice work with

medallions inset, is extremely popular. Cluny lace appears on wraps and cloth dresses, while a lace which is really machine made, overlaid with lace patterns will enjoy a vogue for evening. Rose chiffon is an exquisite new candidate for favor which promises to be too delicate to become very common.

In trimmings to be made at home quiltings and ruchings will still be used. Lace medallions, of which the French know the great possibilities, will appear on evening and dressy frocks. These require insertion, heading and lace edging to give the full French effect, as the Parisian worker never joins the edging and insertion except with a dividing line of the heading. Medallions are further beautified by outlining a principle motif or figure with most delicate colorings.

Woman's Sigh for a Pocket.
Toronto Mail and Empire.
How dear to this heart are the old-fashioned dresses. When fond recollection presents them to my mind I see the old wafrobe and presser which held the loved gowns that in girlhood I wore. The wide-spread mohair, the silk that hung by it; The straw-colored satin with trimmings of brown; The ruffled foulard, the pink organdie night; But oh, for the pocket that hung in each gown; The old-fashioned pocket, the obsolete pocket. The praiseworthy pocket that hung in my dear, roomy pocket I'd hail as a treasure. Could I behold it in gowns of today; I'd find it the source of an exquisite pleasure. But my modest sternly answer me "Nay!" "Would be so convenient, when going out to shopping." "Would hold my small purchases coming from town; And always my purse or my 'erchief' I'm dropping." Oh, me! for the pocket that hung in my gown! The old-fashioned pocket, the obsolete pocket. The praiseworthy pocket that hung in my gown. A gown with a pocket! how fondly I'd guard it! Each day ere I'd don it I'd brush it with care; Not a full Paris costume could make me discard it. Though trimmed with the latest in Em-pire press-night wear; But have no hope, for the fashion is banished; The tear of regret will my fond vision drown. As fancy reverts to the days that have vanished, I sigh for the pocket that hung in my gown. The old-fashioned pocket, the obsolete pocket. The praiseworthy pocket that hung in my gown.