

MID-SUMMER EVENING GOWNS

Dresses of Thin Materials Made Over Silks of Contrasting and Changeable Coloring Is One of the Season's Fashions. Touches of Gold and Silver Are Seen on Imported Gowns.

TO trip the "light fantastic" in a breeze-swept Summer ballroom—that is indeed to know the joy of motion.

If you have got beyond the point when to dance all night is your idea of bliss—why, then, I'm sorry for you. But, at any rate, you can take the pleasure of looking on at youth and beauty holding high revel. You can watch the flight of satin slippers across a polished floor, the dip of silken and chiffon skirts.

The picturesque style of draperies in vogue just now is particularly well developed in the diaphanous materials suitable for Summer wear. The printing of gauzes and chiffons has reached a wonderful stage of perfection, as regards both color and design and the effects obtained by mechanical means run the hand-painted chiffons a close second. Charming and original are many of the gowns evolved from these materials.

The bordered materials have been made no into dancing frocks with great success. The artificial lights seem to blend the colors in a flattering way which adds to their attractiveness and dressmakers have shown great good taste in the use of the borders as trimmings upon the low-cut waists. Printed mousselines, imported from France, often show a ground of Pekin stripes, with deep floral border, which makes a striking combination.

A good illustration of this is seen in the sketch lettered "A," which shows a charming French model of a dancing frock. The mousseline de soie of which it is made is of Pekin stripes of gray and white with a wide border of roses in soft and luscious shades of pink. Below the border again is a deep band of black Chantilly lace, which gives a note of distinction to the dress. The black lace is used again on the waist, which has no vestige of sleeves, unless two straps of black velvet ribbon could be so called. The circle is of flowered pampander ribbon, the colors matching the flowered border of the dress. Faint rose-colored tulle is laid across the bust just above the décolletage and passes stiffly about one arm. A round bouquet of artificial flowers is pinned on the corsage.

This gown, like many others, is made with a lining of a contrasting color. In this case it is of pale pink liberty satin, veiled in pale pink chiffon, which casts a rose glow through the gray and white striped silk mousseline. In many of this Summer's frocks the lining is quite the thing, the dress itself being but a veiling for it. There is a sudden fancy for linings of changeable satin or of very soft silks. Nets, the finest and most transparent, are draped over these hot materials with original effect. Thus blue shot with violet will have an over dress of one of these colors trimmed, perhaps, with palmetted bands and lace dyed the same shade.

All kinds of nets are in high favor again this Summer. A hand-made silk net, coarse like bobnet, but with a flat mesh, is the most expensive, and therefore the most



by Mrs. Cholly Knickerbocker.
Gowns of Grecian Lines and Simplicity of Effect Worn by Smart Women.
Ball Gowns of Strong Coloring Are Noticed at Fashionable Gatherings.

many gowns of deeper tone in the ball set with filmy laces, spangled with minute room and as festive gatherings. All the gold or silver sequins, ornamented with rose shades are much in evidence, with the wearer's favorite flower embroidered the deep glowing color of the American in natural tints. They are most alluring

tom to seeing worn, this gown leaves nothing to be desired in striking effect. That it is suitable only for a good figure can be seen at a glance, but good figures are primarily but a matter of good corsets, and there are so many of them on the market just now that there should be no difficulty about that. Lace embroidered in gold, with white crepe de chine for the balance of the gown, was used in the model, with a trimming of gold embroidered bands, but the same lines could be developed in much simpler and less expensive materials.

This gown has for apologies for sleeves—wrists of tulle caught around the arms. In a few of the late imported models which profess to bear something of a forecast of Fall fashions sleeves of lace come down quite to the knuckles, but it remains for fashion's femininity to decide whether arms shall be displayed or hidden. Just at present there is no concealment of the arm from shoulder to finger tip, for sleeves in evening gowns are almost dispensed with, and gloves, too, are quite as often conspicuous by their absence as by their presence. French women of fashion no longer wear gloves at evening affairs, but make up for it by having their nails varnished a brilliant red which gleams on slender white fingers—a horrible picture, according to our unlightened American ideas.

Little tuckers of lace or net set into the necks of low cut evening dresses and drawn up by a slender ribbon is a quaint fashion which has survived the Winter season and appears on many smart Summer gowns. If lace is used elsewhere on the dress the tucker is made of the same net, but otherwise it is of very fine net or silk mousseline. There is one of fine lace to be seen on the gown lettered "C." And what a charming gown this is! A creation of one of the great French designers, it shows the con-



- A—French Evening Dress of Pale Grey and White Striped Silk Muslin Made Over Pale Pink.
- B—An Antique Shawl Is Cleverly Manipulated in This Frock.
- C—Pink Mousseline de Soie With Gold Embroideries Made on Graceful Lines.
- D—The Grecian Influence Is Plainly Seen in Decollete Gowns.

exclusive. This is sometimes made up over cloth of gold or silver, with garlands of cut velvet flowers arranged as a border, and the effect is superb. But while we may all sigh for these wonderful creations, we cannot all have them, and must content our artistic souls with simpler and less expensive materials. There is a good deal of soles to be found in simple materials just now, for the line and color are the two things of really paramount importance. Of course it is but natural that the Grecian influence should be particularly felt in gowns planned for evening wear, for it is décollete gowns that lend themselves best to classical outline. Therefore one finds really Grecian effects of overskirt and waist drapery in many of this year's most successful gowns. A very good line of overskirt is seen on the gown lettered "D." You couldn't find a better example of the smartness of well-thought-out simplicity, for while the trimming used is reduced to its lowest fraction and the quantity of material is insignificant, when compared to some of the much plated dresses we have become accus-

stand of the French to their beloved land. For it is a glimmer of this brilliant metal scattered over and heavily edging the mousseline de soie "petale de rose" of which it is made. The skirt is cut on lines which are almost an inspiration, of such a length and slenderness are they. The underskirt is of the same silk mousseline, so the whole thing is soft and clinging, with no suggestion of stiffness or weight. While, as is usual in Summer, the majority of evening dresses are made of pale colored materials, it is interesting to see

Beauty in first place. Blues also are much worn, and russet color and California poppy color do not this season look out of place. Rather do all the more delicately tinted dresses serve to throw those audaciously colored costumes into high relief.

If the dress itself is of unostentatious hue it is rather apt to be made up for in the stockings worn. This year the Summer girl has laid in a supply of silk stockings which would put Joseph's coat of many colors to shame. They have been chosen with absolutely no regard to the color of the shoe they are to accompany. For shoes of patent leather, suede or gold and silver tissues are worn with stockings of divers hues. And some of the stockings are small works of art in themselves. La-

How Colors Peculiarly Affect Us.

WHICH is your color? Are you dominated by joy-inducing green and spurred to activity by white, or are you, perchance, made prone to excitement and anger by the dominance of red, or rendered revengeful by yellow? All colors, it appears, have their effect on men and women. As a famous eye specialist puts it: "The effect of colors upon the temperament of human beings is enormous."

"Although," he said, "people do not recognize it, they are influenced to a great degree by colors. It is, of course, hard to define absolutely the different effects of various colors, but, broadly speaking, you may tabulate them, and the influence each exerts, as follows: Red—Excitement and anger. Yellow—Mischievous and revengeful. Blue—Pleasantry. Green—Happiness. Black—Misery and evil. White—Activity. Red excites, generally to no good purpose. It predisposes men to crime and violent effort, though in the latter case its influence is often good, as well as bad. It tends to induce melancholy in those who are influenced by it without being able to work off the excitement it causes. Yellow may be described as a malignant color, bringing out the bad qualities. It tends to noisiness and vulgarity, to vulgar excitements and pleasures, and also to revenge and jealousy. Blue, on the other hand, is a cheerful color. It promotes a feeling of placid happiness, a desire not to be disturbed, and an antipathy to argument or contest. Green promotes joy. It has many of the effects of blue, with the additional effects of the red or yellow rays which help to form green. Black, the doctor continues, makes for sorrow and evil. In black surroundings life degenerates. Black, he said, suggested sorrow to mortals before they adopted it for mourning. He also points out that the mourning color of the Chinese was yellow, a color which they wore, not as a sign of sorrow, but to propitiate evil spirits. The Chinese always represent evil by yellow, and attribute death to evil spirits. White is the color of activity. It contains all other rays. Dwellers among snow and ice are the most active of all people, having regard to other influences, such as extreme cold, which of necessity limits their powers of performance.

Some Interesting and Timely Hints on Letter Writing.

ROBERTS' advice to a lover, in the matter of letter-writing, was the following: "Begin without knowing what you are going to say, and leave off without knowing what you have said."

This is very excellent advice, undoubtedly, to him or her possessed of the divine afflatus, struggling to express itself, in terms of matter to a willing ear and a loving eye, ready to drink in the emotion back of the words, and with little or no need for the rhetoric which is only the medium. But letter writing in itself, which has always been considered a fine art, requires that the successful social secretary be the solitary perfected in all the nice shades of expression. Our grandmothers and great grandmothers, if they were women of a cultivated literary taste, prided themselves very much upon their ability as scribes, and many of their lengthy epistles, which no women of to-day could find the time to write, no matter what her taste might be, unless she made a profession of literature, have been treasured in the family archives, or have found their way into print, as specimens of the epistolary taste of their time, or, as permanent records of the customs and usages of a bygone age.

able to write a short, graceful note, and writing. Be original be unique, study good form and refined taste in literature. Generally, for your letters and notes. But there are charming women and girls who have not the epistolary taste of their grandmothers, and who have not the means to employ a professional secretary, and by their own efforts, they have written some of the most beautiful letters of the age. For the general letter, written to a relative or a dear friend, particularly if the recipient is at a distance and will be pleased to know all about you, your actions and your interests, your letter should be written in the colloquial form; you should write pretty much as you would talk to that person; be chatty, familiar and natural. There is nothing more ludicrous than for a relative or friend to get up on stilts because she is going to talk to you through the mails, and write to you in a far away, foreign style, quite foreign to her—how often do we hear some one say: "I always enjoy her letters, because she writes just as she talks."

The business letter should be brief and to the point, for persons engaged in business have no time for preambles and literary flourishes; say what you have to say concisely and so that it will not fall to carry the exact meaning—for instance: Messrs. B. and C. My Dear Sirs.—There has been a mistake made in the goods sent me on the 5th inst. Will you send for them and have the mistake rectified. I ordered six pairs of black silk thread hose, size No. 9. I have received this order in size No. 10. Yours truly, (Miss) T. T. TAPPAN

Your signature, for a business letter, if you are an unmarried woman, should be as above, if married, either the prefix "Mrs." in brackets, or the name "Amelia Trueblood," with "Mrs. J. J. Trueblood" in the lower left hand corner. Business communications should be written with formality and personal reticence. There is something of which every one is not aware, or else they have dropped into more common usage, that "My Dear" is more formal than "Dear," the pronoun introduces the element of formality and not that of personal possession.

The following are some correct forms for formal invitations: Form for dinner invitation: Mrs. Taylor requests the pleasure of Miss Ten Eyck's company at dinner on Monday, January the second, 1908, at eight o'clock. Acceptance: Miss Ten Eyck accepts with pleasure the invitation of Mrs. Taylor to dinner on the evening of the 2d inst. at eight o'clock. Regret: Miss Thornadyke regrets that a previous engagement will prevent her acceptance of Mrs. Taylor's invitation to dinner on the evening of the 2d inst. at eight o'clock. Acceptance for an invitation to the White House: Mrs. Harold Henriques has the honor to accept the invitation of the President and Mrs. Roosevelt to dinner at the Executive Mansion on Tuesday evening, May the fifth, at eight o'clock. The same form, "honor to accept," should be used for all formal Ambassadorial invitations, as the Ambassadors are the personal representatives of their sovereigns.

Some forms for Tea Cards: Mrs. Gardiner, 4000 Fifth Avenue, Wednesday, February 10 and 10th, 4 to 7 o'clock, Tuesday, January 20, Mrs. Edward Bonifant, 2000 Fifth Avenue, Small Tea, 5 o'clock. The latter card is a foreign custom adopted by some of our smart set. The date and the announcement, on this latter card, are written and not engraved.

Some women have a remarkable habit of dressing badly, and even a pretty face won't save them. The result is that, if they marry at all, it is some man who doesn't bother about dress. Such men are a blot upon our fair land. How much are you responsible for? Improving features take on a single claim through a veil. By the time that a man discovers faults in a nose and mouth, the charms of a perfect costume have had their effect.

How Bachelors Are Caught By Women's Pretty Clothes.

THE girl who goes to the seaside with the intention of coming back engaged is generally well dressed. A pretty dress means so much when you are going to make an impression. Men are susceptible to good looks and nice clothes, and even to nice clothes without the good looks. If a girl hasn't actual beauty but is dressed man will say, "She looks like a love girl."

A pretty dress may mean a fortune if it is instrumental in bringing about an engagement. Everybody recognizes the importance of appearance. None better than the match-making mother. It is always when Betty is looking "lovely" than ever in her exquisite costume that Hilly decides to propose, and does so. Really, men are much more susceptible than is generally supposed. They appreciate the fact that a woman who takes a pride in her appearance is more likely to be a credit to them than one that just has her good looks to rely on. Heavy rains, but new dresses go on forever.

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