

THE NEW EVENING GOWN

Dressmakers Disagree. Hope for Any Figure. Four Styles from Which to Choose. Directoire Gowns Draped with Tulle.

WHEN doctors disagree, alas for the patient! When dressmakers disagree, hurrah for the customer! Thus say we all of us who have any degree of cleverness, for when the dressmakers disagree there is hope for any figure.

And both big authorities and little authorities disagree this season. Paquin has declared himself in opposition to the closely fitting directoire model and upholds the graceful empire style.

Even Elizabeth White (and no one can call her a little authority in either meaning of the word) says that disagreement exists. She gives us permission, we poor worms of the Four Hundred, whom she imagines are fairly writhing in our sheath gowns, to take advantage of the disagreement and wear what we choose. Now she is on the lecture platform spreading the glad tidings in many cities. She gives advice authoritatively and bugantly to all the timid little dressmakers born with pins in their mouths instead of a silver spoon. The poor lady who weighs so much that her heart is heavy, too, is now feeling more cheerful. In an empire gown, so she imagines, no one may know the true girth of her waist, but somehow every one does know when a woman wears an empire model just how much what there is below. Mrs. Willie K. Vanderbilt, Sr., always bends over in a manner most graceful when she enters her box at the opera. Her gown may be of a rather loose empire style, but somehow the entrancing lines below are seen, even by people without the eye that has an X-ray keenness. But every time lovely Mrs. Willie finds an excuse for that graceful stoop, adorable creature though she is, Cholly eternally keeps his opera glasses focussed on young Mrs.



A—Directoire Evening Gown with White Chiffon Underdress Having Silver Spangles, and a Plastron Heavily Embroidered with Old Blue and Green Brightened with Silver. Over the Chiffon There Are Draperies of Black Mousseline de Soie or Tulle.
B—A Girlish Evening Frock with Skirt Having Three Lace Flounces and Garlanded with Artificial Pink Roses, Similar Flowers Forming the Corsage Bouquet.
C—An Evening Gown, Empire in Style, of Rose-Colored Satin Trimmed with Laurel Leaves and Grecian Key in Gold, a Long Gold Chain Circling Waist and Falling at Left Side. Rose-Colored Mousseline de Soie Drapes the Left Shoulder and Forms the Left Sleeve.
D—A Directoire Costume with Skirt of White Mousseline de Soie Heavily Embroidered with Wide Tulle Draperies of Egg-Plant Color and Left Sleeve of Embroidered Tulle from Which Hangs Tassel of Rich Red or Egg-Plant Color. Garnets Are Set in Embroideries and in Ornaments to Which Tassels Are Attached.
E—A Satin Gown Pale Pink in Color and Princess-Empire in Model. Cameo-Circle Hangs from High Waist and the Cameo Shoulder Straps Are Set with Diamonds.



By Mrs. CHOLLY KUGGERBOCKER.

Pink Chiffon Used in Startling Ways. Roses in Garlands Used to Cross Slits in Skirts and Tucked into Shoulder Butterflies of Tulle Princess Gowns Still in Fashion. Wild Grape-Vines Worn in the Hair.

August! We are all crazy about the new cloak every year, and they are also used as a trimming on her gowns. They are snuggled into the white tulle wings that stand out on each of her shoulders (she sits higher than any other woman at the opera). When a satin skirt is slit or slashed in several places, the interstices of lace or tulle will be crossed by a floral

blades of the angular woman will be wing-like in effect. Flesh-colored tulle outlines the corsage and the result at first glance the fairy takes one's breath away, for the gown appears to be cut out twice as much as it actually is. Then I must not forget to tell you that there are heathenish embroideries, both Egyptian and Byzantine, all of gorgeous colors, but used rather sparingly. For instance, if you have an evening gown cut out V-shaped, the little modesty-piece at the bottom of the V should be of gorgeous embroidery. The other day I saw a primrose satin with barbaric embroideries of massive gold and silver; also an emerald green tulle veiled in chiffon with a coat of sparkling jet, and a copper-colored chiffon laid over satin and from the bust all around hung a fringe of crystals that fell to the ankles.

One can manage, however, on but little money, to be dainty, even dangerous, when one goes to a ball. There are sweet little frocks of coarse white net, trimmed only with wide bands of soutache braid applied in graceful designs.

And say, did you ever hear of that wonderful gown worn by a Southern belle during the war? She was awfully poor, so white tarleton was her only "wear." She was going to a moonlight garden party where there was to be a dance on the lawn, and she longed to look lovely, so what do you think she did? Aided by her mammy, she went out and caught basketfuls of lightning bugs, or as some people call them, fire-flies. Then into the wide flounces, made of white tarleton doubled, handfuls of fire-flies were sewed by the chucking mammy. That night when the pretty girl danced on the lawn, she needed no spangles, nor any diamonds, for the fire-flies flashed through the tarleton and no one received so many glances. I read all about it in a book by my friend, Amelle Rivers, and she told me confidentially that this gown was a fact, not fabrication on her part. If Cholly proves stings, I'll have to think of just such ways to fix up my frocks.

But just the same there will be no fire-flies on me!

Calla lilies will be worn in the hair and also as corsage bouquets. It was Miss Edith Deacon who started this fad in New York. Perhaps she knew of a historical reason, but this I can not find. Every-where she goes, one sees her with three stilt calla lilies, with long, straight stems standing upright and thrust into the corsage. If her tears should fall they would drop right into the calla lily cups. Mrs. Benjamin Guinness (she was Bridget Bulker, of Ireland), also wears three stiff calla lilies as a corsage bouquet with her evening gown. She is one of Mrs. John Jacob Astor's chums, so calla lilies are correct.

Definitions.

Many children are so crammed with everything that they really know nothing.

In proof of this, read these veritable specimens of definitions, written by public school children:

"Stability is taking care of a stable."
"A mosquito is the child of black and white parents."
"Monastery is the place for monsters."
"Poemin is something to do with getting drunk."
"Expostulation is to have the small-pox."
"Cannibal is two brothers who kill each other in the Bible."
"Anatomy is the human body, which consists of three parts; the head, the chest and the stomach. The head contains the eyes and brains, if any. The chest contains the lungs and piece of the liver. The stomach is a devoted to the bowels, of which there are five, a, e, i, o, u, and sometimes w and y."—Newsbook.

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Caroline Vanderbilt, Jr., who wears such a stunning almost ornament in the back of her head. It is a head, the ends of which lie just above her ears and in back on her very hair, long wither-shaped, dressed ornaments graduating in length, like spanglers; she looked like a snow queen. And take the case of blithe little

ments. I think she is so shrewd, for between the acts etiquette dictates that one must turn one's back to the opera glass battalion—just when they and the reporters are counting the pearls that top each spike of one's hair. You know I have a crown exactly like that of Mrs. John R. Drexel; the pearls can be unscrewed and sky-blue Persian turquoise inserted. I just went to bed and cried and cried, and stayed there two weeks (the way my aunt did when she wanted a sensible sequel; we are all so delightfully feminine in our family) until Cholly bought me a reasonable train. Our house was at six and seven, and he had some dinners to give for bankers from London—those jolly chappies who give the American women such good tips about the market. Instead of scarce compliments. But how I run and run, back to the market I must tell you that besides the empire (see the illustration C and read description) you may wear a pure princess model, the empire and princess model combined, or unmodified, modest or immodest, according to your morals and your figure. You have four styles from which to choose. Why, you know our friend, Miss Betsy Brownface, with whom Cholly and I recently went shopping! Bless your hearty! All you girls who delight in a short dancing frock fluff at the hem and that is closely fitting and imagine it will be out of style! Why Betsy, just the other day, bought the most bewitching princess gown for evening that I ever saw. It is considered in elegant circles a palmetto with silver fashing here and there, and from one of those little boleros hangs a long fringe of pure crystals. It is something like a princess gown that Mrs. Alfred Wagstaff wore, when, as Blanche Stoenmaker, she went to her first big dance. It was covered with dull froxy-like spanglers; she looked like a snow queen.

Pauline Frederick, the actress. Very few of her gowns will be directoire in style. One will be of mignonette-green satin with a tulle or overskirt that has a long silk fringe. Another of "London smoke" tulle is only slightly directoire in lines. Pauline's sweet face will rise above the "London smoke" like a red rose that lifts its head above an English fog. Cholly thinks Pauline is lovely, too; but I'm not a bit jealous—only of that dirty Polly de Payster, who is coming home from Ireland next week. She has been wearing abroad—so I heard from a friend—a gorgeous Greek gown of flame color touched with gold. Really, if Cholly is so devoted to her as he was this spring recourse to divorce will be the only dignified procedure on my part.

The empire-princess models are often mistaken for the directoire models, which are, however, draped far more closely around the ankles. The empire-princess models, like many of the directoire gowns, are made of a soft, thick, lustrous satin called drap directoire. Just such a gown is the one in illustration E. You may read the details in the description. It was designed abroad for Miss Alexandra Carlisle, who played in "The Mallard." Miss Carlisle also wears a yellow satin gown of this sort. They are severely plain with the trimming only on the shoulders or above the waist. Miss Carlisle's costume was copied by a society girl, but she wears with it a girlish of common clasping the body below the bust and falling in long ends to the knees. With this she wears cameo bracelets.

The cameo were worn in France during the Directoire period that followed the days of the Revolution, and also later during the Consulate and the Empire period, after Napoleon, who was of the Consulate, had arisen in all his glory and power. These cameos, that will be used to clasps the bewildering tulle gowns of the Directoire period this season, will give employment to cameo-cutters, who have not practiced their art for fully twenty years. None of the younger men among the jewelers understand the work, so the graybeards are busy. For many years there was little or no work for cameo cutters.

The directoire gowns will, of course, be the sensation of the season. Tulle and chiffon will swathe the figure and there will be few flying ends. Mrs. Reginald Vanderbilt has a stunning directoire evening gown of black net laid over satin of robin's egg blue, and Mrs. Arthur Scott Burden has a Grecian gown of black satin with flame colored draperies flying from the shoulders. It will be droll, however, if some of the girls in the Four Hundred decide to adopt the directoire styles. So many of our tall "American Beauties" are six feet high and two feet fat—very fat on the soor. Just picture one of their shapely feet emerging from a tulle gown, for they are short on one side (the frocks, I mean) and have a long side trail or train of tulle, as it were—so, as it will be rather.

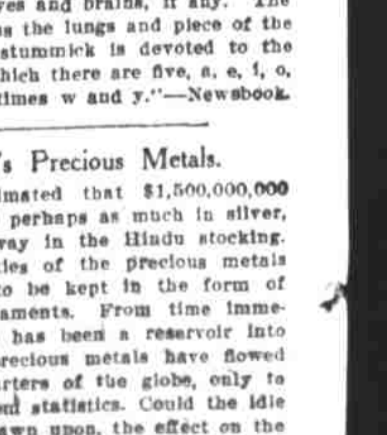
We are all terribly excited over our evening gowns for Hammerstein's opera begins on November 2, and we shall rush into town to give him support. "Princess Allen," Mrs. Nicholas Longworth, was buying directoire evening gowns at an establishment on Fifth avenue as early as mid-



the true American attitude toward the Directoire gowns will be revealed. On figure D there is a stunous arrangement of a very wide scarf—the scarf we discussed several weeks ago—and in figure A you see the lines of the much-discussed Directoire style. For the substances who must be demure instead of daring, no matter what their natural inclinations are, there are dainty lace gowns trimmed with garlands of roses much like the pretty frock in illustration B. Other sweet, simple dancing dresses are made of painted chiffons that have big pink roses through which run love-knots and ribbons of baby blue. On others there are immense purple and yellow orchids and often there are black polka dots arranged in pyramids drooping the hem and rising in points surrounded by the gray flowers. Artificial roses will again be used to decorate ball gowns—but, while I think of it, be sure to wear wild grapes in your hair. Mrs. Edmund L. Bayliss has large pink roses circling the collar of her opera



chain made of large fall blown roses, beginning with three at the top and increasing in number as the slash widens toward the hem. The grapes you must wear in your hair because they are historically correct, but be sure to ask every now and then "Is my wreath on straight?" for the wild grape head-dress, if it gets a bit crooked, will give you a rakish look like that of a Bacchante. The grapes are metallic, and in shades of pale gold, red bronze and purple mingled. In the merry mad days of France, when they wore the styles we are now adopting, a sister of Bonaparte appeared at a ball with her hair bound with narrow strips of tiger skin, while huge bunches of gold grapes stood out on each side of her head. She wore a girle of gold set with cameos. Madame Tallien, a lively lady of the long ago (you remember the Tallien toque I referred to recently) once wore a gown whose diaphanous draperies were arranged like those on a statue of Phidias. Now she was one of the Merveilleuses—the wonderful ones—who followed the advice of the great artists then living and adopted the dress of the Romans and Greeks. Madame Tallien always wore sandals and never had any stockings to darn. Every one of her toes had its jeweled ring. So now this Winter, when you see things named Tallien for sale in the stores, you will know what it means. The Incroyables were the women of the same period (directoire, of course) who wore suits like those of the soldiers, and their ideas in dress are now seen in our out-door costumes—those consisting of jacket and skirt. A long winding scarf of chiffon will be a pretty accessory to the evening gown. On some of these at each end there is a mammoth black butterfly measuring a full yard from the tip of one wing to the other. In back on some of the gowns the corsage is cut so stockingly low that the shoulder



India's Precious Metals. It is estimated that \$1,500,000,000 in gold, and perhaps as much in silver, is hidden away in the Hindu stockpiles. Vast quantities of the precious metals are known to be kept in the form of personal ornaments. From time immemorial India has been a reservoir into which the precious metals have flowed from all quarters of the globe, only to disappear from statistics. Could the idle wealth be drawn upon, the effect on the industrial and commercial life of the country would be very great. It is, therefore, a matter of concern to try to turn India's dormant capital to active use. It may be impossible to do it. The Oriental mind views everything in a way incomprehensible to Westerners. But if only a tithe of the concealed hoards of India were vitalized a new aspect might be given to the conditions of life in England's great Eastern Empire.—Baltimore Sun.

An Old Story.

"The tells me that there is a piston's love. What does that mean, bubby?" "Means that we'll have to dig up for a wedding present in about two months."—Lottville Courier-Journal.

A Subtle Hint.

"Jimnie, your face is dirty again this morning," exclaimed the teacher. "What would you say if I came to school every day with a dirty face?" "Hah," granted Jimmie; "I'd be too polite to say anything."—The Clinic.