

PARIS EVENING GOWNS SHOW BARBARIC BRILLIANCY

JANE



An Ecclesiastic Stole Effect with Glittering Beads



Even the White Frock is Pailleted



Cleopatra Embroideries on this Dinner Gown

Agileam with Jet and Silver Threads

EVERYTHING for evening wear is a-sparkle now with light and a-gleam with rich color. Pastel tints, used as background, become wonderful color effects by their over-drapes of net, encrusted with jewels, sequins, bead embroideries and the like. Faceted jet ornaments vie with rhinestones to add to the scintillation and gorgeous American beauty shades peacock blues and emerald greens are crowding out the faint colorings, until verily one believes that the big band at the inaugural ball was no more audible than some of the gowns that was worn by the fair dancers.

Gorgeous Gowns.

At such a crowded and brilliant event as the inaugural ball, pastel shades are at a discount. The lights, the decorations, the uniforms of army and navy officers, all took away from the splendor of the woman's frocks and some unusually striking color is needed to cause any accent on the gay kaleidoscope.

This year's inaugural ball was sharply conspicuous of "accents" in black. Black has again caught the fickle fancy of Miss Mode, and dashing all-black costumes, as well as smart "magnie" or mixed black and white—effects are at the top notch of favor for evening wear.

Black for dressy wear has had rather a bad name for the past decade and has been left by fashionables to women of the half world, who have given black in daring and bold effects such notable that it has been avoided by conservative folk.

All-Black Frocks Will Be Seen.

Now that Paris has taken up black with zest, we shall all fall in line, and no doubt be once more impressed by Mr. Grundy himself, in sweeping black velvet and in pink or creaking black tulle and jet.

Sharply glittering black, rather than airy and diaphanous black, is the 1909 favorite, and this is, of course, readily explained by the modes themselves. The clinging skirts and draperies, with close shoulder and arm lines, are to be achieved only with softest fabrics—supple crepes and satins heavily weighted to suppress the slightest hint of fluffiness. When black chiffon or net is used at all, it is so heavily weighted with jet beads, sequins and embroideries that it clings as closely to the outlines of the figure as the more obedient crepes and satins.

Gold and Silver With Black.

The new black craze also is different from the last fad of its kind—about 20 years ago, one is embarrassed at remembering—in its introduction of gold and silver embroideries. A black chiffon robe hung over a tunic of gold cloth and showing embroideries of gold button on the entertainment, and with this black and gold combination was worn one glistening red rose at the bosom and another—in Spanish effect—behind the ear. The woman who wore this daring costume was tall and dark and the effect was almost magnificent in its opulence of color.

From Paris comes a black and silver gown, designed for the inaugural ball, we design it in today's illustrations. The train of black satin, embroidered about the bottom with jet motifs, opens over a petticoat of black silk, moired with silver threads, these silver threads showing on the surface in a blurred wavy lily pattern. There is also a little bodice of the silver woven silk, banded around the square décolletage with jet bead trimming. The sleeves show jet embroidery done in points on black tulle and this transparent sleeve is laid over white illusion, which makes the arm beneath look wonderfully soft and snowy. At the left of the corsage a pink rose gives a color note to the costume.

The most interesting feature of this gown cannot be seen on the seated figure. The black satin train starts from the shoulders at the back, but, instead of sweeping loosely in court-train effect, it is shirred in an eight-inch-wide panel, which sets closely to

the figure from the shoulders to several inches below the hips, a jet ornament being placed at the bottom of the shirring.

Back to the Middle Ages.

The fashion arbiters are promising us a return to medieval times, and this is really not such a startling jump from the Directoire period as might at first thought to be assumed. The Directoire mode, it will be remembered, was only a revival of classic styles and the medieval effects are taken from a period following the classic when Byzantine splendor of coloring, fier or even not only into the gowns of the women, but into the churchly vestments as well.

This churchly influence in dress, on the tip of every Paris dressmaker's tongue, is shown not, as one might imagine, in austere effects, but in long stoles, splashed surplises opening over tunics of rich colors, in costly laces, jeweled embroideries, etc. The only austere effects one sees in this new "ecclesiastical" mode are the rope girdles, now made of sparkling beads, and the cord scourges, changed to handsome passementerie ornaments, which have been borrowed perhaps from the humble friars.

But the clever French couturieres have accomplished such surprising results from this medieval inspiration that it is doubtful if any comfortable father, fier or even cardinal of Good King Dagobert's time would recognize his clerical habiliments in the wondrous effects of today.

The "Stole" Gown.

One of the most gorgeous costumes that visited the great ball at Washington is patterned after the medieval ideal, and shows the heavily embroidered stoles laced together in tunic effect and dropping over a straight slip of pastel pink satin. This costume, shown among today's illustrations, was designed by Margaine Lacroix, couturier to the richest and most extravagant coterie in Paris. It is so fragile that four people were required to lift it from its Paris packing box—one to catch it up with dainty finger tips by the shoulder straps, another to hold the trailing lengths of pale pink satin which formed the foundation of the frock, and four other hands to lift and hold the magnificent stole panels of embroidered net, which are so sheer and so heavily weighted by their bead embroidery and gold fringe that it would be dangerous to let them drop carelessly by their own weight. These gorgeous stoles hang over the pink satin slip from shoulder to ankle and are laced together with cords strung with gilt beads, to form a tunic effect. The gold fringes match the lacings and the embroideries on the panels are done with iridescent beads and gold and silver ribbon.

Such a gown would create an inevitable sensation wherever worn; but the designer might be quite easily copied in simple style, with chiffon or net beaded panels hung over any dainty light-colored evening frock cut over to hang in the simple, straight lines of this gown.

Hairdressings Also Medieval.

The revival of the medieval costume effects is bringing about a revolution in coiffure arrangement. The pompadour has been an obstinate "stayer." For long past the allotted

time set by hairdressers and fashion-makers generally it has persisted in remaining in vogue.

Now however, the pompadour has yielded, and this practical and becoming mode of arranging the hair is no longer correct—if one desires to be fashionably. A flat effect on the top of the head is in vogue and parted locks will be seen on smartly dressed heads at the Washington entertainments. With this demurely simple front arrangement of the hair there must be a great mass of coils, puffs and curls at the back, quite low and in the sweetly simple Madonna style which, after all, makes the contour of the head charmingly youthful and graceful and makes every woman with the least claim to prettiness look innocent and unpublicized.

With these parted hair dressings will be worn ropes of pearls or ribbon fillets with big, barbaric ornaments low against the hair at either side. At a recent concert where

many opera stars, as well as fashionable women, appeared, Miss Geraldine Farrar wore her hair in this simply parted style without a suspicion of a "rat" under the softly waved dark tresses. At the back was a loose knot of puffs held up by a bandeau of pearls which narrowed to a point at it curved toward the top of the head. With this simple hairdressing the singer wore a clinging white crepe frock, and was as conspicuous among the crowd of over-dressed women as a 'ily set in the field of yellow ox-eyed daisies.

French women are affecting the hair parting just at one side of the center for evening occasions where an elaborate coiffure is called for, and the hair is much more puffed out at one side than the other. American women, however, have rarely enough dash to attempt successfully the rather trying side parting.

An Egyptian Dinner Frock.

Whatever Cleopatra's wardrobe may have included, she could have owned

no costume more ravishingly beautiful than a dinner frock designed for an important diplomatic dinner during inauguration week. This lovely costume was of satin in the tint of the Nile at daybreak—misty, translucent green—and over this green was hung a veritable daybreak mist called the Paris builder of this frock called "acier" net and which is a cloudy bands under the net make gleams of light against the green satin like dawn reflected in the river ripples and veritable sunrise shades of pink and rose show in the embroidered stomacher showing the winged hawk, the emblem on Egyptian war helmets. The upper part of the bodice is formed of steel-colored tulle over pink tulle, a combination which blends the green-gray color of the frock with the tint of the flesh most artistically.

Layer Effects the Fad.

"Once upon a time," complains a mere man, "you bought your wife a silk gown and there was an end of it. Now she has to have three gowns—one of the silk, one of net covered with spanky trimming, and between these two gowns a third, which she calls a 'cloud' of chiffon, and 'generally' further complains this suffering husband, 'it's the cloud that costs most.'"

So it is, for chiffon is unceasingly expensive and now not only our frocks and hats, but even our petticoats and our negligee must be veiled with it. But the layer frocks are ravishingly lovely in their misty effects, and,

really, go little of any one layer required, in these days of scanty skirts, that the "three frocks" of the discontented husband's enumeration need scarcely cost more than the one silk dress of good old days.

What would be lovelier than a debutante's dress of white chiffon patterned with a blurry rose pattern and hung over a white satin slip, veiled or "clouded" with rose-pink chiffon? With this frock, as delicate as a drifting cherry blossom, were worn a pink silk girdle and a wreath of tiny pink rosebuds in the hair.

At the same coming-out party a matron wore a gown of grey net over amethyst satin "clouded" with chiffon of the same shade and cabochons of amethyst set in dull silver caught the net at bust and knee.

American Beauty Fashionable Color. The deep "heart of a rose" American Beauty shade seems a bit flamboyant for a whole gown; but this color has been seen on several very smart society women this winter. Of course, such a deep rose color, in a one-tone costume, would be dangerous for any but a master hand to attempt, and two American Beauty gowns at one function would be unfortunate for each one. Only a very vivid, dark woman could safely wear this emphatic shade, but the two beauties who have worn it this season have proved how attractive it can be on the right woman.

The pretty, dark-haired daughter of Mrs. George Gould wore at her debut—the most important dinner-dance of the winter—a tulle frock in American Beauty color, and in her corsage, hair and hands were great, glowing American Beauty roses.

The same deep rose color was seen on a dark-haired young matron at the premiere performance of "Salome," where stalls and boxes cost fabulous prices. A corsage bouquet of red roses also completed the rich color harmony of this gown, which was of satin.

WOMEN AND THEIR FADS.

Never was there such a craze for artificial blooms for evening as well

as street wear. All the big shops now have special flower counters, where in glass vases and other receptacles are displayed make-believe roses, violets, orchids, gardenias and other blossoms high in fashion's favor at the moment. As so natural are these flowers—especially when sprayed with perfume derived from the real flower scents—that it seems really a pity to spend pennies for posies that would fade. Of course, all the florists are tearing their hair at this eccentric notion of wearing fake flowers and in consequence the lover of real flowers may possess them in generous quantities this winter at delightfully little cost.

The pale lavender satin gown with bands of amethyst and pearl embroidery, shown among today's pictures, has artificial flowers in pale and deep mauve shades fastened to the corsage and also caught to the skirt at the knee. This gown shows the new one-sided effect, a tunic edged with the amethyst and pearl banding opening over a trailing petticoat of the satin.

Breastpins Now on the Brow.

Something new under the sun every time it rises! Now the breastpin, if in round or oval shape—and best of all if a cameo—finds a new way to display its prettiness. When one wears a collarless evening gown the breastpin need not be left at home in the pincushion; it goes blithely to the party as a coiffure ornament. A fillet of ribbon is passed around the head from beneath the low hairdressing at the back and the ends are caught together under the breastpin just above the pompadour, or if the locks are parted, over the forehead. With a gold or silver breastpin a fillet of gold or silver ribbon may be worn. If the pin is set with a cabochon imitation jewel, the ribbon may be in turquoise, amethyst, jade, coral or topaz color, as the gaze may be.

New York has about 10,000 passenger elevators and 12,000 for freight service, 8,000 of the former being in office buildings.

A new English electric oven can cook four articles at the same time, yet is so compact that it is but 13 by 14 by 15 inches in size.

EMBROIDERY EVEN ON OUR GLOVES



The Niagara Long Silk Glove

Plain and Embroidered Silk Gloves

IT DOES seem as though fashion were determined to make us uncomfortable this summer. Nobody really loves long sleeves in hot weather. It is conceded, of course, that they are smarter than the abbreviated affairs which bare not always attractive elbows in washerwoman fashion. But as far as comfort is concerned, naturally every woman would choose the elbow sleeve.

However, we have all meekly accepted the unequivocal mandate of Madam Mode that the long sleeve is certain for this summer, and some of us have been recollecting comfortably that after all a long sleeve and a short silk glove are really cooler for street wear in summertime than a

short sleeve and a glove wrinkled up over the arm. But this happy thought is incontinently nipped in the bud by the news—again authoritatively straight from Paris—that not only will the long sleeve be worn, but that the long glove will be wrinkled up over it. And these long gloves are to be as frivolously gay and feminine as any that Paris ever devised. Embroideries in white, black and self colors, as well as in various flower effects, are shown on the new silk gloves ready for summer, and all manner of smart costume effects will be accomplished by means of this touch or ornamentation on the gloves.

For Frenchy magpie, or black and white frocks, of which we are likely to see a plenty this summer, there are dainty all-white affairs, quite distinguished enough for a bride to use. If the liner costume be completed with a violet parasol and hat, one's gloves may show little violets worked with silk. If pink is the shade desired, rosebuds may be had on one's gauntlets. And, of course, there are butterfly, forget-me-nots and other flower embroideries showing dainty colorings.

The new Niagara silk gloves, ready for spring in all the smart embroidered effects, have been planned with a special view of matching new fabric colors. Their embroideries blend with the Irish berry shades, Havana and castor browns, the dull greens, and

blues, which are seen in linens and mohairs as well as in wool and silk materials. The makers of these gloves seem to have mastered the secret of silk that wears, and, furthermore, in buying a pair of the embroidered gloves one has the satisfaction of knowing that the embroidery, which is, of course, the expensive feature of the glove, will do service throughout the entire season. There is a row of fagot stitching at the wrist in bracelet effect, which joins the hand portion to the embroidered upper part, and when the finger tips begin to wear out the glove may be "re-handled" by the makers.

For wear with tailored waists and long-sleeved coats, the short silk glove will be more practical, and though these gloves come in tans, grays and black as well as white, most women prefer to wear only white silk gloves in summer time. White gloves always have a cool and dainty look, and white silk gloves, also, do not show wear traces like the darker sort in which a plholne is plainly visible over the skin of the hand. White gloves are easily kept fresh and may be washed and dried over night or in a couple of hours near artificial heat.

In buying white silk gloves for summer it is wisest to get two or three pairs exactly alike. Then the pairs may be interchanged, the gloves showing signs of wear discarded and the better ones mated together for a wife.

The woman who is planning a long traveling outing will be wise to eschew silk gloves and provide a loose pair of one-clasp mannish kid gloves. Silk gloves soon wear out when compelled to handle heavy traveling bags and make frequent change, and constant contact with greasy and smoke-blackened railings, car window frames and the like soon rob the gloves of their fresh daintiness. Kid gloves for summer traveling wear, however, must be rather loose and mannish in style, for a railroad trip on a hot day will ruin a pair of close-fitting, dressy kid gloves, which are not easily drawn on and off.

WHERE THE WOMEN PROPOSE.

Away off in the strange island of New Guinea it is leap year all the

time in one important sense, for out there all the proposals of marriage are made by the women. It is considered beneath the dignity of the male inhabitants of New Guinea to even notice a woman and consequently the women perform most of the weddings, etc.

So when the island belle of New Guinea becomes in love she promptly sends a piece of string to the sister of the lucky man. If he has no sister she sends it to his mother or anyhow to some female relative. This, because the man and his male relatives are assumed to be above taking any steps toward acquiring a wife.

Then the sister says to the man involved, "Brother, I have news; so-and-so is in love with you." If inclined to matrimony the man makes an engagement to meet the enamored lady. When they meet it is alone and they either decide to wed or drop the entire proposition at once.

There is no courting, for the man is not allowed, theoretically at least, to waste any time on a woman—not even enough time to make love to the lady or to allow her to make love to him.

The betrothal is announced and the engaged man in New Guinea is branded on the back with charcoal, but the woman's mark of engagement to wed is never allowed to completely vanish. If either one decides to wed is actually cut into her skin and is never allowed to completely vanish. If either one decides to break the engagement nothing can be done by the offended party.

If the girl decided that after all she sent the little piece of string by mistake the man is apt, however, to catch her sometime alone and beat relatives often hunt him up and administer a sound drubbing. Blood, however, is seldom shed, as the breaking of these woman-made engagements is not deemed a very serious matter.