

DINNER COSTUMES

For THANKSGIVING HOLIDAYS



Top a Feature of Paris Dinner Costumes

It is the people with country houses who really get the most out of Thanksgiving. There is an appropriate flavor to the feast enjoyed in a dining room where windows look out on a November landscape and to which one drives through the frost-nipped air and luscious woods. If there is a snow flurry and the shimmering gray sky, the appeal to the imagination is yet more potent.

Everybody who has a country house opens it for Thanksgiving, if, indeed, it has not been kept open all through the autumn. The summer lasts so late now, reaching far into the months that used to mean furs and winter fannels, that people are loath to give up the out-of-door life for confinement within town conventionalities. All the big houses in Westchester, out on Long Island, up at Tuxedo and even as far away as Lenox, are kept "in commission" as the yachting folk say, with a full staff of servants, until far into November, and even for the opening of opera and for the horse show many of the smart folk come into town merely for the night, putting up in a suite at the Plaza or some other fashionable hostelry and returning to the dear delights of the country next day.

House Parties for the Holiday.
If one is lucky enough to be invited to one of the big country houses for over Thanksgiving, one takes along motor togs and the very smartest and most charming dinner gown one possesses. For, of course, the feast of feasts is the raised d'etre of the gathering and will prove the main feature of entertainment, unless, perhaps, a little dance is arranged for Thanksgiving eve. This dinner gown will have a certain formality and dignity as befits its character; it will trail gracefully over the floor and will have a more or less pronounced décolletage.

Lower at the Back.
Extremely décolleté effects, such as are seen at the opera in town, are not considered good taste for dinner party wear. Most bodices are shaped in a deep V, and this décolletage is much deeper at the back than at the front, the V often reaching within a few inches of the waist line at the back.

This is not saying very much in the way of depth, however, as all waist lines on evening costumes, are high again and empire effects are having a tremendous vogue. Women have discovered how picturesque and graceful is the heightened waist line—and also, as it whispered, how flatteringly youthful. Nine out of every 10 evening gowns have the surplice arrangement of drape in the bodice, one side crossing over the other at both front and back and forming the deep V of the décolletage.

A One-Sided Bodice Effect.
There is a notion for having one side of the frock of a contrasting material, and even wraps are built in this fashion. A shimmering white satin comes wrapped by Precourt, for example, is draped over one shoulder in straight scarf effect, falling to the skirt hem at back and front in one long, unbroken width; this scarf extending out on the opposite side to form a "poussant" sleeve. The straight edge falls over an under-serve of velvet.

A pretty little dinner gown designed by a Fifth Avenue modiste for a Thanksgiving house party at Tuxedo, is of pale, corn-colored crepe, draped in surplice effect over one shoulder and over the other half of the surplice bodice being of cream lace over white chiffon. From the wide girde of corn-colored crepe which defines the high waist line falls a long scarf of the cream lace. This scarf is of the side of the frock opposite the lace half of the bodice and gives the effect of a curiously arranged drapery of crepe and lace.

Bath Gown Girdles.
The girde made of a single length of heavy cord with two tasseled ends falling from a loose knot is now the vogue. Most informal seems this cord and tassel girde which reminds one of the fastening of a bathrobe; but with the high-waisted empire frock, the little cord girde is sweetly simple and classically chaste and the curve of the figure is defined without being emphasized.

Sometimes this cord girde is used over a very short tunic, or "chemise" of chiffon or lace. This new chemise-worn-outside falls just below the hip and as it is a continuation of the bodice and not very full, it is usually slashed up at the sides as far as the girde. A pink chiffon dinner gown, shown among a November bride's pretty things the other afternoon had one of these little chemises of cream velvet lace which fell over the chiffon skirt as far as the hip. A 10-

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Charming Gown for a Thanksgiving Hostess



Emure on Chiffon. A New Wrap Notion



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inch band of the same lace was set in the narrow skirt at the knee and each edge of this lace band was bordered with a narrow fringe of dark fur. A fringe of the fur was also placed at the edge of the short sleeve of the lace tunic. There was no further trimming on this lovely little gown except the gold cord girde, which seemed to tie in the little lace chemise-tunic at the high waistline.

Deceptively Simple.
The straight, narrow lines of the new evening costumes, their loose and unfitted look and the simple arrangement of draperies are apt to deceive the uninitiated. One thinks of those harmless, unpretentious-looking creations as "little frocks" and this effect is augmented by the modest, veiled décolletage and the girde which is now the fashion. Anything but "simple"—except in line—are the evening frocks of the moment, however. Fabrics are luxurious in the extreme and one sheer stuff is hung over another with reckless lavishness. Often a "little gown" which may be tossed over the arm like a scarf and which really weighs no more than eight or 10 ounces will touch the \$200 mark in price.

In contrast to this there are the heavy, beaded gowns, with metal or glass beads, or the new white porcelain beads, sewed thickly to chiffon so that the stuff clings with serpentine grace to the limbs as the wearer moves. A dinner gown just completed for a matron of 50 who will entertain a large house party over Thanksgiving at her country home, has a tulle of black chiffon to the ankles and on this tulle a striped effect is produced by tiny steel beads, sewed in rows an inch apart the entire length of the frock. The weight of this costume may be imagined and the tulle is made even heavier by a broad band of steel embroidery at the foot.

A Charming Gown.
Another beaded tunic effect is shown in one of today's illustrations. The black and white reproduction gives no idea of the lovely color scheme of this gown, designed especially for "dinner wear."
Only the debutante appears at a formal dinner in baby blue or pink. The dinner gown of the older woman, even of the girl in her third season, has a certain individuality of style and coloring that sets it apart as a special type of costume, differing from the dancing frock and the most formal opera gown. The pretty dinner costume illustrated is all in soft, dreamy Watteau tints of Nattier blue, old pink, and dove gray, a touch of dark for adding just the emphasis necessary to bring out the somewhat indefinite tints of color. Over a petticoat of palest pink is draped a tunic of pale

gray chiffon embroidered with white and pink beads and with pink silk. The sleeves are of white lace mounted over white chiffon and are interesting in that they seem quite separate from the rest of the costume—a point that should be useful to the woman who has to make every scrap of handsome material tell in her own home dress-making. Beneath the gray chiffon tunic is a little apron effect of Nattier blue chiffon, attached to pink satin gown by two broad old pink ribbons which show through the gray. The chon or ribbon at the waist is in the Nattier blue tone.

Sashes Are Worn.
The sash is to be an important feature of dress for the next twelvemonth one feels sure, noting how many sashes are being used on evening costumes this autumn. The very latest thing in a sash is one that drags a bit on the floor—not at the back, but at one side, as though a part of the drapery. These dragging sashes are of softest fabric and are heavily weighted with silver or gold cord tassels.

A pretty sash of any material is shown on the restaurant dinner dress of pearl-embroidered chiffon. This costume is in shades of gray, the very pale gray chiffon being embroidered with white pearl beads is mounted over satin of the same shade. The sash is of very dark gray maline. The hat, a picture model for restaurant wear, is of dark gray velvet trimmed with a pale yellow paradise egrette and a band of the same fur that borders the foot of the skirt. This fur band is almost inevitable on the smart evening gown of the winter.

For Thanksgiving Day.
Of course, the woman who entertains a few relatives and friends at a good old-fashioned "turkey spread" on Thanksgiving day will not wear an elaborate gown of chiffon and bead embroidery; neither will she need a smart restaurant frock with hat and wrap to match. Yet the special festivity seems to demand some special effort in costume. It is almost child's play to concoct fascinating little house gowns this season, so simple are most of the models and so soft and dainty are the fabrics, which may be had most inexpensively. The silk and cotton stuffs are charming, made up in empire style with little draped surplice bodices tucked into high girdles and long tunic skirts, gathered with two or three rows of shirring at the top and allowed to hang perfectly straight or caught into a scant hem of the material at the angles.
Two old gowns have been remodeled to form the charming hostess gown illustrated. An old pink evening dress cut over on new narrow lines was used for the underslip and on this was

NOTES AND NOVELTIES

The embroidered flounce is sure to be stepped on and torn long before the top of a white petticoat begins to wear out, and one well-fitting top will usually do service with two, or perhaps three, successive flounces. The old flounce may be ripped off entirely and a new one added, or the worn portion of the embroidery may be cut away at the bottom and a six-inch, scant flounce of lace and plain lawn



The New Wash in Japanese Effect

added by means of a heading. It never pays to put fine Val lace on the bottom of a petticoat for ordinary wear. Tulle, chun, or some other strongly woven lace should be used, and the inexpensive cotton chun is quite as good for this purpose as the high-priced linen sort.

Bell the Gasoline.
A tiny brass bell, such as may be purchased in any toy department for a few cents, will make the dangerous gasoline bottle an infinitely safer inhabitant of the house. If gasoline is bought by the gallon and kept in a can similar to the one which holds kerosene—as is the habit in many households, the little, tinkling bell should also be attached to this can. The mistake of filling a lamp with gasoline might result in a terrible tragedy, yet such a mistake is very easy to make when the two cans are kept side by side in the same closet. Gasoline should, in fact, not be kept in the house at all, but on some sheltered windowsill, outside the walls, for serious difficulty in regard to insurance would certainly arise if, after any fire in the house, it should be discovered that anything so inflammable as gasoline had been kept on the premises.

Converting a Collar.
An economical girl can make trim little jabots out of the fine linen and turnover collars that used to be worn with the colored stocks. Each one is cut in half. The finished ends that meet at the back are used as the bottom of the jabot, and the finished lower edge makes the two outer sides. Be-

tween the two sides is inserted a piece of lace insertion or embroidery. If the old collar and the insertion together are wide, this makes the jabot full enough, but when necessary lace matching the insertion is placed around the edges, or two pieces of insertion or lace and insertion are used in the center. A hand-embroidered collar, with buttonholed edges, is worth saving, and makes a handsome jabot when combined with Irish lace. The rough materials have been decided on by the fashion makers for the winter season. This does not mean that the rough leathers and fabrics will be worn altogether, but that they will be those first selected by the women who desire to follow the fashions. Many of the latest designs in women's shoes show an almost countless number of buttons. These buttons are so close together that they can hardly be distinguished by the naked eye, and it is certainly a difficulty to perform the buttoning operations. Velvet has taken the place of suede to a great extent, and the former material will be much worn during the late fall and winter. The velvet does not have the dull, faded color of the suede, and is preferred by many.

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