

NEW IN PARTY GOWNS

Pretty Frocks in Order for Holiday Gayeties.

SUMMER MODES IN SIGHT, TOO.

Attractive Colored Linens, Though White Prevails.

Features of Costumes for Wear in the South New Satins for the Evening - Daintiness and Refinement Rejoicing Elements of the Fashions The Trimmings Very Elaborate - Fuller Skirts Coming - Tablier Fronts Another Point in Evening Dress - The Separate Waists.

The grand ecstasie rush after Christmas presents is now at its height, apparently absorbing every moment of time, every last lingering bit of attention. But the real



spirit—the modern spirit, at least of this holiday season asserts itself in many and varied festivities.

Dinners, dances and all sorts of gay functions are in order and dressy gowns of every description, both for matron and maid, gather fresh importance in spite of the fact that fashion in the abstract is temporarily side tracked. It is only biding its time, however, for even now it is prepared to blossom out in summer materials and summer gowns all made ready for customers who are going South after the holidays.

It seems like rushing the season, indeed, to see fresh, new white linen gowns in De-



cember, but here they are most charmingly made up with heavy lace inset in bands and motifs. New York fashions are nothing if not rapid, and most of our wants are anticipated long before we are conscious of having any.

White prevails among the new models, but there are pink, blue, and green linen gowns which are also very attractive. Nothing can surpass the white, however, and there is a new linen crepe which is made up most effectively with wide bands of antique lace, three of which encircle the skirt in one model. Vertical bands of lace stripe one white linen skirt from waist line to the top of the circular flounce, which has a band of lace inset around above the hem.

The blouse waists, fastened at the back, are the prevailing mode at the moment and some of them have a sort of double bolero effect, the edges finished around with a band of lace inset edged with a stitched band of the linen.

Pin tucks are much employed in vertical lines on the skirt or in designs radiating from a motif of lace. Inch wide tucks are used at the hem, and large French knots are another feature of trimming. These are



in white or color on the white and follow the outline of a lace motif in many rows. But this is digression from the main subject of party gowns for the holidays. Silk mousseline, crepe de chine, and nets of various kinds are the popular materials employed for the dressy costumes, but there

are also a variety of new satins which are very attractive. They are perhaps more varied in name than in texture, yet there is a shade of differ-



ence which defines the line between velvet chiffon and satin mousseline, nearly related as they seem to be. Satin souple and satin

der is of fine lace beading run through with pink velvet baby ribbon. The blouse, of shirred chiffon, is partially covered by a little bolero of the lace beading and velvet which also forms the cap to the elbow sleeve. The cap opens at the back, the chiffon puff which covers the elbow fling in the space.

Black velvet mousseline, hand painted in bouquets at intervals, makes another very stunning evening gown, while for less expensive and very effective gowns the printed silk mousselines are very popular.

Tambour lace is very much used on evening gowns, in bands and flounces, and the old-time lace scarfs are brought out and arranged in a style on the skirts, forming a point in front and at the sides.

Evening gowns, more than any others, emphasize the fact that fuller skirts are to be the mode and that we cannot have too many flounces. Some of the new gowns are flounced to the knee and all of them show abundant frillings around the feet.

ing dress. It is carried out in lace, net or chiffon, the last being very effective in vertical tucks down well below the knee,



where five narrow ruffles are the finish. You see this kind of front in a bolero or crepe de chine gown, lace in a scroll design

and silk, one of the last cut into four scallops.

The elbow sleeve, varied in many ways, is the prevailing style. One fancy is a balloon puff of chiffon falling below a close shirred cap and open on the inside seam to allow the arm to pass through.

An odd trimming on some of the light silk and chiffon gowns is a shaped band of black baby lamb cut in some fancy design and embroidered with beads and silk on the edges. White baby lamb is also used in this way.

The collars on the low cut bodices might be called fichus, so closely do they resemble them, and yet they are minus the ends in most cases. The fichu drapery is also very cleverly used to form a bolero.

On some of the mousseline gowns ribbon is seen in vertical bands on the inner side of the mousseline from the hem to a little above the knee, each end finished with a motif of lace inset. A band of lace encircles the skirt above a plain hem. Bands of ribbon inset at intervals with lace motifs, striping a net skirt on the outside were an early feature of trimming evening gowns, but reversing the order of things adds variety to the line.

The use of two kinds of lace on the white mousseline gowns makes a very effective contrast, Irish and point de Venise being a pretty combination in alternate bands around the skirt and for the bertha the Irish lace falling over the Venetian.



meator are the other names applied to these charming fabrics.

Daintiness and refinement are the reigning elements of dress among the best dressmakers and the best dressed women, and while the elaboration exceeds anything

we have had before, it must be expensively done. If we have spangles and jsted trimmings, the spangles must be as they are possible, and the jst very fine and light. The bugle trimming made of spun glass and as light as a feather is revived again for embroidery designs on net. Hand painting on chiffon is another variety of ornamentation for evening dress, exemplified in a pale pink gown, painted in pale yellow flowers and green leaves in a border around the overdress, which falls over a deep flounce tucked at the hem and shirred at the top.

The overdress is shirred around the hips and the hem of it below the painted bor-



der is a feature of evening gowns, with a full, soft bow of chiffon tied at the top of the low-cut bodice and with ends carried to the waist line at the back, where they fasten with a handsome ornament and fall in a long slash.

An odd variety of trimming is shown in one of the sketches. It is carried out in white mousseline, with bands of black Chantilly lace joined by points and bands of black velvet ribbon. Twisted bows of chiffon form the sleeves.

Evening skirts with five or seven flounces up the back and overdresses of lace and embroidery, falling low in front, are one of the many variations. The full Empire



finishing the edges down either side and crossing the tucks of chiffon at intervals.

What is called mignon chiffon makes pretty evening gowns in white over a color or all in one tone as you fancy. The tablier front in deep tucks is pretty for this, the



Although white prevails in all dressy costumes, there is an occasional red one which is very striking. In poppy red mousseline de soie is stunning with an accordion plaited skirt with hip yoke of red chenille and red spangles. One point in effect which is very important in the red gown is to keep it all red, since any contrast of color in the trimming, with the exception of fur, cheapens the whole thing. Let the

tucks covering the space between the hem and the knee.

Crepe de chine and soft thin satin gowns are made with this kind of front in chiffon of the same color, and a pretty whim is the use of small lace motifs inset at regular intervals all over the satin, the edges finished around with narrow frilled velvet ribbon matching the gown. Lace also covers the edges down either side of the chiffon front and extends around the hem.

With this sort of skirt the chiffon forms a vest front in the bodice with a bertha shaped around the low cut neck caught at either side with velvet rosettes. Bertha shaped collars are a distinctive feature of the latest evening dresses, and they are accomplished in various ways with lace embroidered muslin, embroidered velvet



contrasts be made with textures rather than colors.

One red mousseline has a series of shirring in an undulating line at the heart of a plaited flounce, and the smart little blouse has a bolero of mousseline embroidered in red with a dainty mixture of black.

A skirt model, which is shown among some of the latest models in white velvet, has groups of three undulating tucks at intervals from knee to hem, and is plaited at the back and gathered at the sides. The bodice is a combination of Irish lace and velvet, finished around the deep collar with brown silk cord and tassels.

Net gowns with deep tucks in the skirt, each one headed by a fold of satin are

among the simple models. Panels of velvet set on like tucks are another fancy for trimming chiffon and net skirts, while still another, which is more effective, is in bands, of finely tucked Liberty satin of the same color as the gown.

The bands are wide, each shaped to flare with the skirt, one sewn on at the hem and another a little way above with a band of lace between.

The corsage fichu mentioned above is also used on the high cut gowns and of mousseline in combination with lace it is exceptionally pretty. The lace, falling in points at either side with dangling drops of pearls at the end, is also fastened at either side with ornaments of the same kind.

Very charming are the champagne colored nets embroidered with pearls of different colors, and made up over pale pink chiffon and tulle. The chiffon skirt has an accordion plaited flounce and the net skirt is accordion plaited with a border of the pearl embroidery above the hem.

But the nets are cut in all the ways known to the modern skirt, even in shaped flounces, with embroidery on the edges. The combination of chiffon flowers and lace motifs arranged in any graceful form is an effective trimming on net. Panels velvet forms another decoration on net in bands on the edge of the flounces, and in applique flower designs embroidered with silver thread.

One of the new princess gowns of net brought out early in the season is shown in the large cut. It is inset with black lace insertions and motifs which in turn show applications of white lace. The net is white with a fine dot, made over white chiffon.

There is a model which has been copied many times in white mousseline, and a most popular one since it has the effect of a princess gown without the trying close fitting line. Another exceptionally stunning evening gown is of black crepe de chine inset with chintilly lace decorated with velvet applique.

A model for soft blue silk shows tucks with open stitches all around the skirt in vertical lines and flounces with chiffon ruffles. Eerie lace and a blue chiffon scarf finish the bodice. Net trimmed with ribbon forms another costume, while still another of pink mousseline de soie is trimmed with lace and ribbon loops, the bodice and upper skirt lying in fine tucks.

A pretty afternoon toilette of pale gray velvet shows fine tucks and points of lace with a dainty touch of pale blue panne at the neck. For mousseline de soie is another model with tucks and plaitings around the skirt, the bodice finished with a round collar of mousseline over which a lace one falls.

The new tulle is the feature of the next gown, falling over a skirt of mousseline

with shirred flounce. Liberty satin forms the overdress, and embroidery is the finish with a tablier of lace showing at the foot.

The popular fancy for separate waists bids fair to outlive any other ever invented by the fashion makers and here is a pretty one of pale cerise lace in combination with black lace and velvet ribbon. Squares of lace, and tucks trim another pretty one of white silk.

Some of the daintiest waists are made of mousseline trimmed with silk bands and lace, one model of which is shown in the third cut, followed by another example in the use of stitched bands in silk. Velvet ribbon may be employed in the same manner.

Very smart are the blouses of crepe de chine, tucked in groups, joined by lines of open stitches and finished with a deep collar of soft white Oriental satin embroidered in delicate colors, a border pattern mixed with black chenille finishing the edge. The sleeves, in flowing shape are also embroidered, and fall over undersleeves of plaited chiffon.

A pretty trimming for a silk blouse is cream colored guipure over silver tissue. Dainty yokes, too, are made of ring-spotted ecru spirit net in fine tucks crossed with narrow bands of velvet ribbon.

With collar and cuffs of heavy Irish lace

front and back, showing just a line of the silk between and a plaiting of white chiffon adds frill-frill at the feet. White chenille is woven into the heading of the fringe, giving it a nice finish.

A pretty but seemingly extravagant way of using lace is shown on the chiffon gowns. A fine guipure lace is sewn on the chiffon for bertha and bands, and the net part of the lace is cut out, leaving only the figures, which on colored chiffon are peculiarly effective.

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Pompadour S and WAVY KNOTS HAIR DRESSING. L. SHAW 54 WEST 14TH STREET.

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