

For a Pretty Debutante.



Dance gown of shrimp pink taffeta, veiled in white tulle with pink chenille dots, Bolero and yoke of cream guipure. Trimming of sable bands.

Merriment at Zanoni.
ZANONI, VA., January 3.—(Special.)—The holiday season ended here with two events in society that, for the pleasure of those present, are not often surpassed. On Monday evening Mrs. Richard Tallafiero and Miss Kate Clopton entertained their friends at "Hockley," the residence of Mr. and Mrs. Tallafiero, on Ware river. The young men of the county gave a subscription dance at "Kenwood" the next night. "Hockley" was tastefully decorated with running ivy leaves, and the beauties of the home never appeared

more striking. The dancers had piano and violin to give them music, and when they tired of one large floor could resume their steps in the hall. It was after 2 o'clock when the floors were deserted. The guests were Miss Ella Reid Anderson, of Richmond; Miss Jean Baird Berkeley, of Staunton; Miss Georgia Seawell, Miss Elizabeth Meredith, Miss Sally Perrin, Miss Countess Seawell, Miss Nannie Cook, Miss Ella Seawell, Miss Margetta Slinguff, Miss Margaret Tabb, Miss Anne Powell Byrd, Miss Nora Tallafiero, Miss Nannie Fox, Miss Selden, Mr. and Mrs. Franklin Dabney, Mr. and Mrs. William S.

Mott, Mrs. Clopton, Mrs. David Sanders, Mr. and Mrs. Walter C. Harwood, Mr. and Mrs. Hansford Tallafiero, and Messrs. William C. L. Tallafiero, Dossell Clopton, Dr. John W. C. Jones, James L. Tallafiero, Jesse R. Hinkle, Walter C. Perrin, Walter Clopton, Will Ellis Reade, Preston Clopton, Roy Selden, Marion Fox, Isaac Slinguff, Thomas G. Harwood, William Smith, William Miller, Willie Stubbs, John Boulden, Jeff Stubbs, and John T. Perrin, Jr. The pleasant hours just touched upon were largely reproduced the next evening at "Kenwood." It would be difficult to say which occasion was the greater success.

Chrysanthemum Dance Gown.



Chrysanthemum dance gown of white tulle spangled. Velvet ribbons counterfeiting pearls. The ribbon strips on the skirt finished with applique blossoms of chrysanthemums. Pearl shoulder straps.

OUR WOMAN'S PAGE.

THE FASHION PAGE AS SET IN PARIS.

SOME HOLIDAY DANCE GOWNS.

Delightful Models for Debutantes—A Gala Air About Them—Touches of Fur Make Telling Contrasts—Some Very Fetching Combinations—Jewelled Collars, Ceintures, and Buttons—Various Notes.

(Special to the Dispatch.)
PARIS, December 22.—One hears a great deal about the holiday dances and the pretty debutantes who are to be introduced at them in the very near future. Then will the social season be in full swing here and balls, dinners, matinees, musicales, theatre parties, will follow in such quick succession that each will have only a few words of recognition in the crowded society columns of the Figaro. The debutantes' holiday dance gowns that the couturiers have been evolving these few weeks past all have a gala air about them. They are so delightfully suggestive of mid-winter festivities, with their tulle frills and draperies caught here and there with sprigs of holly and mistletoe and over all a generous sprinkling of strass, that simulates so well the hoar frost mantle of all out-of-door things. Then there is a touch of fur on many of them that gives a pretty contrast, a contrast of texture and color to the light fluffy tulle and mousseline de soie gowns. A dainty dance gown of white had a taffeta transparency of the most vivid shrimp pink. The skirt was laid in six large box plaits covered closely with tulle, which was flecked with chenille dots in deeper pink. These mounted to the short scalloped yoke of cream guipure. Three tiny bands of sable followed the scallops of the yoke. Between

there is many a gauzy inter-skirt interposed between the outer material, and the silk transparency-skirts of silky gauze to give a shimmer to the outer material. It is lacking in lustre, and skirts of tulle to give the crisp effect so much coveted. Sometimes an underskirt of point d'esprit is called into service when the gown's material is point d'esprit. An attractive princess dance gown was made of orange tulle over orange satin. Down the gown from the round neck there extended five stripes of Venetian lace that tapered at the waist line and broadened again as they reached the lower part of the gown. Just a trifle below the knees they terminated in points. Between the lace the tulle was draped across rather full. From under the lace points there emerged three full broad frills of the orange tulle. A bertha of Venetian lace with a point at the back over the arms the lace fell in a sort of jabot to give the effect of a short sleeve. There are holly and mistletoe gowns in all of the displays of holiday dance gowns that are bound to enlist one's interest. One of the daintiest of the new holly gowns is made of white tulle over white taffeta. The tulle of the lower part of the skirt is flecked with scarlet chenille dots and ruches of narrow scarlet velvet describe scalloped lines over the dotted portion. The narrow scarlet velvet ribbons are caught from the point between each scallop and are carried up into the waist-band. At intervals these ribbons hold little sprigs of holly. Around the bottom of the skirt there is a full, deep flounce of the dotted gauze trimmed with rows of the scarlet velvet ruching. The corsage is a round necked affair of the white tulle with a sort of high corset effect of the tulle laid in bias folds. This is slashed at the front and there is inserted a broad band of the chenille dotted tulle that continues around the top of the corset. Across this dotted tulle is caught narrow crimson velvet straps that terminate at the folds' edge with the tiny bows that hold sprigs of holly. The neck of the corsage is finished with a bunch of the velvet ribbons that are caught from shoulder to shoulder and are knotted there with generous sprigs of holly. Jewels play the role of shoulder straps on so many of the elegant decolette gowns. Jewellers this winter are playing very much into the hands of the couturiers. Not only are they called to furnish the collars, ceintures and buttons for a great many of the late gowns, but now they are exhibiting in their show-

Holly Dance Gown.



Holly dance gown of white tulle over white taffeta. Red chenille dots. Trimming of scarlet velvet ribbon and sprigs of holly.

the plaits there were panels of the plain, white tulle gathered full. The lower part of the plaits was trimmed with a great quantity of tiny plain tulle ruches, encrusted with strass. The corsage had a short decolette bolero of the cream guipure over pink silk. It had broad revers of white tulle that were ornamented with three tiny bands of the sable. They dipped a bit over the shoulders to form shoulder straps. Below the bolero the tulle was accordeon plaited and caught down loosely into a narrow' centre of brown velvet. A full bow of brown velvet ribbon with long ends ornamented the left side of the bolero where it overlapped. These new dance gowns are hardly as voluminous and aspling as were the dance gowns of last summer and yet they are quite too long still to be thoroughly practical. The replacing of dust ruffles, or frills and ruches that ornament the lower part of these diaphanous dance gowns is quite a problem for the girl who is maidless. One evening's whirl over a dusty waxed floor makes a wreck of the lower flounce and turbellons on skirts. The fetching combinations of pink and blue, the French couturiers like so much in these fluffy dance gowns. One delightful little model was made of lavender, blue mousseline de soie, over a paler shade of the same color of taffeta. The decolette corsage was made baby fashion, and the fullness was sought down loosely into a narrow centre of pink velvet. A broad band of pink velvet ribbon gave a finish to the neck, and was carried down the front of the corsage where it was wrought into arabesque motif. At intervals along the ribbon there were applique large white satin daisies, heavily spangled with strass. Bands of narrow pink velvet ribbon encircled the corsage. The skirt was gathered rather scantily into the waist-band and was trimmed around the bottom with a deep full frill of the same mousseline de soie ornamented with many rows of narrow pink velvet ribbon. A broad band of pink velvet ribbon headed the top of the frill, and was wrought into an arabesque motif at the middle of the apron. This was ornamented at intervals by strass daisies. To insure the necessary bouffant effect

the most gorgeous boleros wrought of a sort of gold fringe braid set in precious stones. Pearls have the distinction of being the most popular of all the jewels this winter. A dainty little dance gown with pearl shoulder straps was fashioned to suggest a chrysanthemum blossom. It was all white affair. The corsage was a full decolette affair of the white tulle cut straight around. It was heavily spangled with strass and over it was drawn strips of rather narrow white velvet ribbon that started at the waist-band and were caught up with their round points to the upper edge of the corsage. The strands of pearls serve as shoulder straps. The skirt is a full affair of white tulle with three full frills of the same gaudy finish at the bottom. From the waist-band there fall straight strips of white velvet ribbon of varying length. Each ribbon is tipped by a white chrysanthemum in satin and velvet that is covered with strass. The ceinture is a narrow satin affair, literally eclipsed by strass spangles and fastens with an oblong strass buckle at the back. This wearing of elongated buckles at the back of one's ceinture has become quite the thing. The buckle is long and narrow and curves in slightly to fit the back snugly. Algettes, worn with these dance gowns embrace flowers of all sorts both large and small crisp little spargled bows and clusters of tips. There is

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Trimmed With Strass Daisies.



Dance gown of lavender blue mousseline de soie over taffeta of the same shade. Trimming of pale pink velvet of white strasse daisies. Appliqued.

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absolutely nothing new to record of either foot wear or gloves just now. Speaking of accessories recalls the fact that ear-rings are interesting women very much at the present moment. The jewelers are bound that they shall be reinstated into the good graces of the feminine world and they are really offering them in such fetching designs that it will only be a matter of a short time before womankind fall victims to the charms of the art nouveau ear-rings. NINA GOODWIN.