OUR WOMAN'S PAGE.

THE FASHIONS AS DICTATED IN PARIS.

HAVE NO DISTINCTIVE FEATURES.

Informal Dinner Gowns—Garments That Serve Equally Well at Dinner, Box Party, or Reception—Coat Worn Over a Flourishing Skirt—The Latest Attractions—Notes and Suggestions of Various Sorts.

(Special to the Dispatch.)

PARIS, December 30.—"Dinner gowns"—the term is so bewilderingly inclusive to the fashion recorder who goes in quest of a specific genre of gown. One searches long and hard for characteristics peculiar only to the dinner gown.

It is small wonder, too, that dinner gowns have no distinctive features of their own. They infringe on the territory of reception toilettes. They partake of the treasures of theatre gowns and often they adopt very frankly the characteristics of dance gowns and all because they are so often pressed into service at all these functions which immediately precede or follow a dinner.

So, often, at the height of the season, a popular mondaine must do the honors at a reception, a dinner and a box party in such quick succession that she hardly finds time to change her toilette between functions and a sort of non-committal gown must be chosen from her wardrobe. One that combines in an harmonious way the features of a reception gown, a dinner gown and a theatre gown. It is just this sort of gown that the couturier is called on so often to fashion and it is generally labelled "informal dinner gown."

Formal dinner gowns one distinguishes right away among a bevy of ceremonious toilettes, but they are rather in the minority, for great formal dinners of three score covers are no more in favor and the "dinner intime" is considered all sufficient. Several times repeated it answers the same purpose. It as easily obliterates as many obligations as does the tedious inclusive great formal dinner.

The informal dinner gowns made of the heavier qualities of silk are to the front now. Not that they have entirely supplanted the cloth gowns or the diaphanous gowns of tulle and mousseline de soie. It is the latest thing, however, and bears Dame Fashion's mark of approval. There is something about these crisp silk gowns, an undisputed charm that verges on to the quaint. Often they have a pointed corsage and a full plaited skirt that has much of the "bonne femme" skirt effect and again in the pattern of the silk and in the style of its makeup one is reminded of the Dresden shepherdess.

One of the new informal dinner gowns made of heavy buff pompadour silk had a large design of deep yellow roses covering it with their shaded green leaves. The corsage was a long coat of the silk with full plaited basques that reached quite below the knees. It had broad strips of cream guipure over deep orange satin at the front of the coat that formed a plastron and below the waistband where the coat flared apart it formed a border. Around the neck, which was cut slightly decollette, there was draped a scarf of pale yellow chiffon that was caught down the middle of the plastron with three round gold buckles. The coat sleeves of the silk were finished with high flaring cuffs of silk faced with guipure and trimmed around with bands of narrow orange velvet ribbon.

This coat was worn over a flowing skirt of accordeon plaited buff mousseline de soie. Narrow ruches of deeper yellow mousseline de soie trimmed the skirt. They alternated with rows of orange velvet ribbon.

Hand embroidery still plays an important role on dressier gowns made of solid ground material whether they be of velvet, of cloth or of sheerer stuffs. The frugal minded woman who dresses on nothing certain a year appreciates the economy of getting a figured material for her ceremonious gown that require no touches of hand embroidery in its make up. For 'tis the innocent looking little touches of hand embroidery and hand painting that brings the new dinner gown way up in the neighborhood of the thousand franc mark.

An informal dinner gown that does duty too as a theatre gown is made of cream white cloth. The long flowing skirt is plaited in broad side plaits. At the lower part of each plait there is embroidered an empire wreath in hunter's green silk. These nearly touch and give a sort of border effect. The skirt opens down the front to show a panel of white chiffon over white satin. This is stripped with narrow green panne velvet ribbons that alternate with a little running vine pattern worked in green silk. A broad flounce of the chiffon gives a finish to the lower part of the front.

The corsage is a blouse of white chiffon, striped around with hunter's green velvet ribbon and the little embroidered vine pattern. It is caught down loosely into a high girdle of hunter's green panne velvet, finished along the edges with a dull greenish gold braid. The low, round neck is finished with points of green velvet, caught up over a filling of cream chiffon, and held with a narrow gold gauze ribbon that tips each point with a butterfly bow. The sleeves of the embroidered and velvet trimmed chiffon are a bit flaring in the lower part, and are trimmed with high cuffs of the green panne velvet.

Most of the wraps worn with these informal dinner gowns are long, all-enveloping affairs of cloth or velvet that make no attempt at fitting in to the curves of the figure. They haven't known any radical changes since they were launched with such success at the early part of the winter. Only the very latest among them have more voluminous sleeves and sleeves that are more elaborate in form and trimming.

The latest attraction in one of the Rue de la Paix show windows is a long wrap built of chalk white camel's hair cloth. It has a yoke and high Medici collar of seal. The cloth is draped up to this at the front and caught with a large greenish gold "art nouveau" buckle. There is a broad border around the bottom of netting woven of gold cords. Both edges of the netting are finished with appliques of heavy cream guipure. Guipure motifs are caught at intervals over the nettings. A narrow border of the guipure mounts up the left side of the coat where it fastens and terminates at the yoke. The sleeves are full draped affairs of the cloth slashed at the under side for their entire length to show a narrow inlet of the seal. They pouch over a flaring seal cuff. This wrap is lined with pale gold faille silk.

Black holds its own for evening wear as well as street wear. The black tulle and the mousseline de soie gowns are much in evidence. White and old red are more often favored as a trimming for black gowns and silver is a prime favorite.

A most effective "butterfly" evening gown is made of black tulle. Its glory depends a great deal on its several transparencies. First there is a close fitting slip of white taffeta that boasts a tremendous flare around the bottom of the skirt. Over this a covering of white mousseline de soie, put on quite full, so as to support yet another transparency of silver gauze. This gleams most effectively through the meshes of the black tulle. The skirt of black tulle is made with a long draped yoke. On to this is sewn a full Spanish flounce of the tulle, ornamented with applique butterflies in silver gauze. A row of small butterflies' heads, the frill, and a border of very large ones, gives a finish to the frill's edge. Over the entire frill is worked a swirling pattern in tinsel threads.

The corsage of the plain black tulle is draped from under arm seam to under arm seam. There is an enormous gauze butterfly at the front and back of the corsage that gives rather a bolero effect. The sleeves are elbow affairs of the black tulle, draped on silver cords and trimmed on the outer side for their entire length, with a flight of silver gauze butterflies, wings distended.

Often when these informal dinner gowns are cut quite low necked, they boast a detachable guimpe of lace of some gauzy material.

One of the stately new princess gowns is made of white velvet, and is trimmed with garlands of green panne velvet laurel wreaths that extend from the shoulders to the bottom of the gown, so as to accent the long line effect so much admired in princess gowns. It is cut round necked, and is worn with a guimpe of white tulle, incrusted with strass. The lower part of the gown is slashed, and fans of spangled white tulle are inserted. Frills of spangled white tulle give a finish to the elbow sleeves.

NINA GOODWIN.

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(ja 12-Sun,Tu,Th&w.)

A Dazzling "Butterfly Gown."

Dinner gown of black tulle made up over silver gauze and white taffeta. Butterflies of silver gauze appliqued., Silver tinsel embroidery.

With the New Coat Effect.

Informal dinner gown of buff pompadour silk with a rose designed stamped in deeper yellow. Accordeon plaited skirt of yellow mousseline de soie trimmed in deeper yellow ruches and orange velvet. Cream guipure trimming. Yellow chiffon scarf caught with gold buckles.

Household Suggestions.

(New York Evening Post.)

Few mothers realize the importance of the care of the throat and nostrils of the growing child. Enlargement of the tonsils and nasal obstructions are common, and adenoid growths frequently exist when their presence is entirely unsuspected. A German physician says that these troubles, notably the latter, becoming chronic, are often the sole cause of stuttering. "This ailment," says the physician, "by stopping the nasal channels and forcing children to breathe through the mouth, actually hinders the refreshing activity of breathing, and at the same time the ability to speak and think. Often the removal of these excrescences improves the attention, the memory, and the speech of children to the degree that indicates their presence to have been the chief cause of the defect."

Tapestry papers in deep, dull shades make an excellent background for old furniture. Combinations of green and blue in which the design is wrought in deep tones of these colors are specially effective in bringing out all the beuties of old mahogany.

The artistic improvement in simple and inexpensive things is well shown in some of the new lemonade or punch glasses. These are a reproduction of the old colonial tumbler design, and in good, clear glass are really beautiful, even in the grade that can be had for seventy-five cents a dozen.

To obtain the Japanese gray that is much in vogue at the moment for picture frames a plain oak frame may be satisfactorily treated. Brush the oak with ammonia, then mix black and white stain to the right shade of plain gray, following with a half-tone polish and finishing with a thin white shellac. A saisfactory ebony stain can be got by following these directions: Five cents' worth of logwood chips are placed in a jar, covered with a little water, and left to simmer all night. In the morning the juice is poured off and applied to the wood, which becomes a bright brown color. When this is dry a coat of vinegar in which some old, rusty nails have been steeped is applied. As the vinegar dries, the brown spots turn black. The process is repeated until the right tone is secured.

A receipt for crab soup said to have descended straight from Martha Washington herself is found in an old manuscript receipt book: Fifteen crabs thrown into boiling water alive. Boil until done; meat picked up fine; put into two quarts of water in which a pound of middling bacon has been boiled. Beat yolk of two eggs; stir in pint of rich milk which has been heated. Then pour into the boiling crab soup, which must not boil, but cook a few minutes after mixing. Season with salt and cayenne pepper to taste.

An easy way to soften hard water delightfully is to throw orange peel into it just before the water is used. The peel will not only prove agreeable to the skin, but will give out a fragrance like that which follows the use of toilet-water.

A delicious rice compound calls for a pint of rice thoroughly washed and put in a saucepan with a pint of boiled milk and a stick of cinnamon. After cooking until the milk is absorbed, remove from the stove, take out the cinnamon, and set the rice and milk aside to cool. When cold, add the yolk of four eggs beaten together with an ounce of sugar. Beat the whites of six eggs to a foam. Whisk into the rice and beat the mixture thoroughly. Pour it into a buttered dish, bake to a light brown, and serve the moment it leaves the oven.

For an irritating throat cold and rasping cough an old-fashioned home remedy that has received the endorsement of more than one physician is worth noting. Pour half a pint of hot water over a quarter of a pound of the best gum arabic; cover, and let stand until the gum is dissolved, then add a quarter of a pound of pure white sugar, a full half gill of strained lemon juice. Simmer the mixture over the fire about ten minutes before boiling and sealing with a tight cork. This syrup may be taken by the teaspoonful diluted with a little water at frequent intervals

A harmless and cleanly treatment to drive away mice is to saturate a cloth with cayenne pepper in solution, and stuff it into the hole. Dry cayenne thrown about will keep ants and cockroaches away.

"This is the moment," says a woman, "when I am tempted to make myself Christmas presents. The shops have many attractions in the form of odd remnants of the Christmas sales marked down almost to giving-away rates. Things I have long wanted are closer to me now at these low prices than they will ever be again, probably, and I find myself yielding to some of these attractive bargains." Which is exactly what the astute merchants have hoped and expected would be the mental process and final climax of many of their women shoppers.

Salad baskets, for the benefit of those who may not know, are large, round shallow affairs made with handles and widely woven of fine, strong willow. In these the fresh green salad leaves are washed. They should be cut from the roots and dropped loosely into the baskets. Plunge basket and all up and down in a large pan of water, after which they should stand in a cool place to allow the leaves to drain.

An experienced candy-maker advises that there should be nothing boiling on the stove to throw off steam while sugar is cooking for fondant, and that in the summer season a damp, rainy day should not be selected for the work. Uncooked fondant is much easier to make than the cooked, but needs to be used at once to be satisfactory. Measure out water equal to the whites of two unbeaten eggs. Beat the eggs to a froth, add the water, and gradually beat in confectioners' sugar until there is a paste that can be handled. This fondant makes the base for unlimited combinations of sweets.

A toy Christmas tree, about six inches high, such as can be bought at any toy-store, is a suitable decoration for the middle of the top of a Twelfth Night cake. It is appropriate also to arrange three little figures at equal distances upon the cake, in honor of the three kings for whom the feast was originally designed. The choosing of the king and queen of the feast by means of a bean and pea hidden in opposite sides of the Twelfth Night cake, is still observed on January 6 when "Little Christmas" is celebrated. When the cake goes into the oven, a broom-splint should be put in to indicate which side of the loaf is to be cut for the men, that the choice may be easily made.

It adds to both the flavor and digestibility of baked beans if half a teaspoonful of mustard is added to the water that is poured over the beans after they reach the baking-dish.

Another and very pretty dessert is cranberry Bavarian cream. Press a pint of hot, cooked cranberries through a sieve, and add to them one cupful of granulated sugar and a half-box of gelatine that has been soaked in half a cupful of cold water. When the sugar and the gelatine are dissolved, set the dish containing them in a pan of ice water, and stir till the mixture begins to thicken, then add one cupful of milk, and last a cupful of cream whipped light. Beat thoroughly, and turn into a ring-mould to harden. Serve with the center piled with whipped cream.

W.

White Cloth With Green Embroidery.

Informal dinner gown of white cloth embroidered in green Blouse and apron of white chiffon trimmed in hunter's green velvet ribbon and green embroidery. Green velvet corselet and points finishing the neck.

A Stately Princess Model.

Princess dinner gown of white velvet trimmed with garlands of green panne velvet laurel leaves. Guimp and inlets of white tulle spangled with strass.

RHEUMATISM.

New Orleans, April 10, 1897.

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