

Luxury in Evening Dress

That this is and is to be a velvet season goes without saying. One after the other are the various features of the wardrobe have succumbed to the craze, and those whose purse will not admit of an amount of chiffon velvet for all having silk and chiffon garments may take dress and outdoor garments may take velvet. The velvetens are just as high in favor as are their cousins of the more costly kind.

But nevertheless, there are some luxurious designs which demand the more costly production, and these well represent the acme of extravagance. For example, there are exquisite carriage and evening wraps of which velvet is the foundation, a foundation upon which is lavished many of the real laces, luxurious and expensive furs and an amount of hand embroidery which almost passes belief.

One such example is a recent importation from that home of luxurious extravagance, the Rue de la Paix, believed of the entire world feminine. Here a felle or ecru chiffon velvet is used for the foundation garment, which might best be described as a sleeved cape or dolman, for it partakes of the nature of both. The fit is easy over the shoulders, and from there the garment falls in full and outward folds to well below the knee, the cut being well-nigh to circular. Panels of the real hand-made Irish crochet, not cut, but made to the shape, are posed at intervals upon the full cape portion, and the velvet being cut away from beneath these there is a backing of double white chiffon provided.

The sleeve is an extreme oddity. The arm's eye is about the natural point, but larger than ordinary, so as to accommodate comfortably the full sleeve of the evening gown beneath. Cut in a kite shape, the sleeve is draped that the excess falls from the back of the arm to the elbow, hanging loosely, and the lower part is on usual lines, with a wide cuff of chinchilla meeting the velvet portion. Around the collarless neck and down the front there is a stole of rich, thick chinchilla, the gray of the fur toning in well with the ecru velvet.

The hats that accompany these luxurious wraps are more than likely to be in velvet likewise, with lace, ribbons and plumes for trimming. There is a delightfully wide variety as to shapes and styles. It really would seem as though the milliners, as well as the dressmakers, had gone to history for their inspiration, and it were well to be so, for never before has there been such necessity to have the hat in consonance with the gown.

In the velvet hats the brims are all of them wide and picturesque; while the crown is the point of departure for the style. There are high-steeped crowns, sugar-loaf crowns, drum crowns and flat mushroom shapes with no crown at all hold their own in the season's styles amazingly.

There is evident a very decided liking for the hat of black velvet, with a bunch of fluffy white ostrich plumes for trimming. This is a style which, when developed in a becoming shape, will prove about the most useful adjunct, for it can be worn appropriately for both daylight and evening wear, and look "in the picture," as our artist friends say, at all times.

And the craze for velvet has reached such proportions that when the gown itself is not of the pile fabric the trimming simply must be. Vests, collars and cuffs; revers, broad and narrow; single or manifold—these are all expressed in velvet upon the cloth, mohair, cashmere and taffetas frocks. The culture, or grade, needs to be carefully managed when planned in velvet for this material has a tendency to apparently increase the bulk, and unless very deftly handled the result will not be all that was hoped for.

The velvet coat, for wear with various toilettes, is another item on the season's catalogue; and here the designs of the Louis Quinze period find adequate development. The body portion—they are always cut in two sections—may be either closely fitted or bloused, as best becomes the figure, al-

though the blouse is now considered somewhat less of a novelty than the fitted garment. The hip basques with the characteristic cocoon flaps can be either closely fitted or rippled, according to the height, style and taste of the wearer. The slender girl will find the rippled basque very becoming, if she has height as well as slenderness; but her more developed sister would better cling to the fitted variety, as best setting off her good points.

Velvet In Favor For Dressy Appearances

Evening Wrap in Velvet, Lace and Fur.

An ecru shade of chiffon velvet makes this imported wrap, and panels of Irish crochet, the real hand-made lace, are posed effectively, the velvet being cut away beneath. The coat is extremely loose all around, the only semblance of fit being over the shoulders, from which the full folds fall in circular fashion. The sleeve is odd and original, with a bag-shaped puff at the elbow that projects far to the back. Around the collarless neck and down the front a broad band of chinchilla is used, and the same fur furnishes the loose cuff that finishes the sleeve.

Luxury in Velvet and Lace.

The most popular and assuredly the most practical of evening wraps are those that are built upon cape lines. Indeed, many of the best of them can be best described as sleeved capes, so loose and full are they. The model of the picture is in creamy white chiffon

velvet, with much Cluny lace and hand-embroidered motifs wrought in chenille threads of pleasantly contrasting shades. The lace makes the upper part of the wrap and the sleeves as well, the shoulder portion being continued in stole design down the fronts, where the fastening is concealed under a mass of plisse chiffon ruffings. All around the garment is bordered with the chenille-wrought medallions, these heading a thick chenille fringe, which over the shoulder on either side is posed a Russian sable skin, the little tails and claws hanging over the arm and the head portions meeting in the center of the collar at the back.

The Separate Velvet Coat.

Separate coats and wraps in the heavier velvets are among the popular items of the season, and of these the Louis Quinze shapes are the most admired. The upper part of the coat is loose and on the blouse order, while the hip basques are cut to follow the curves of the figure closely, rounding off at the fronts to display the gown underneath. The shallow cape collar, the fronts and puff sleeves are all elaborately decorated with ecru madras. The smart turban which accompanies this coat is of white Irish crochet with a broad black velvet binding on the edge of the brim; and the sole trimming is in the long lyra plume which passes all around the hat, with the tail falling over the brim, to rest on the hair at the left side.



EVENING WRAP IN VELVET, LACE and FUR.

LUXURY IN VELVET AND LACE.

The Way to Wear One's Clothes.

In the rush of modern life we are losing many previous gifts. Among other the art of wearing our clothes to the best advantage will soon have become obsolete. All the money a woman can spend on dress will not help to make her look smart if she lacks this subtle branch of knowledge. It is not so much the dress we wear as the care with which we put it on that makes the difference. French women possess a wonderful sense of the fitness of things. They are said to endow the poorest fallow their Parisian sisters closely, while some insist upon bestowing the palm on our beautiful American. Well-groomed and exquisitely trim in her riding habit or tailor-made costume, the English woman can compete with the Viennese. The healthy freshness of her beauty, the delicacy of her coloring, should give the golden apple from her hand. How were it not for the fact that the London air soon takes the crispness out of chiffon, and lace frills do not thrive in a

The woman who cannot spend much on dress generally studies the sales—the results are disastrous and make her resemble a clothes peg in a second-hand shop. But, then again, the woman who is rich beyond the dreams of avarice, often a mere block in the hands of her dressmaker. She is overladen, over-dressed and over-bejeweled. Her appearance is spoiled by superfluous and unnecessary adornment.

The root of the evil is that we have all, rich and poor, to dress in a hurry, and this is fatal to the harmony of our appearance. We have no time to remember that this color disagrees with that, or that true lover's knots are slightly incongruous when put on. We pitchfork our clothes on anyhow, and the result is an untidy display of varied finery in which woman as the picture is overshadowed and dwarfed by the frame. The art of putting on clothes was the pride of a past generation. We have only to look at the old world masterpieces and miniatures to assure ourselves that the grace with which our ancestors wore their scarfs and shawls was the result of thoughtful study. The Empress Josephine was famed for her knowledge of the art of wearing her gowns and court train with dignity and grace. Past the first bloom of her youth, she eclipsed all the beauties of Napoleon's Court by her bearing on the day of her coronation.

The art of putting on our clothes wisely and well may be acquired, anything else, by dint of patience and perseverance. We must study what suits us best and discard the caprices of fashion. Be careful not to mix up the Empire styles with those of Louis Seize or 1830 periods. It is often by taking something off, not by adding to our toilet, that we perceive a marked improvement. We must bear in mind that the dress is only a background for the woman, and if the eye is distracted by a variety of fallals the wearer is the chief sufferer. The Grecian drapery, the long lines of an Empire gown, are modes we may glean ideas from. A hat tilted to the right angle may prove most becoming, while the least deviation would make it appear ridiculous and ugly. A corset, a bodice or belt must be properly put on and adjusted to the natural waist line before it can be made to fit satisfactorily.

The way in which we wear a coat, throwing back or closing, the revers, makes all the difference, and how much we will have to study the graceful methods of wearing those most difficult garments, the Empire scarf and the shawls of the 80s. If they are to be revived with the threatened crinolines. The science of detail should claim our attention, for men often judge us by some trifles we have overlooked. Gloves, shoes and pretty stockings should, with dainty underskirts, be worn in proper order, and with a view to time and place. Openwork stockings are bad form in cold weather, and great heat alone justifies their being employed for outdoor wear. Shoes and gloves also have their time and place and should by no means be neglected by the woman who wants to excel in the art of wearing her clothes.

The Ever Popular Shirtwaist.

Silk and Chiffon Velvets In Delicate Shades For the Tailored Blouse.

The shirtwaist more than holds its own as the season's come and the seasons go. Unlike most other styles, it has not had its ups and downs; it has gone upon its uneventful career untroubled by the vagaries of fashion, and kept the same even vogue throughout.

Indeed, it has come to be as stable in its way as are any of the necessities of life. The only ripple upon the surface of its prosperity is the tendency occasionally by the extravagant to use rich and luxurious materials for its fashioning. Thus one sees in some of the exclusive shops plain and severe shirtwaists of the sheersat chiffon velvet, and in such delicate shades that they seem to belong to the ballroom or opera house rather than to the early morning hours that are supposed to be devoted to more strenuous pursuits.

For winter wear flannels are highly favored this season, and the term flannel will serve to include the soft French production, the Scotch flannel that is woven with a twist in the warp, and the silk flannel, better perhaps known as soie laine, for all of which unshrinkable qualities are claimed.

Early in their career the shirtwaists were supposed to follow the fashions in sleeves, but gradually the regulation shirt sleeve, pretty nearly the same cut as the masculine arm covering, has come to be established as the correct pattern for all of the wash variety. This is seen in lincens, chevots, madrases and the like, as well as in the flannels, and assuredly its simplicity and the absence of frills brings it through the trying experience of the laundry in better shape than a more elaborate design could expect.

The velvetens in the new colorings are vastly favored, for they fit in well, both for the plain tailored requirements and the dressier styles as well. All of the raspberry shades, from the lightest to the deepest, show up well in this, and in the large range shown some one or another of these tints is sure to prove

becoming.

With the black and darker colorings in velvetens as well as in velvet, the real lace collars and cuffs that are such a fad, show up delightfully. At first thought there seems to be something incongruous in the combination of real laces and a shirtwaist. But here is where a nice discrimination must be exercised; for while some of the real laces are in the extreme of the vogue in this connection, there are others that it were almost a sacrilege, a sartorial sacrilege, to use except when one is en grande toilette. The coarser and less valuable kinds are what are used with the shirtwaist or shirtwaist suit. The torchon—a recent restoration to fashion's favor—Cluny, Maltese, the Irish crochet, the Italian flit and the Russian gutture, all of these and their congeners will go well. But to think of using a piece of real point d'Alencon, or Brussels, or Duchesse or Bruges—perish the thought!

For more utilitarian wear there are very serviceable blouses of scilleenne, and the new weaves in this are as soft and sheer as a foulard silk would be. Very often a skirt is fashioned with this blouse, for there is no letup to the vogue of the shirtwaist suit.

Belts are a very important item with the shirtwaist. The new figure lays such emphasis upon the curves of the waistline that much care must be used in their selection. The absence of any pouch or bagginess in the front brings the belt into greater prominence than heretofore. In the case of silk or velvet or even flannel shirtwaists there is often a belt made of the material, for this has a tendency to lengthen the waistline, whereas a belt of the skirt material, or of some contrasting stuff, will undoubtedly make it appear shorter.

The slender curve of the waistline can be cleverly emphasized by making the belt fairly high in the back and bringing it around to the front with a decided slope. This slope being confined to the upper edge only.

belts, and the shops are showing any number of devices wherewith to shape the belts instantly. Three or more shades of ribbons are often sewn together, rows of shirring stayed with feather-bones decorating the back and sides, and the front having either a rosette or bow to conceal the necessary hook and eye, or else a handsome buckle of small design.

Some smart belts with chatelaine bags on suite are shown in the more pliable furs, moire astrakhan and yetta, which is a catskin with the hair left on, being among recent novelties.

Tight Fitting Clothes.

The art of tight-fitting gowns, bodices and jackets is once more in high favor, and the tendency of the swell costumers is to get away from the straight-front corsets, as they have proven to be injurious to the figure, as they spoil the shape of the wearer by giving a strong tendency to round shoulders, because of the lack of support given at the back by the so-called straight front models. The latest Parisian models are as a result now differently designed, and the bodice foundations are always made in three side pieces and the full puffed sleeves have a close, tight-fitting lining. Plected tweeds and loosely woven materials of every description are in great vogue for morning gowns, and there is but little trimming being used on these models. The most popular of these is the five-seamed skirt with square projection at the hem about 12 inches deep, cut in one, with the front and side pieces. But should the material be too narrow the step-shape pieces can be added on. A last season's skirt that is too narrow at the hem can be easily made wider by opening the seams 12 or 16 inches above the hem, and should the garment be too close fitting over the hips and at the back the waistband can be unfastened and two inches cut away from the top to increase the fullness. This will enable last year's models to closely imitate the brand-new models of the season.

To Love or to Be Loved?

Unfortunately, that eccentric and often irascible little blind god, Cupid, frequently so allots a woman's life that she finds herself able to count with reasonable certainty upon two chances of matrimony. Possibly in all cases the love of the husband and wife is of unequal proportion, hence the question arises as to whether the woman who is fortunate enough to have more than a Hobson's chance should marry the man whose love she possesses, but whom she likes herself not quite so well, or whether it would be better to marry the man she herself most passionately loves, but who, she is well aware, has little more than a lukewarm affection for herself. Of the average woman it can safely be said that she would be wiser rather to give her life to the man whose love seems so broad and vast that sometimes it reminds her of her own love, not for him, but for that other one, the reality of whose love she but too well doubts. In choosing between the most loved and the most loving man, the woman who wishes to marry will, in nine cases out of ten, find greatest happiness in accepting the latter, always providing that she has some liking and affection for him. She should be most careful, however, not to allow him to marry her under any false impressions. That is to say, she should explain the exact state of her feelings towards him, and that it is on account of his great love for her that she is quite content to trust her future life and happiness in his hands.

When this is done the man's love for the woman he marries will invariably make him determined to gradually win the true affection of his wife, until it is equal to that which he has for her. Kindness, tenderness and fidelity will be the three guides to his conduct, and it will, indeed, be a stubborn heart which is not touched and won by such a man.

A PLUME-DRAPE CHAPEAU.

There is evident a very decided fancy for the chapeau smartly turned up at one side and a full ostrich plume to drape it. The one in the picture follows this style. Black Chantilly lace covers the shape, this disposed in bias folds around the drum-shaped crown, puffed easily upon both upper and under brim, with a band of the folds at either edge. There is a deep bandeau in the head size which serves to lift the shape off the face, giving it a very be-



VELVET WITH LACE AND PLUMES.

Velvet With Lace and Plumes.

The velvet-covered shapes which the shops are showing in such wide and artistic variety lend themselves beautifully to the efforts of the amateur trimmer. The trimming may be made as simple as one desires, a smart and favorite combination for a dress hat one which will meet with day and evening needs, is in black velvet, the high crown entirely covered with the striped fabric, while the velvet is striped plain over the brim. Black Chantilly lace is shirred to fall in cascades and is disposed around the crown in several rows, the lower ones falling well above the edge of the brim. This latter is made a little at the left side, where a bunch of fluffy white ostrich plumes are attached, this making for a very dressy and

THE SEPARATE VELVET COAT.