

# HINTS FOR THE HOME DRESSMAKER

## COIFFURES and EVENING CLOTHES

By Mary Buel.



Sombre of Seal Brown, Fresh Trimmed With Enormous White Osprey. PHOTO: OSBETTE MARTIN.

**P**ARIS.—[Special Correspondence.]—At last the hoped for and blessed moment has arrived when fashions here have declared themselves, and one need no longer sit on the fence and wait fearful of taking a plunge to either side. From now on until the next great semi-annual exposition of styles, it is smooth sailing in Paris and one may safely place her orders for costumes of any kind with the thoroughly comfortable feeling that for a few months at least these will be strictly in the mode. Of course there are always small detours to be made in the matter of hats, of dressing the hair, of scarfs, ruches, and of a hundred and one little accessories that make a woman chic or otherwise, but those are only a question of keeping one's weather eye opened, or of having one's pocketbook sufficiently well filled to be able to buy the latest novelty as it makes its appearance.

The beginning of the autumn races and the opening of the various smart theaters are the principal factors that lead to the establishment of the fashions, so that one must visit Longchamps, the Gymnase, the Reliance, and others to see what is really being worn. At the first one sees every conceivable style in the way of costumes for the street, good, bad, but it must be confessed seldom indifferent, and at the several theaters the variety of other gowns that are new and charming is something quite stupendous.

For instance, at the Gymnase, which opened a few nights ago, Mme. Brandes, who is one of the best dressed women in Paris, wore some beautiful toilets, as well as on. They were all distinguished by a certain simplicity, but it was of a kind that meant the richest of materials and the most renowned of couturieres.

One evening gown was of supple satin entirely covered with a heavy tulle tunic in a network of pearls and gold. It was finished with a heavy gold fringe, which was graduated to the tunic, long in front and short in the back, where it fell over the train. The corsage was low and seemed to be composed entirely of fringe and exquisite lace, which was draped on the foundation in such a manner that there was no visible fastening. With this gown Mme. Brandes wore on her hair, which was dressed low, a cap of netted pearls finished at one side with a wonderful ornament from which sprang a jeweled algrette.

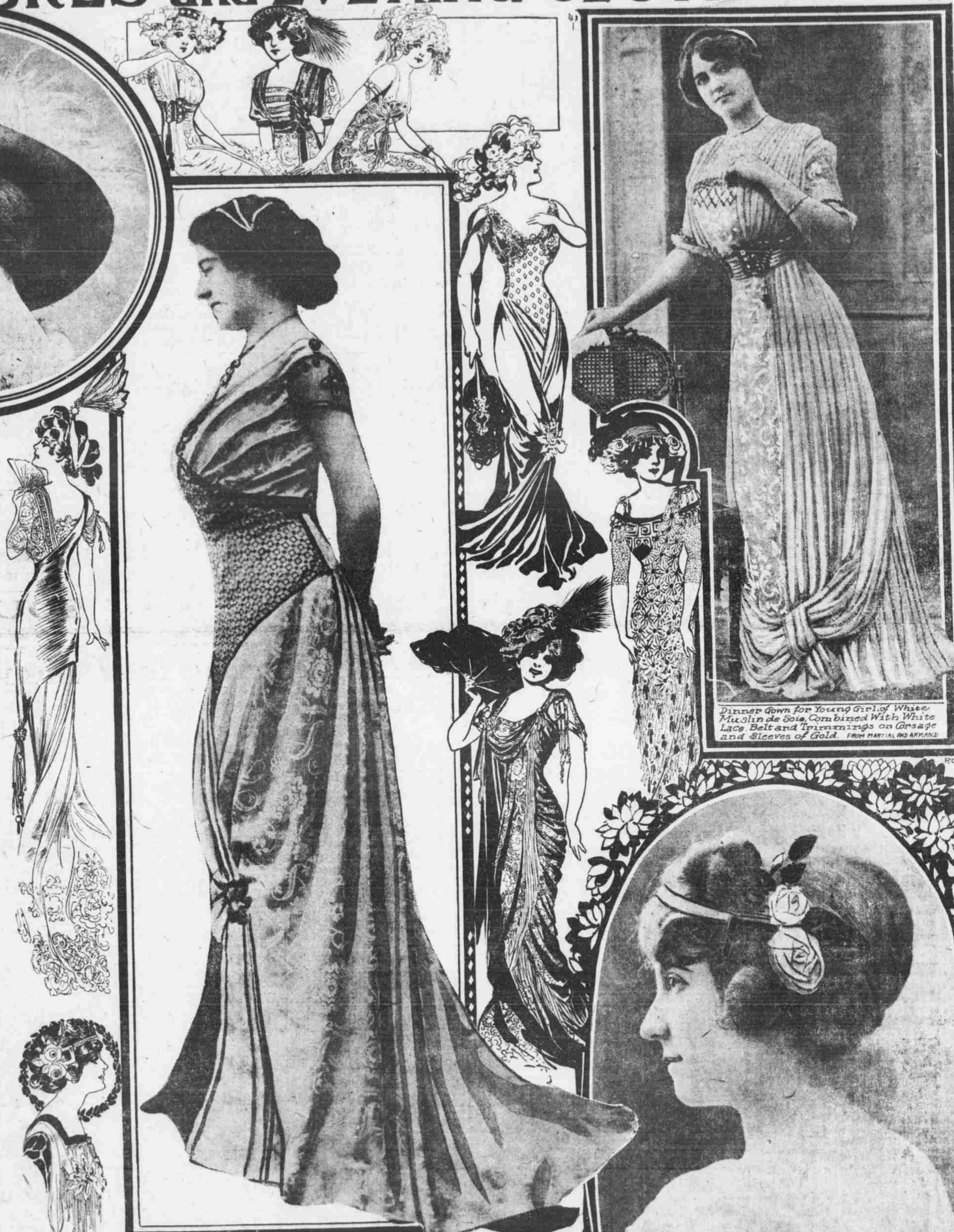
Another gown was of a new shade of green, called "hanneton," a sort of coppery color, the material being of silk gauze. The skirt of this was draped to form a tunic, which was absolutely covered with embroidery in fine and heavy silks. There was a little guimpe of fine gold lace and full undersleeves of the same coming from other and tight gauze sleeves. From throat to hem the dress fitted her like a glove, and yet it did not in the least give the impression of being unduly snug. With this costume she wore one of the new shaped mantles, which have just made their appearance and which promise to be the rage for all winter where a light shoulder covering is needed. It is a "burnous," identically like those worn by women in India, and which are to be found here now in various soft fabrics, satin, chiffon, and occasionally in silk finished cashmere.

The one chosen by Mme. Brandes in "La Rampe" was of satin, and it was bordered with sable, narrow across the lower edge and wide at the top. Her hat, too, in this act was a novelty, a sombrero of velvet in the same unusual shade as the gown, caught at one side with a stunning fantasia, in which gold was the predominant tone.

One other costume of this actress must be mentioned as being a perfect example of a conventional dinner gown. It was of the shade known as rose Dubarry, combined with gold, the material being brocade. It showed a skirt slightly gathered on the hips and draped a little at either side over a petticoat of cloth of gold. The bodice was deeply pointed front and back and stiffly boned, and across the bust opening over a chemisette of folded white tulle were revers of the silk caught with brilliant buttons. The sleeves, which reached the elbow, were treated in a similar manner. A long string of diamonds to which was attached a small vanity box set with the same gems, and a band of gold about the head completed an ideally perfect toilet.

All the new evening clothes show less of short draped effects and more of long, clinging lines than they did at the beginning of the season. What drapery there is is frequently in the form of long scarfs, which are held closely to the figure and give one the air of really classic elegance. These are arranged in various ways according to the style of the individual, and whether one is tall or the reverse. Some are knotted just above the ground in front and have little or nothing in the way of bows or the like. Others are caught about the heel at the back and have a finish of hanging ends or some gorgeous ornament to hold them in place. There is a distinct charm to these loose looking draperies which one is bound to recognize and which gowns of our last year's fancy did not possess. They are all suggestively of the lines of the figure beneath, and while they do not in the least hide it, they give a certain soft, plastic look that no sheath costume ever could.

The bodices, too, in many cases carry out the idea of scarf drapery, for on these the material is frequently wound and twisted in a manner that baffles description and finished with long ends and loops in the back or with stole shaped pieces in front. Other bodices, particularly those of brocade or satin, have a sort of cuirass decoration made of embroidery, of network, or of any clinging stuff of gold. These



Dinner Gown of Damask Brocade, Blue and White, With Sleeves and Finishings of Lace, Corsage of Gold Net-Work Studed With Coral, and Large Corsage Ornament on Skirt. FROM THYRE PHOTO.

Dinner Gown for Young Girl of White Muslin de Soie, Corn Bines White, White Lace Belt and Trimmings on Corsage and Sleeves of Gold. FROM MARTIAL AND ARMAND PHOTO.

Latest Mode of Coiffure Showing Gold Bars About the Head and Gold Roses Made of Lace. HARVEL PHOTO.

odd shaped trimmings seem to have nothing to do with the remainder of the costume and frequently look as if they were put on as an after thought, or because of a too plain effect of the gown. Just the same they are immensely smart, possibly because they are so queer.

As for materials, the first place must be given to brocades, for they are omnipresent and are made into gorgeous ball and dinner dresses, into simpler costumes for evening wear, and also into frocks intended for the theater or dressy afternoon use. They are to be seen in multitudinous designs, big, little, and medium sized, and in a great many combinations of colors, as well as self-toned effects. While quite as rich, these new brocades are not so unyielding as those of years ago and they lend themselves to folds and draperies which were impossible in those of older weaves. Many are almost as supple as satin and have

much the same quality as the finer grades of liberty. This last mentioned material, too, is among the first favorites for evening wear and has entirely taken the place of crepe de chine, ninon, and, to a certain extent, of charmeuse. This season's offering is brilliant in finish and pliable enough to render it amenable to any style of gown. There has never been such a selection of colors, from those that are as pronounced and vivid as can be imagined to those that are so subtle in shading that they are nameless.

Next to white, which never loses its popularity and is invariably first choice for evening wear, come all the shades of bronze, dull gold, and green. Any of these when combined with gold embroideries or the basements and trimmings of gold and gorgeous Persian colorings, make some of the most artistic costumes that have been seen.