

**FASHION**

"Weren't the gowns lovely?" exclaimed one of the best dressed women in New York, as she made her way out of the Victoria theatre last Saturday afternoon after the matinee performance of "The Way of the World," and her opinion was echoed by every woman of taste in the departing audience. The gowns were lovely.

In the first and much-talked-of automobile act, in which Miss Elsie De Wolfe appears sitting with her husband in a high and horseless victoria, with her dog Riquette in her lap, she wears a very simple gray cloth costume with a collar and vest of lace and mull. The bodice and skirt are trimmed with stitched bands of the cloth, each one ending in a gray cloth button. On the skirt the bands end in points at the knee, giving the effect of a row of buttons topping the flare. The sleeves are close fitting to the elbow, where they open to let out a narrow white double ruffle, after which they close again at the wristband.

With this nine o'clock in the morning gown Miss De Wolfe wears a most becoming hat made entirely of pointed green leaves. It is rather close fitting, and looks extremely well on her dark hair. At home in the second act, she wears a gorgeous negligee of some gauzy material made over flesh-colored or pinkish satin, with a belt of the same showing in front. The back of this garment is semi-fitted and hangs free from the front. It has four columns of large lace medallions let in from the waist to the bottom, where deep lace woven with dull silver scales makes an elaborate finish. These silver scales also trim the front of the skirt and the bodice. The sleeves are remarkable. Two bands of the scales leave the shoulders and top arm visible. To the lower band a long chiffon mousquetaire sleeve is attached in some mysterious manner, ending well over the hand. It is most artistic.

At Mrs. Lake's crush the gowns are gorgeous. Mrs. Croyden (Miss De Wolfe) appears in a peculiar pink white and silver combination not quite so becoming as her other gowns. The main part of this toilet is of palest pink, ending at the feet in many flounces of deeper pink with startling effect. About the waist, or from the bodice somewhere, falls a great quantity of trimming made up of beads and silver, and reaching a point front and back almost to the knees. The sleeves look like the wings of a busy butterfly. They fly out loose, full and utterly open from the shoulder, and rarely touch the arm. The cloak in which Miss De Wolfe responds to the encore which follows this act redeems the gown. It is exquisite, but we see little of it—just a glimpse as the curtain rises and falls. It was of some heavy white material, trimmed about the collar, sleeves and down the front with narrow bands of sable. Of course, it was spangled some, too, as are three-fourths of all the gowns worn in the play, but tastefully and delicately. The wrap was of three-quarter length, and lace was deftly combined with the sable trimming.

It is at the christening that Miss De Wolfe wears her prettiest and most becoming gown. This is white, with a lace bodice fastened in the back and full artistically, and bloused slightly in front. Her belt, which is of white satin ribbon, finishes in a sash tied in a short bow at the back, with ends reaching to the bottom of the gown.

During the entire play she wore but the one hat. In the third act she appears for an instant with a lace contrivance over her hair, but the other scenes are at home. A brunette with a lisp wears a stunning broadtail and pale canary cloth and lace combination costume. The pale colored cloth shows heavy lace insertions half the depth of the skirt, which

is Princesse. A very short Eton of broadtail, finished with little strips of fur over white lace, forms the bodice, and a black hat trimmed with lace is worn with it, completing a toilet exceedingly odd and beautiful.

Mrs. Bloodgood is metamorphosed in the second act from the torn tan bicycle suit and damaged hat in which she appears in the first, and wears a black velvet costume that is most becoming. On the bodice, front and back, fine black lace over white forms the only trimming, and the skirt is quite plain. A large plumed hat is worn with this suit, and she carries a muff one-half of which is of black and the other of white chiffon. In the last act she wears a white lace made up with lilac trimmings and silver spangled. It is a handsome costume with a short Eton jacket of lace, with lilac velvet let in and outlined with silver spangles front and back. The skirt has a graduated flounce of the lace, and is rather long. The chief charm of Miss De Wolfe's gowns is their novelty. She wears nothing tight, and this partially accounts for the gracefulness of her gowns.—Town Topics.



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