

Woman and Her Work.

View fashion from any point of vantage where evening dress is in question and it is especially obvious that taste in dress is instinctive with some women, and quite an unknown quality with others. Anstomy comes in here for a larger share in effect than in any other kind of dress, and those to whom nature has not been over-generous with graceful lines are not always conscious of the fact that there is anything to be desired which the modiste cannot supply; or, if they are aware of it, their desire to be clad in the conventional garb is the first consideration.

The woman who will frankly admit that she has no taste in dress is a rare exception, but she will own without a tinge of pride that she has no talent for the other arts and accomplishments. She knows that just because she is a woman she is supposed to dress herself tastefully, and to acknowledge this deficiency is to admit the want of a quality which is her heritage. So she stumbles along alone when she might delude her friends and herself too if she would consult higher authority. One well known novel writer in giving her views on evening dress, says that "The décollete gown is unbecoming to every woman, no matter how perfect in form she may be. The nude shoulders are not in keeping with the tight bodies below." Be that as it may, low cut gowns with little or no sleeve are the correct thing for full dress and some women, even though they are the exception, appear at their very best in this kind of costume.

One great secret of success in any variety of dress is to understand what suits your individuality, to study fashion as it may apply to your special needs. In other words, fashion in dress should be taken seriously. The artistic is not easy to accomplish when you are handicapped by conditions which are immutable, but the most deplorable failures are usually the result of careless consideration of the subject. Taste which serves to make a woman critical is very helpful in bringing about desirable results, and the bappy go-lucky woman who never bothers about anything enough to find fault is usually badly dressed, from an artistic and a fashionable standpoint.

Fashionable clothes suggest a long purse this season, and especially in evening dress, for there is hand painting, embroidery, lace without limit, and so much fine handwork and machine stitching that even if the materials are inexpensive the manipulation costs enough to keep up the average extravagance.

The favorite materials are tulle, crepe de chine, various kinds of net, all-over lace, satin, and velvet. Oriental satin is much liked because of its soft pliable texture and pretty gloss, but peau de soie is also used. Velvets are exquisitely painted and embroidered, and plain velvets combined with satin or lace make some charming gowns. Velvet in a pale shade of gray, combined with white satin band somely embroidered with steel and jet beads, forms one very elegant gown for a matron. The satin is used for the under-skirt and the velvet tunic, embroidered like the satin around the edge, is finished with a bertha of satin around the low cut neck. Plain nets, in both black and white, are made very effective by an applique pattern of taffeta silk finished around the edges with a silk cord or an embroidery stitch. This used for a long tunic over a silk skirt trimmed very fully with knife plaitings of plain net below the knee is very good style, and all sorts of embroidered and beaded nets are used.

Black and white combinations, always popular, are more so than ever before this season and it is the ivory tint of white which is the choice. Something unusual in an evening gown is made of white panne with one of the new plaited, or rather tucked, skirts, as the plaits are stitched in like tucks up and down. These begin on either side of the front breadth a little below the waist line in a mere cord and widen to nearly an inch and a half toward the hem, which is finished with a hem of black fox. A black mousseline de soie sash with silk fringe on

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the ends falls at one side, and black fox and mousseline finish the décollete neck. White oriental satin embroidered with jet, white chenille and flowers made of black chiffon stuffed in some indescribable way to give a raised effect, are features of the black and white gowns.

The padded chiffon flower figures very conspicuously among the elaborate trimmings for ball and dinner gowns and is used in combination with applique designs of lace, silk embroidery, and jewels. The centres of the flowers formed of several folds of chiffon in different colors make them peculiarly effective. Panne, both plain and flowered in the daintiest colors imaginable, is certainly the latest phase of elegance in materials for evening dress, and is made up in tunic style over a skirt very fluffly with plaitings of white tulle around the feet. A pretty effect is gained by using colored tulle, of the tint of the flowering underneath the white. The foundation skirt should be of the same color, and always, where tulle is employed, it is better to use chiffon underneath to soften the effect of the silk which shows so plainly through the tulle. The panne tunic is finished around the edge with a wide band of lace, either fine guipure or Venetian point, shaped enough to need no gathering. A little bolero edged all around with lace forms the bodice with a belt of plain panne.

When these gowns are used for dinner dresses a sleeve of white tulle slightly shirred over the colored tulle is added. The transparent sleeve with the low cut neck is a distinct feature of dinner gowns, and one pretty model has lace sleeve which begins a little above the elbow, the space between the edge and the shoulder being filled in with a series of velvet straps, showing the arm between. Sometimes the bands are arranged in diamond form each crossing being decorated with a tiny rhinestone buckle. All these sleeves are very long, covering the hand to the knuckles, and shaped to fit like a lace mitt, with a tiny loop around the finger to hold them in place. Bands of velvet, without the lace sleeve below is very pretty, with a buckle and a narrow fan plaiting of chiffon arranged at the back. They are at least an apology for a sleeve, which is very often lacking this season, a strap over the shoulder being the prevailing style.

All evening gowns are cut very low in the neck and very long in the skirt, the train being a positive necessity for any style at all in evening dress. A pretty way of filling in the low neck is to use a scarf of tulle or chiffon, which is carried around the shoulders and fastened in front with a rosette, or the rosette may be fastened at one side with long scarf ends falling nearly to the hem of the skirt. Bertha's of lace, and bands with a soft frill of tulle above, are other modes of treatment and the fichu effect is very popular.

Jewelled laces are a very attractive trimming and especially pretty on the bodice, forming, if you like, a complete bolero. One feature of the new evening bodice is the absence of any unnecessary material. The draped bodice is good style, and artificial flowers or a pretty knot of colored velvet are used for a finish at one side of the neck. Evening gowns for young women are especially pretty and dainty this season in the nets, tucked chiffon and tulle, which come flecked all over with tiny balls of white chenille, and are comparative inexpensive. Sometimes these tufts are arranged in points, but they are always of the same color as the tulle. Spotted nets, trimmed with white chenille and frills of satin ribbon add to the variety and chenille in any form is a decided feature of trimming. A wide white chenille fringe is seen on some of the gowns, and is especially effective on those which are made of lace.

Every kind of decoration seems to be tried on the lace gowns and nothing is more universally used than the tiny bands of fur. The fur appears on some gowns only in bands for the shoulders forming with a little lace the diminutive sleeve, then again it circles all around the skirt in a coiled design. However, it is more for the matronly gowns than the youthful ones, where tucks, frills, ruffles and rose buds are a more suitable decoration. A pointed belt and tunic cut in one and completely covered with fine tucks from the upper edge down nearly to the knees is

one pretty idea for chiffon. The fulness made by the tucks spreads out over a frilled skirt nearly to the hem which is also finished with ruffled plaitings. Rhinestone buckles with knots of ribbon or velvet are a pretty finish for the simple white gown and tiny pink roses are very much used.

Striping tulle with baby ribbon velvet in any color you fancy makes a very effective gown, and there are various ways of using it. Striping the bodice and upper part of skirt up and down with an inch and a half between the lines is extremely pretty, or the bodice may be striped around and the plaitings on the skirt trimmed with rows of velvet. Some very pretty ball and dinner dresses for young women are made of crepe de chine, cut with a tunic overdress open in front and rounding up to the waist at the centre of the back. A scalloped edged laced insertion finishes the edge of this all around, and the décollete bodice also opens in front over an under bodice, high in the neck, of plaited tulle which forms the lower skirt. The tulle matches the color of the crepe de chine, which is pale blue, and a blue tulle knot is the hair ornament. The elbow sleeves are of crepe de chine with no lining, finished with a band of lace over blue silk and the effect of the blue relieved only by the ivory tinted lace is charming.

Another gown in yellow crepe de chine has a tunic finely tucked and dotted over with small applique designs of cream lace. Lace finishes the edge. This falls over a skirt with yellow chiffon ruffles edged with satin ribbon, and the bodice is tucked, pinched a little in front and trimmed with lace. A little fullness in the front of the bodice is very useful in helping out the effect of the long straight line from the bust to the feet which is so much desired this season. The old fashioned idea that the bodice must curve in at the waist line in front is entirely out now, and to aid the stylish and more hygienic outline, corsets are made perfectly straight in front and the curves are left for the hips and back.

Among the evening gowns shown in the illustrations is one of satin guipure, forming bodice and overdress falling over a lace skirt and trimmed with fur. Cream lace and white chenille fringe forms another costume, the bodice turning back in a white satin rever over a shirred chiffon vest. A pretty tulle dress for a young girl has a finely plaited bodice and upper skirt. One of the many ways of using chenille fringe is shown in another costume of white satin and lace applique. A simple satin gown with chiffon ruffles in the skirt shows a festooned finish around the edge and a simple draped bodice so becoming to women with a good figure. A model for net with velvet ribbons and lace trimming is the next gown shown, and here is one of white crepe de chine richly trimmed with guipure lace fringe and velvet bows. Something pretty in Oriental satin is tucked in groups the entire length of the skirt to within a few inches of the bottom, and the bodice is also tucked. Lace and bands of velvet finish the low-cut neck, which is filled in with a tucked yoke of white chiffon transparent like the tucked chiffon sleeves.

There is no limit to the elegance in evening wraps or to the variety of materials used, and it is some comfort to know that you cannot go very far astray in your selection. The long and three-quarter length coats are worn, which is also true of the capes. Guipure cape au lait cloth with cream chiffon frills and hood forms one of the former striped with pink velvet ribbon and finished around the neck with pink velvet bands and pink roses. The waist is shirred in at the belt, and the skirt is a group of tiny tucks half way between the belt and the knees. A flounce of point applique lace falls over a plaiting of tulle at the hem, and a second flounce of plaited tulle edged with a ruche is headed with tiny pink roses and leaves.

Striking garment with a yoke of turquoise blue velvet and cream lace. Another stylish garment is a long coat of pale tan cloth finished with stitched bands and a lace yoke and bertha frill, separated by folds of cloth which give a hood effect. Oriental satin in a shade of mauve forms a cape, trimmed with plaitings of white chiffon.

Notes of Fashion.

One very distinctive feature of evening dress is the decoration of the hair, and a fashionably dressed head is absolutely

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essential to the success of any evening toilet no matter how simple the gown may be. The old days, when the locks were twisted into a simple knot, have passed away and we have reached a happy medium between the high old-fashioned head dress and the quaint simplicity so unbecoming to most women. An evening coiffure is not complete without some decoration besides the curling and puffing of the hair. Aigrettes both jewelled and plain are a prominent part of hair ornamentation, and then there are all sorts of fanciful wings and butterflies sparkling with spangles. One very uncanny design is a bat with wings of jet and steel and a body of steel sequins. Pretty dragon flies made of gauze and hand painted are charming in the hair, and then there are little silver gauze horns spotted with rhinestones. Flowers, and upstanding bows of velvet ribbon wired in aigrette form, are very much worn, and wired lace bows, both black and white, are very pretty. They are some variations in the mode of doing up the hair, but the full round pompadour still prevails. Some of the latest modes show a suggestion of a parting; yet they are pompadour in effect, and softened a little by some little curls on either side of the forehead. A parting at one side and the hair drawn down on the forehead is another pretty mode very becoming to some faces. Curls are worn in the back, and the little jewelled pin so commonly used to confine the short locks is very much in evidence. The golden rule for a becoming style of dressing the hair is to choose the one that is individually becoming and not change with every passing fancy.

Touques with sable crowns and brims of mirror velvet, trimmed with muslin flowers, are a feature of millinery. Roses are the special kind and the smaller sizes are much used, a wreath of white roses being the only trimming on a sable hat.

Long coats of velvet, a half fitting loose sacque, in shapes without any seam in the middle of the back, are one of the specialties in winter garments, whether of cloth or velvet, are triple revers, one of cloth like the coat, one of white satin embroidered with lace on the edge, and one of colored cloth covered with stitching.

The combination of mink and ermine appears among the novelties in fur neckwear.

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This year's large apple crop has made cider abundant and cheap, and by reason of processes discovered in recent years cider made early in the fall when apples are cheapest remains palatable all winter. With this improvement in the method of preserving cider has come a change of theory as to the unwholesomeness of the beverage. Twenty years ago cider was denounced as a dangerous drink; now it is recommended especially to persons suffering from some stomach disorders, and to those of a rheumatic or gouty tendency.

The French have made a medical study of cider, doubtless partly because it takes the place of wine in parts of France, and the result of such study has led the French

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experts to the conclusion that the presence of malic acid and of tannin in cider makes it of great hygienic value. Some dyspeptics cannot drink it, but in some forms of intestinal trouble it is helpful. It is recommended especially to gouty persons.

To be wholesome however, cider must be in good condition, and especially it must not be too hard. The old method of putting up cider in a strong and securely corked bottle, along with three or four raisins and table-spoonful of sugar to a pint is still practiced in this country, and the result is a delightful beverage with all the effervescence of champagne, but this method of preserving cider is expensive and troublesome. The French have discovered a cheaper method, and that is to place in cider that is to be preserved from hardening a small quantity of the substrate of bismuth. It is found that a partly consumed barrel of rapidly hardening cider may thus be preserved for many months. The hardening process is not altogether arrested, but it goes on very slowly.

The French have also discovered a method of preserving the bright transparency of cider. Most cider when exposed to the light becomes clouded and brown. This change is due to the chemical action of tannin and sometimes of iron contained in the cider. Save in appearance the beverage is none the worse for the change, and indeed, a cider that quickly turns brown is especially wholesome for some persons because of its being rich in tannin. To preserve the clear beauty of cider, however, the French use citric acid in quantities varying with the natural acidity of the cider, usually about sixty grains to the gallon. With citric acid and substrate of bismuth cider may thus be kept indefinitely not only fine in color but almost at a uniform condition of formation.

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