

THE LATEST FASHIONS

Stunning Velvet

SUITS A PARIS FALL FEATURE



Simple
with Braiding



Superb White
Lace Collars Contrast
Well with Black Velvet



White Broadcloth
and Mahogany Colored Velvet



A Blue Velvet Suit
with Unmistakable
Paquin Lines



A Model that
Shows the Craze for Fringe

Velvet, Velveteen and All Pile Fabrics Immensely Fashionable - A Frantic Fad for Fringe Just Now - East Indian Style Touches Everywhere - Skirts Shortened in Front to Show the Feet.

EVERYTHING in Paris just now is East Indian. One is surfeited with Oriental colors and limp, clinging Oriental draperies. The milliners are madly copying the turbans of the East Indian princes who traveled through Paris on the way to and from the Coronation, and such are everywhere—on frocks, on evening gowns—even on tailored coats. All this vivid Orientalism, however, is the sumptuous, sensuous and poetic Orientalism of the East Indies. White plays a large part in fabrics and embroideries; metallic garnitures are subdued and dull, giving an effect of rich elegance rather than tawdry splendor, and colorings are inexpressibly beautiful—velvet tones of red, yellow, blue and green, which are not at all like the screaming tints of an Orientalism less subtle and refined.

The simple tailored suit of serge is a thing unknown in Paris in this season of sumptuousness. One wears such a costume only in the morning or on rainy afternoons. Tailored wear is unbelievably gorgeous, with braidings, broderings, glints of gold and silver in braid and cord trimmings, buttons galore and facings and pipings of brilliant silk introduced in surprising places. If there is no definite trimming on a "simple" tailored model, the material is slashed to pieces and arranged in crosswise and oblique effects to give variety. A blue and red striped serge suit of this sort has a short cutaway coat with strappings of the material running crosswise, and the tunic falls over a twelve inch hem of crosswise stripes. Rows of small red buttons add further emphasis to the red and blue lined effect.

Cutaway Coats Not Becoming to All Figures.

Beware of the cunning cutaway, unless you are tall and slight and rather boyish in figure. The slightest suggestion of generous feminine curves and the cutaway becomes grotesque. On the stout woman—but the subject is too depressing to dwell upon! A cutaway effect is suggested

by one of the velvet models illustrated today—but only suggested in a clever manner by a pelum which has fringes rounded off below the belt. This costume is particularly graceful and embraces all the important style features for fall. The material is green velvet—not quite the brilliant Oriental green which is the color permitted to those who have made the sacred pilgrimage to Mecca, but a rich, bottle green with emerald glints in the light. The satin cuffs and facings on collar and revers are black with bold stitching done by machine with white floss. Rows of small white pearl buttons joined by white loops give a jaunty finish on cuffs and tunic, two rows of these button "ladders" going down the back of the pelum and accentuating the lines of the figure—a feature of the new Paris tailored wear. The belt is made of crushed black satin with pipings of white and the buckles—one under each arm, for the belt goes only half way round—are of white pearl. The velvet skirt is slashed to show a petticoat of the black satin. Not only are skirts slashed now, but often the sides of the slash are turned back to make the petticoat opening appear V-shaped. This turned back effect is suggested on the velvet suit just described by a triangular ornament of black braid, stitched at the side of the slash.

Navy and White a Modish Color Combination.

The eternal black and white of the past season has a pleasing successor in the navy blue and white blending which is characteristically East Indian. Blue, with white trimming, is almost universally becoming and while not as dashing and chic as black and white, is more youthful in suggestion. A charming velvet costume in blue and white has been brought over by a young matron who went abroad to see the Coronation and did much shopping in Paris afterward. This costume is a two-piece suit of deep blue velvet with a tunic slashed to show a skirt of blue and white striped satin. The coat is a cutaway with a broad shawl collar of the blue

and white satin, finished with a blue silk tassel. When a contrasting material is used on the skirt it appears almost always on the coat in collar and cuff facings. This is illustrated in the suit of mahogany colored velvet which has a petticoat of white broadcloth and facings of the same material on the Corday collar and sleeves. This is a most elaborate suit model and betrays the East Indian influence in the coloring and embroideries, which are done with white and saffron pink on black satin. The tunic is turned back to show the white broadcloth skirt, embroidered motifs suggesting a turned back facing. The

sleeves are quite short, as in so many of the dressy tailored models, and are very loose at the lower edge. The lines of the coat are graceful and the model is well suited to a slender figure. The panel hanging at the front of the coat is a new style feature. Panels and pleats in front are the craze just now, this fashion having been adapted, of course, from the Moslem dress. With this mahogany velvet suit is a hat of white felt, rolled back in a style and faced with black. A single ornament of dull gold set with coral holds the brim against the crown.

Another velvet suit, illustrating the

popularity of braiding, shows also how a handsome lace collar is set off over the dark velvet. The collar pictured is of macramé lace which is extravagantly fashionable in Paris now. This lace is bold in design, yet delicate in workmanship and is extremely effective over dark coats and frocks. The suit in this picture is a smart little model of black velvet with a knee length tunic over a straight skirt, and with a graceful coat which defines the figure and has a pelum below the waistline. A cord girdle covers the joining of the two parts of the coat, an elaborate ornament dangling from the front of this cord. On this suit the tunic is short across the front, but drops almost to the edge of the skirt at back and sides. A band of rich braiding like that of the coat trims the skirt below the tunic.

With this suit is shown one of the helmet bonnets which extend outward over the ears. This bonnet is made of violet velvet and has a shirred band and soft bow of hyacinth silk.

Elaborate Trimmings on Cloth Suits.

Even the simplest suits of wool material are much trimmed with braiding, buttons and satin facings, and there is a new trimming notion this autumn—bold machine stitching done in rows with bright colored silk. Paquin was the originator of this style of trimming, but it is now being copied by other dressmakers, for nothing so smart has been thought of in many a day for the garnishing of sombre tailored costumes. Paquin shows a gay little blue serge suit trimmed with rows of tiny white buttons, scarcely larger than beads, and lines of white stitching, ten rows at a time. Another of her suits is of dark blue mohair with stitchings of silk. This suit was mentioned in a previous fashion talk. Many of the ready-to-wear tailored suits being brought out for fall have these effective machine stitchings. It takes the professional operator to do the straight, even stitching in many parallel rows, to say nothing of the motif effects, which must be cleverly stitched around a marked pattern. There are special machines with five or six needles which do as many rows of stitching in no time at all. A coat and skirt of dark red serge illustrates this extravagant use of braid and buttons. The entire surface of the coat and skirt is covered with soutache braiding in straight, rows, alternating with the loop effect so fashionable just now. One sort of braiding crosses another at the foot of the skirt and on the lower edge of the coat. Many more buttons than are really necessary are also used on this coat, rows of these crocheted buttons being set along the outer edge of the cuff and on the collar and revers. This suit has a coat which is slightly longer than the abbreviated and jaunty tunic favored by many of the couturiers, and it fits the figure quite decidedly in front as well as at the back.

A Bechoff-David costume illustrates both the use of fringe, as a trimming and the shortening in the skirt in front. This costume is built of pale blue wool taffeta and the fringe, which is very narrow, matches the material. The fichu drape over the shoulders appears to wind downward over the skirt in very graceful effect, the drape ending at the foot of the skirt in front. This front portion is buttoned over to the side portion with a line of tiny self-colored crocheted buttons, at the foot the skirt being left open in slashed effect. A feature of this gown is the short, loose sleeve worn over a full undersleeve which is stiffened with a loop.

Heated carpets are the latest invention for keeping a house warm. They are heated by electricity and are claimed to cost about one cent per hour to keep going.

Fringe at the Bottom of Skirts.
Fringe at the lower edge of a skirt

Putting the WINDOWS in Winter Trim

IT always seems a pity to shut out summer; but when once the keen equinoctial winds begin to blow, dead brown leaves lie flattened against wet sidewalks and the city lights gleam out long before dinner hour, there is a sense of comfort and coziness in drawing substantial draperies across the windows and seeking enjoyment in a pleasantly lighted room rather than in the bleak outdoors.

Winter draperies are always richer, heavier and handsomer than those of the summer season, but this year there is a tendency toward even more richness and heaviness than heretofore and velvet, brocade and tapestry window hangings will be much the vogue when they can be afforded. It is a well known fact that house furnishings change with changing fashions and every period of dress has had its corresponding era in decoration. The light prettiness, grace and frivolity of the French period of the Louis period in decoration is in vivid contrast to the dignified and rather stern William and Mary period. During the early days of the last century Victorian fashions—the most hideous of all feminine fashions since the beginning of time—were matched by the atrocious early Victorian furnishings, when carved walnut beds and chairs, crocheted tidies, wax flowers under glass globes, absurd "what nots" and other meaningless decorations made all interiors hideous.

During the past few years Empire effects have been favored in accordance with the vogue of everything First and Second Empire in dress, and now that the Far East is having its influence on my lady's costume we

shall expect to see this influence also playing an important part in the decorations of her home.

All windows in rooms of a more formal type, like drawing rooms, libraries and dining rooms, have now two and sometimes three sets of curtains. Besides the lace draperies which hang over the window itself, are the graceful curtains of heavier material which form a frame for the opening and bring the window into harmony with the wall and room furnishings. If the window is at the front of the house there may be, also, the third set—or sash draperies—which hang directly against the pane and are not intended to show within the room, but are entirely for the benefit of outside eyes. This dressing up of the house facade with dainty sash curtains which show only from the outside is a most important part of the furnishing scheme for the winter season. First impressions are always important and hospitality within our doors will counteract the effect of a bedraggled and badly trained maid at the portal, or windows which present unpolished panes, flimsy hangings or shades drawn "every which way for Sunday" to the critical eye of a visitor.

The careful housewife sees to it that her windows are kept shining and spotless, that every shade is drawn to the length of every other shade on that particular floor, and that her sash draperies are as good looking as she can afford and are uniform all over the front of the house. Cheap and flimsy window draperies are worse than none at all, but there are many charming materials by the yard which may be made up into dainty curtains at very little

expense. Chief among these are the cream madras which come in all manner of figured and cross-barred patterns, and the plain nets which may be trimmed with lace insertion or simply hemmed and edged with ball trimming or fringe. There are most elaborate net sash draperies, laced, shirred and beruffled, but these ornate hangings are out of place on a small house and when imitated in cheap material are in very bad taste indeed.

Drawing room curtains—the inner curtains that show from within the room—are usually of lace net, and for such draperies one may pay practically any price up to hundreds of dollars the pair. If economy is an object, the plain net curtains with a border of some effective braid lace will be found most satisfactory. Such a curtain of cream net with a Renaissance lace trimming is illustrated. Women who know how to make this lace have achieved exceedingly handsome drawing room curtains at very little expense, and as the lace is easy to make and the work goes quickly, at very little trouble as well.

Figured madras curtains are the most satisfactory sort for the living room or dining room. There is a richness and a dignity about these curtains though they do not suggest the formality of long, lace draperies. Some of the stained glass patterns are much favored for dining room use, but for the living room the plain, creamy toned madras with a simple figure or cross-bar is best. These madras curtains are never draped back, but always hang in long, graceful folds from the rod. Usually they cover the window; in fact, most window curtains now are drawn quite across the window

opening, except in the case of bedroom window hangings, which are often looped back with cords so that one has a view of the outer world.

The third sort of window hangings are the draperies of substantial material which make a frame of the opening and give it character and grace. Festooned effects are becoming more and more fashionable and sometimes three and even four full length curtains are used to make these elaborate festoons across the window. An illustration shows a wide hall window draped with festoon hangings in a graceful yet formal style. Such draperies are very hard to manage and the amateur would better not attempt them, but confine her efforts to simple straight hangings with a canopy curtain across a

rod between the straight ones at either side.

Velour, silk tapestry, cotton armure, mercerized rep, mercerized brocade and damask are used for these inside window draperies and there are inexpensive fabrics like monks' cloth, friars' cloth, denim and stenciled scrim which make attractive hangings for small apartments, den and living rooms. Satin with Oriental gimp and narrow fringe trimming makes handsome curtains for a ceremonious room. Colored pongee with insertions of heavy Cluny lace dyed to match is charming in some rooms. For very dark rooms the fishnet curtains which come in good shades of green, brown and red are often a good choice in conjunction with curtains of net or lace.



Handsome Lace Draperies are for Formal Drawing Rooms.



The Printed Madras Curtains Are Liked in Living Rooms.