

# THE LATEST FASHIONS

## FURS, FEATHERS and VELVETS make Costumes Luxurious



This Red Satin Wrap is Truly Magnificent

### Five Velvet Suits Each Trimmed With a Different Fur - Plaid Marquisettes a New Costume Material - Little Fur Girdles in Evening Frocks.

On November 11 the New York season opened with a double event. The big annual Horse Show was taking place at Madison Square Garden, and further uptown at the Metropolitan Opera House the opera season began. The fortnight since then has been a whirl of gaiety, and never in the history of Manhattan have such costumes been seen. Furs, velvets, rare head embroideries, tissues of gold and silver, oriental silks—all have been part of a sartorial splendor never before known in this country.

far below the waistline. The big barrel necks that accompanied this monstrous "coat" were at least three-quarters of a yard long and wide in proportion. Most of these large neckpieces are worn with the fastenings at one side, so that the ends fall over the shoulder instead of straight down in front. Sometimes an annual head rests on the shoulder, one or more full bushes falling to the waist at back or front. This method of arrangement is much more graceful and youthful than when the neckpiece is fastened directly in front with the ends falling over the bust—a manner of adjustment which always suggests the middle-aged matron.

Three out of the five velvet suits were black, the color of velvet of one might put it in any way in Paris now. All these black suits were narrow in the skirt and



Large Hats as Large as Small Ones are Small



Wrap and Frock to Match, a New Fad

rather short, and each was trimmed with a different sort of fur, one with skunk, another with opossum, the third with black broadtail. Tiny satin buttons decorated one suit, huge cord ornaments another and the broadtail-trimmed costume had large buttons of dull gilt set with topazes. One afternoon the suit was of old blue velvet with a narrow white skirt bordered with moleskin and there was a graceful shoulder scarf of moleskin and tulle chiffon with a tuft to match. At an evening session a fawn-colored velvet suit was worn, and this costume was most beautiful of all. The skirt was slightly longer than walking length and hid the feet, and at the height of the knees was trimmed with a band of deep cream lace threaded with gold and bordered on each edge with fox and a deep sailor collar also of the lace and fur. It opened at the waistline in front, one end of the collar forming a deep neck which extended to the waist. With this costume was worn a beautiful hat of fawn-colored velvet with plumes shading to a deep rose, and the lining of the coat exactly matched the rose of the plumes.

Everybody, of course, may not possess five beautiful velvet suits, each more expensive than the last, and each built of velvet ranging from seven dollars a yard upward for many of the very thin, simple velvets do cost that amount. But every woman will want at least one velvet costume this winter, if she is to be herself in step with fashion, and the majority of these suits will undoubtedly be built, not of velvet at all, but of one of the new, soft velveteens which are really beautiful in texture.

The woman who plans a velvet suit, however, will do well to make her choice either black or a very dark blue, for it is in the colored velvets that velvet's beauty betrays itself. Only in the handsome silk velvets are the soft, subdued colorings obtainable, but as black is really the smart color this season, this will not so much matter to the woman who buys her velvet suit for general afternoon wear.

The skirt of such a suit should be very straight and very full, and it should not taper toward the bottom, as Paris, while still insisting on the very narrow skirt, frowns uncompromisingly on all tapering or "hooplike" effects. This means that the woman with wide hips will have her skirt of sufficient breadth at the bottom to hang in straight lines, and only the slim person of near-hipless dimensions will indulge in the yard and a half or two-yard skirt width.

With this narrow and rather short skirt will be worn a jacket to the hips and cut in box style—defining the curve of the waist not at all, but hugging the figure very closely at the hips. The sleeves will be close-fitting, without fullness at the shoulder and will come to the knuckles when the hand is dropped at the side. These jaunty little jackets do not button straight down the front. Usually one side laps over the other in a deep row and the fastenings is arranged near the waistline with some sort of

fancy cord ornament or clasp. If one is fortunate enough to possess an old fur muff and neckpiece which may be cut up into strips and used as a trimming on the velvet suit, so much the better—and better still if enough fur remains to contrive a jaunty little toque with a velvet crown and the strip of fur forming the brim.

The New Fur Girdle. Some of the prettiest evening gowns that have been worn during the past fortnight at the opera have had narrow fur girdles, made of ermine, moleskin or some other short-haired pelt. Usually the same fur appears elsewhere on the gown, at the foot in border effect and also edging the elbow sleeves. Fur is never used around the neck of an evening gown, which always blends as closely as possible with the lines of the shoulders. If trimming is added at all it is in flat bands and fresh-colored tulle or chiffon is often laid in around the décolletage, to soften the dividing line between bare flesh and fabric.

To return to the little fur girdles, they are simply narrow strips of fur, two inches wide and about two yards long, the reverse side being lined with thin satin in the color of the gown. This little fur strip is drawn around the rather high waistline and simply knotted once at one side of the front, the ends hanging loosely. Of course only the slenderest figure could stand the test of a fur belt at the waist.

The Basque Really Coming! An earlier mention of the probability of the basque in costume, made on this page, is now being confirmed by Paris advices. At the Grand Prix a Worth gown was worn which showed a distinct basque, or short tunic bodice, with the material fitted tightly to the figure as far as the waistline and then falling loosely to the hip. There was no belt, a narrow piping marking the division between fitted bodice portion and the little "peplum" which fell below. A still more startling innovation along basque lines has been produced by Callot. This is a bodice with five seams at the back, something that has not been seen in many years, every effort of the dressmakers having been of late to disguise seams in every way possible.

The Callot gown is of black satin with a long sweeping skirt and a little short-waisted bodice separated from the skirt by a softly folded sash of red silk. The top of the bodice is finished with a quaint fabric of net and mesh-like lace. But the back of the bodice! One scarcely believes one's eyes, for it is fitted to the figure by means of five seams, each distinctly emphasized by a piping. The front of the bodice is draped in the usual way in simple surplice fashion.

Dashes of Red on Somber Costumes. The red sash on this black Callot frock is very significant, for many French costumes now show this striking touch of red, and especially is the red note noticeable in embroideries on dark blue frocks of serge or permo material. Red embroideries with perhaps a glint of gold thread and an outline of black, like the simplest afternoon frock of dark color to immediate distinction, and many little



A Brown and Yellow Turban with Trim of Moleskin



A Black and White Scarf with Toque to Match

frocks, worn under smart motor coats, shows this saving touch of red at throat and sleeve edge. Speaking of afternoon frocks, the plaid marquisettes, made up over bright-colored linings are the prettiest things seen in many a long day. Marquisette is an appealing stuff to most women, for with the sheerness and transparency of chiffon it is much more durable. It is like voile in character but is much finer than the finer voile. A Scotch plaid marquisette, worn the other day at tea hour, was in a blurred pattern of peacock blue and green with narrow lines of red in the weave, and



Velvet Luncheon Frock with Fur Wrap and Hat

was mounted over green taffeta silk. The upper bodice was of peacock blue chiffon and a velvet girdle of this color was wrapped around the waist. Tea over, the wearer of this cheerful frock donned a stunning motor coat of sealskin which hung very loosely from the shoulders, but lapped across at the knees so that the bottom was no wider than the shirred marquisette skirt beneath. The hat was a small affair of sealskin with a crown of peacock blue velvet and an ornament of dull silver. Sometimes the Wrap Matches the Gown. From Martial Armand comes the superb evening costume which is pictured today and which includes a gown suitable for theater and restaurant wear and a full-length wrap to match. The material of both gown and wrap is black chiffon draped over gold-colored satin and richly embroidered with gold cord. This gold-embroidered chiffon is weighted at the bottom by a deep hem of black velvet and the coat has a deep turned-back collar and cuffs of the velvet bordered with sable. The coat being of the gold-colored satin and the black velvet hat has plumes in this tawny shade. The girdle of gold cord on the gown is a very smart fashion this season. Another rich wrap from Rouffe is of oriental red satin embroidered with black braid and trimmed with skunk fur. This wrap accompanies a gown of red satin

embroidered with black and bordered at the foot with skunk. Hats Seen at the Horse Show. The hats pictured today are good types of the headgear worn by smart women at the Horse Show early this month in New York. The large hat shows the drooping brim now favored and the sweeping fringe sweeping toward the back. The small toque of white and black fur, accompanied by a scarf of white and black and black coat, particularly smart. The turban with its irregularly rounded brim and trimming massed on one side on the downward side is typical of the hats worn with smart afternoon costumes.

TO CLEAR REAL OLD LAKE. HERE is a way to clean real old lake at home when the owner fears the valuable possession may be ruined by a laundry. Soap should never be rubbed in lake, as it ruins the color. First, dissolve in warm water enough soap to make a lather. Add a few drops of ammonia and place the lake in the tub. Allow it to stand for 15 minutes. Some it up and down in the tub and then squeeze gently through the hands. Never rub or wring the lake, as it is very apt to break the threads, especially when the lake is of a very fine quality. Next put in another lot of soap and then lather until all the dirt has been removed. Then rinse in two lots of warm water.

## LITTLE NECKWEAR NOTIONS FOR WINTER DAININESS

So important a feature in woman's dress is neckwear considered to be before the bow is tied and the pleated ends falling to two sharp points on the cuffs about beneath. Jabots continue to be worn, though they are the short, bib-shaped affairs, falling in the opening of the tailored coat, rather than the long pleatings which extend down the side of coat or blouse opening.

There are counters of jabots and counters of lace collar and cuff sets; counters of scarfs and necks, counters on which smart little neck bows of ribbon are displayed and usually a whole counter devoted solely to neckwear. And beneath all these counters are glass cases, lighted up by electric bulbs, in which are exhibited the neckwear de luxe—the exquisitely dainty things which come from the needles of French convent workers around Paris.

Every woman knows that a smart street costume may be made or marred by the bit of neckwear which accompanies it, and every woman has experienced that well-groomed, correctly equipped feeling which a handsome and smart new piece of neckwear gives. If one's throat is dressed correctly, one can face the world with equanimity, even though the skirt be a bit wider than this year's decree and the jacket longer than Paris commands.

With the tailored two-piece suit now worn a blouse which repeats in some way the color of the suit material, and this blouse usually has a collar or bordered neck which shows above the outer coat. In all bodies of a sheer and elegant character the little yokes and high stocks at the top are of cream lace; usually of dainty lace insertions, joined with tiny outre deux or "pearling" and mounted over foundations of very fine cream net. All the French dressmakers now are using a lovely creamy lace called Calais lace for collars and yokes, and beneath the mesh of the lace invariably appears the finer mesh of the foundation of net. This gives a neater finish and keeps the collar in shape better than a single layer of lace, which is bound to stretch or become narrower in time.

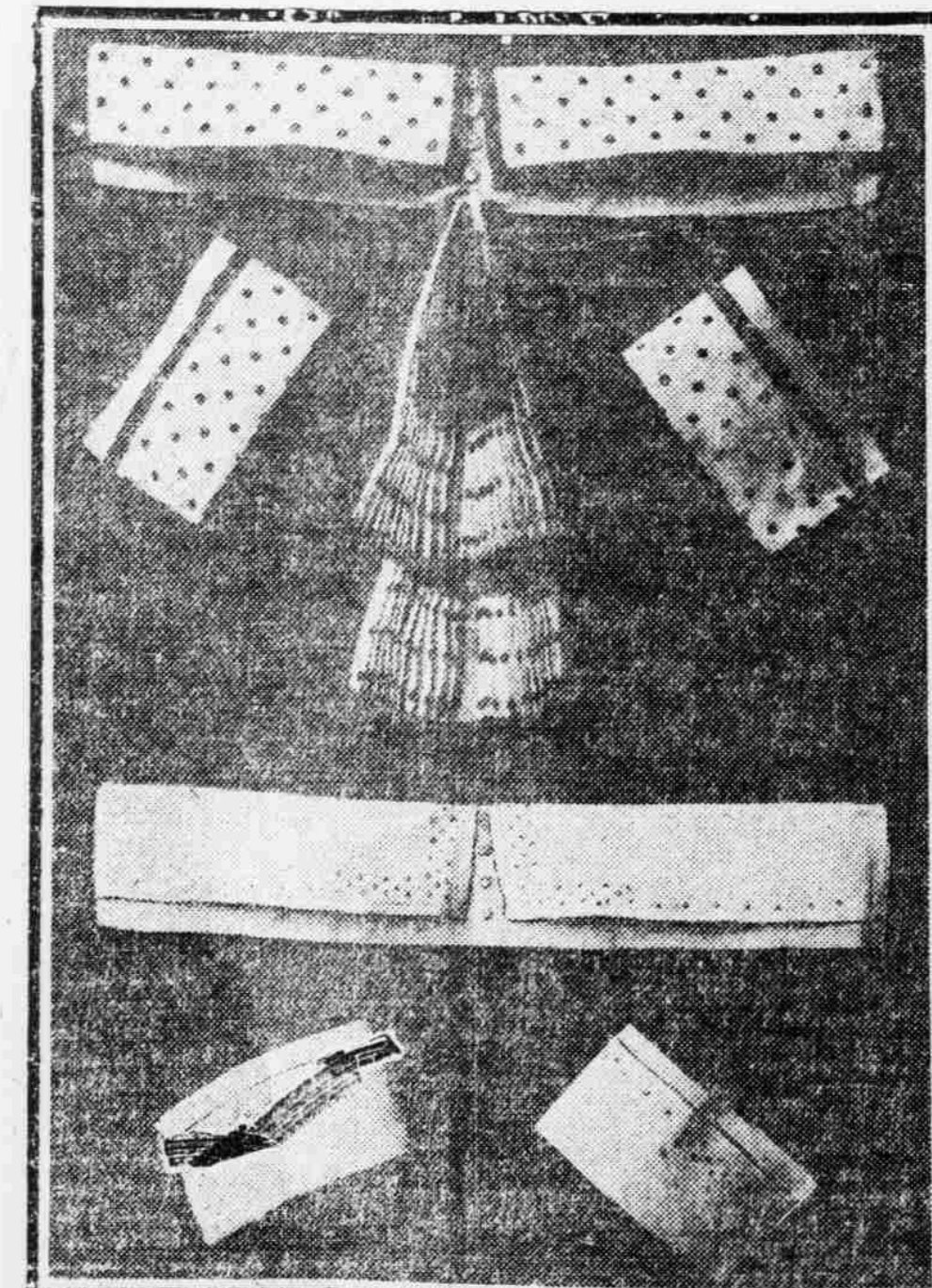
To wear over the Dutch-necked waists, which are still in great favor, and will be all winter without doubt, there are useful little overyokes attached to high stocks, these being intended to slip above the bodice, so that the trim, high stock shows in the opening of the coat. These overyokes are made of duck net and of fine linen with strips of lace. The lower edge is rounded or square in shape, and is finished with a pleated frill of the lace. Sometimes there is a little bow or ralat set in front of the stock, or one of the shawl bows made of narrow velvet, ribbons or silk tubing, with a multitude of dangling ends, each tipped with a tiny ornament.

These little neck bows are the feature of neckdressing now. Every woman one needs has some sort of a bow at her throat. Half of these bows are of velvet ribbon, and the other half comprise the shawl bows before mentioned and smart bows of Persian patterned silk. These last are usually pleated, the silk being laid in fine side pleats before the bow is tied and the pleated ends falling to two sharp points on the cuffs about beneath. Jabots continue to be worn, though they are the short, bib-shaped affairs, falling in the opening of the tailored coat, rather than the long pleatings which extend down the side of coat or blouse opening.

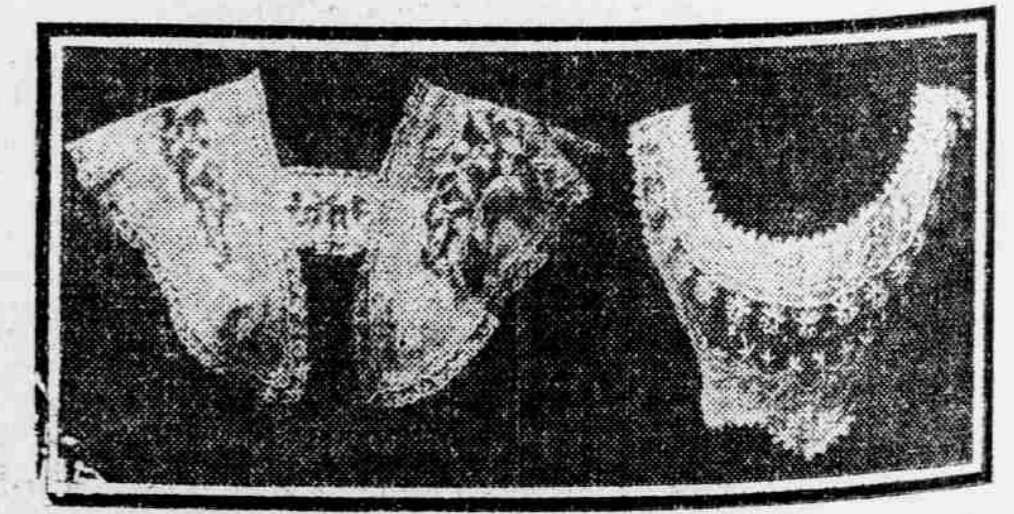
The stock at the bottom of the same illustration is of white linen embroidered with pink dots. Both of these collars are matched by cuffs, and this is typical of all the best neckwear of the moment. Cuffs are the fad, and on dark wool or mohair frocks the dainty wrist or elbow finish, matching an equally dainty neck finish, is most charming. On velvet afternoon dresses exquisite cuffs and turn-down collars of Irish crochet or rare old Venetian point are seen; or the turned back cuffs of white lace may be matched by a little yoke and stock when a Dutch or semi-decollete neck is not favored.

Lace collars and cuffs are no longer worn outside of the tailored coat, and the white lace frills, affected by some women on the outer edges of coat lapels last summer, have mercifully passed into the limbo of forgottenness. But every smartly-groomed woman shows some bit of dainty white in the opening of her tailored coat at the top, this touch of white usually being the bib-jabot very sheer lawn bordered with Irish crochet, and attached to the stock collar with a prim bow of black satin bordered with a variety of fringe. When coat sets the cuffs at all, they are of some fabric harmonizing and not contrasting with the rest of the coat. Velvet cuff and collar sets are ready to yield to last winter's set which has begun to show signs of wear at cuffs and collar. More sets are made of had, also, but the prettiest sets are made of colored suede leather. These are in showy colors, such as blue, green, and white, and are very smart and attractive on dark cloth suits. Similar sets are made of Persian satin or of tulle, and these are not favored by women of best taste as are the sets of suede.

Some of the imported French neck wear, with inserts of net, is especially dainty. There are yokes, collars, cuffs and mitts, on which are shown elegant motifs all in pure white, and which are ready to yield to last winter's set which has begun to show signs of wear at cuffs and collar. More sets are made of had, also, but the prettiest sets are made of colored suede leather. These are in showy colors, such as blue, green, and white, and are very smart and attractive on dark cloth suits. Similar sets are made of Persian satin or of tulle, and these are not favored by women of best taste as are the sets of suede.



All the New Stock Collars Are Matched by Dainty Cuffs.



The French Mill and Net Embroideries Are Exquisite.