

THE LATEST FASHIONS

Wonderful FUR WRAPS Worn at the OPERA



This Mink Coat Comes from Martial Armand



An Elaborate Combination of Ermine and Seal



A Beautiful Ermine and Red Fox Combination



A Worth Model Full of Worth Distinction



A Stately Sealskin Wrap by Callot

New Furs Drape As Softly As Velvet-Lace Combined With Fur In Delicate and Beautiful Effect - Touches of Metallic Lace Add Rich Glints of Color.

STREET costumes, more or less presentable in character, are the common lot of all, but only into the occasional existence does fall the thousand dollar fur evening coat. And yet, standing as an observer, in the foyer of the Opera House as the richly dressed folk come through the swinging doors which open from the corridor of the boxes, one is impressed with the number of superb fur wraps worn by the women. Ermine, moleskin, sealskin, white come with fox trimmings, chinchilla, mink—all are present, not in moderately large neckpieces and muffs, but in wonderful, full length wraps which often trail on the floor over the satin and lace skirts of their wearers. And these gorgeous fur wraps, mind you, are—by the nature of their design—intended only for evening use and would be entirely out of place in an assemblage where daylight costumes are worn. The woman who owns such a wrap has in all probability, another coat of sealskin, Persian lamb or mink for fashionable wraps, or afternoon frocks, and very likely a motor coat of muskrat, otter, or leopard, also.

Such wraps are of course only for the multi-millionaire's womenfolk. When the choice lies between a motor car for father families and an ermine evening wrap for mother families, or between a snug little house and lot for the entire family and a seal and sable opera coat for the mother of the family, the choice is not apt to consider merely the decoration of midland. An ermine evening wrap represents money and lots of money. It is one of the most luxurious garments a woman can own and testifies to the prosperous condition of her lord's financial affairs even more decidedly than would diamonds, which of course last for years after an ermine coat has been outworn and cast aside. The fur evening wraps, therefore, always seem to be the most impressive and luxurious part of the sartorial display in the foyer and corridors of the great Opera House in New York on a fashionable night.

For there are nights and nights at the Opera House and on Wednesdays and Fridays one may be certain of seeing the elect of the smart set in their boxes in the famous diamond horseshoe, and the grand tier of boxes above filled with folk frocked, colored and jeweled with equal brilliance. Full dress is worn all through the house on these evenings, from the orchestra up to the dress circle, and even in the balcony above one encounters decollete frocks, handsome evening wraps and masculine dress suits sprinkled among ordinary street attire. Up above, where the real music enthusiasts sit, and the folk who even if they had the several dollars to pay for a seat do not possess the raiment to grace it; one may listen to entrancing strains and million dollar voices in a shirtwaist or mackintosh if one so desires, but even the strongest opera glass will scarcely reveal to one's eyes a glimpse of the diamonds, the laces, the satins and brocades and furs, far below.

Most of the Fur Evening Coats Come From Paris.

Each French couturier puts his special model in a luxurious fur evening wrap and many of these wraps touch the five thousand dollar mark when custom duties have been included in this country. One of the most expensive and most beautiful coats worn at the opening performance of Aida on November 13th was of white tailless ermine made with a huge cape of the fur which fell to the waistline. This cape and the bottom of the coat were bordered with a fringe of sable tails; and as the trapping of ermine has been prohibited in Russia for three years, the coat of this fringe of tails alone may well be imagined. Above the sable tails on the bottom of the coat was a twelve-inch band of the ermine trimmed with the small black ermine tails which are always so effective on the snowy fur. White coney is something like the tailless ermine, though of course the pelt is not as pure white or as rich and thick in texture with the wonderful suppleness of ermine. The coney is less expensive, and many women have coats of coney with trimmings of ermine tails or white fox.

Paul Polret is very partial to the striking combination of brilliant red fox fur with pure white ermine, and since his taking up of the red fox fur, which is really quite an ordinary pelt belonging to humble little B'er Fox of the woods and fields, many furriers have brought out ermine coats trimmed with red fox. A beautiful coat of this style, designed by Revillon Freres, is illustrated. This coat is built of the tallest ermine and has a deep border of ermine tails in striped effect at the foot. The huge collar and cuffs of red fox are strikingly conspicuous on the snowy fur but the coat is very splendid and becoming to its wearer. Whose dark eyes and hair are enhanced by contrast with the brilliant coloring of the fur.

White Cut Velvet or Ratine Used In Place of Ermine.

Some of the important French couturiers have produced evening wraps which have the luxurious effect of ermine though in place of the costly fur white ratine or white cut velvet has been used in conjunction with trimming furs of some contrasting color. A coat of this sort, created by Bernard, was worn at the Metropolitan Opera House during the premier week, and attracted some attention. This coat was made of pure white cut velvet bordered at neck, sleeves and foot with black fox. From the back of the shoulders, as an Austrian officer wears his white and gold coat, extended a graceful cape which fell down to hip length on the other side. This cape was made of the cut white velvet and at its edge was a thick

fringe of black ermine tails.

Another white cut velvet wrap by Bernard has draped sleeves and a graceful scarf which may be twisted around the throat or even wound about the head and allowed to fall over the wrap. Coat, draped sleeves and scarf are lined with a splendid shade of emerald green satin and gold cords and tassels hanging from the sleeves add richness to the white and green combination.

The Evening Wrap As An Effective Background.

At the Horse Show, handsome evening wraps thrown over the chair backs made wonderfully effective backgrounds for lovely evening frocks whose effect would have been much lessened if their wearers had sat without the wraps in the plain wooden chairs which furnish the boxes. When an artist paints a portrait he is very likely to fling a scarf, a wrap—or lacking one of these—a bit of rich colored drapery, across the back of the sitter's chair, to throw her figure into artistic relief and form a soft, harmonious background for its color tints and delicate texture. The woman who appreciates the artistic value of such drapery, never leaves her rich wrap in a cloakroom, but has it with her, over her chairback, to add to the luxurious effect of her toilette and enhance tenfold the loveliness of her frock. The silk, velvet and brocade evening wraps of this winter are Oriental in their richness of color, and when the wrap is of fur the lining is apt to have the rich color that the outer fabric lacks.

The Worth wrap of sealskin and broadtail which is pictured today, has a lining of rose and mauve brocade with bits of gold lace trimming and tiny festoons of ribbon flowers here and there to add dainty elegance. The inner side of such a wrap is quite as attractive as the outer, and when a dark fur coat must answer for evening wrap as well as afternoon limousine wrap over bridge costumes of dark satin, chiffon or silkene fabrics a very dainty lining in light coloring will add much to its effectiveness as an evening wrap; for the dark fur will be hidden when the wrap is flung over a chair in such manner that the lining forms a background for the airy chiffon or lace frock.

The Worth coat just referred to is full of the quiet distinction which characterizes all Worth costumes. One cannot imagine this artist making a feature of ermine and red fox, or combining magenta with Erin green in the daring and conspicuous manner of couturiers who strive after sensational effects.

Chinchilla a Favorite Fur For Evening Wear.

Genuine chinchilla is now quite as expensive as the royal ermine for this pelt is very scarce and hard to get. Bechoff David brought out a superb chinchilla evening coat this autumn which was purchased by a young American woman whose marriage was the talk of two continents last spring. This lovely chinchilla coat has a cape collar which reaches to the hip in front in pointed revers and falls below the waistline at the back. Collar, sleeves and lower edge of the coat are trimmed with black lynx. The brocade lining is in the palest shade of apricot pink with wreaths of ribbon roses here and there.

Rich Furs Combined With Wondrous Fabrics.

Many of the French wrap-makers prefer to use velvet or brocade in combination with fur, considering the color value of such a wrap more important than the rich though neutral tone of fur. For instance a Dreoull opera cloak of broadtail blue velvet with a panel of gold lace ten inches across all the way down the back and an enormous shawl collar of chinchilla, has ten times the color value of an ermine or chinchilla coat that might cost three times as much, though some women prefer the regal luxury of the all-fur wrap. Another Dreoull evening coat is of ciel blue panne velvet with a huge collar and wide cuffs of Iceland fox—a soft, fluffy fox fur not as rare as the Sitka fox, but really very effective for evening use. Lace is much used by the French couturiers, in combination with fur in these gorgeous evening wraps; but the lace is usually of the substantial sort like Russian flax, Arabian, Venise, Milan or the heavy crocheted point sometimes called macrame. A very stunning wrap by Polret is of white chiffon velvet lined with purple velvet and trimmed with bands of wide Venise lace, the white velvet being cut away under the lace to show the purple lining. A collar of sable with sable bands on the edge of the sleeve form a costly and effective trimming.

A gorgeous Francis wrap, worn at the first performance of Aida last month, was of green faille silk with a lining of black satin and trimmings of gold braid, gold fringe and skunk fur. This wrap was worn by a middle aged woman with white hair exquisitely arranged, and a gown of black chintilly over white satin. Emeralds swinging from her ears made the beautiful white hair more beautiful, still and gave the finishing touch of smartness to the chintilly worn and

PERHAPS the most interesting dollies in the world are the dainty little figurines, toggled out in accordance with Madam Mode's latest mandate, which some of the large dry-goods shops exhibit in their show windows. About two years ago the first of these tiny ladies of fashion began to make an appearance in America in a very exclusive shop on Fifth avenue. Now they are to be seen in several places and every now and then the small mannequins disappear, to be replaced with others

sired; though not all the shops which display them will sell them for this purpose. Every detail of the costume is exquisitely correct; for example note the gaiter-top boots on the little lady who has a child by the hand. These new gaiter boots are the craze in Paris now. The buttoned gaiter top of suede or cloth in some delicate shade is attached directly to a patent leather vamp; but the dolls' feet are usually made of wood through which passes the wire which forms the foundation for the supple figure. It is this wire foundation that makes the tiny figure so supple and pliable, though consummate art is employed to bend the wires exactly right to produce the natural poses. The skating girls are really skating, you will observe, and the mother and child are strolling along in leisurely fashion.



Remarkable Action is Expressed By the Tiny Figures.

These wonderful dollies are made by an artist's wife over in Germany, and though there have been many attempts to copy the doll fashion-plates, nobody seems able to give the same lifelike touch, the same grace and action, the same indefinable chic and style and dash that this German lady puts into each tiny figure. The little doll people seem to be really alive—to possess personality—and each is as graceful and as distinguished as a famous courtesier.

The dolls are about six inches high; some of them reaching up to eight-inch height, the child dolls of course being proportionately smaller. They stand on round velvet cushions and may be used for pin cushions if desired.

wrap of green, gold and black. Darker Wraps For Afternoon Opera Wear.

If you stand in the carriage foyer on a Saturday afternoon after a matinee performance of opera, you will see as wonderful furs and fur wraps as an evening performance brings out. Chinchilla and mink coats are worn over dainty frocks of chiffon and velvet, or other fabrics appropriate for afternoon theatre wear. These coats are by no means easy to carry about but as their wearers travel in limousines, it does not much matter. The Marshal Armand mink coat pictured has a trimming of tails around the lower edge and on the sleeves. This coat was worn at the Horse Show over a pretty luncheon frock of taupe chiffon over white satin, with touches of flame color and gold on the bodice. The sealskin wrap

Over the "bony structure" of wires cotton batting is wound, body and limbs being carefully modeled in lifelike fashion and no pains are spared to have the costumes modishly perfect. The smart suit worn by the young mother, for instance, has a cut-away coat and tunic of black satin meteor over a skirt of white cloth, the coat having exaggerated white satin revers and cuffs of the white cloth. Coat and tunic are lined with the white satin. The hat with its aigrette trimming is a masterpiece of chic and reticule and parasol, carried and worn to accentuate an oblique line across the costume, are decidedly knowing in effect. The little girl wears the last cry in satin coats, with a trimming of corded puffing, and her hat is a becoming bonnet of draped straw with satin roses in pastel shades at one side. The hands and feet of the little figures are the only crude parts, but so cleverly are these members manipulated that they do not spoil the effect of the perfect grace and distinction of costume.

The skating girls are dressed for winter weather, and though the photograph does not show it, their costumes form a delicate color harmony. In fact the artistic combination of colors is a feature of this artist's work. One finds no harsh contrasts, no strong primary reds, yellows or blues, no loud pinks or screaming greens; but lovely, subtle tones of taupe, mauve, catwaba, olive, pale canary, dashing flame and coral hues and soft French and Dutch blues, exactly like the fashionable shades in real costumes.

One of the skating girls wears a velvet suit of tobacco brown—just now

a very modish shade—with trimming of dark fur and a fur muff to match. Her toque is also of the brown velvet with a band of gold lace and a shaded quill of split ostrich. Her reticule is of mustard brown faille with gold lace and a gold cord handle. Her little companion wears a "tailored" suit of green mixed wool fabric with a cut-away coat showing a vest of pale coral-colored faille. Her furs are tawny gray, like Australian opossum, and her hat is of green-gold net with a feather made of chenille in green and yellow shades. She carries a reticule of white velvet beaded with green and gold.

If you consider the making of such doll mannequins a childish and frivolous occupation, just try, some day, to wrap bits of cotton over wire hairpins, for instance, and then to make the wires take the lifelike and artistic poses of these tiny figurines. Then, if you will, endeavor to design, cut and make garments tiny enough to cover your tiny mannequin, and make them take, when on, the chic and distinguished lines of the dolls made by the little German lady who originated the idea of the doll fashion-plates. You will admit that a deal of skill and art craft goes into the fashioning, not only of the lifelike little figures, but the Parisian costumes as well.



Every Detail of the Costume is Correct in Style.

coloring her nails; and Monsieur's razor has a safety device so that he may almost use it in the dark. The latest luxury of the toilet is a shoe horn with a handle nearly a yard long, and one may step into one's new shoes without bending the back at all. These new shoe horns look very much like golf sticks, with their long wooden handles and copper ends. There is a leather loop at the top of the handle by means of which the shoe horn may be hung up.

WHEN WASHING LACE. When washing white or valuable old lace that has grown yellow, baste it carefully on a piece of flannel and wash with a good white soap and warm water. Rinse carefully and then wet with cold water and lay it in the sun. Keep it wet until it bleaches as much as is desired and it may then be carefully pressed on the wrong side of the flannel.

A SHOE HORN AS LONG AS A GOLF CLUB.

EVERYTHING is made so easy these days that one may almost dress without thinking about it at all. Madame's dresser is provided with a comfortable chair in which she may sit while doing her hair and man-