

# FASHIONS LATEST FADS AND FANCIES FOR WINTER WEAR

## A Forecast of the Fashion

A Weekly Letter from Marie Loup

An arrangement has been made with Madame Marie Loup, who is an artist and designer, to send each week during the Winter for this section, a letter from Paris.

Paris, November 17, 1913.

There has been a great deal said about "Le Minaret," the Persian drama, and Paul Poiret, the clever costume designer. But the end is not yet, for the influence of the minaret costume will be felt the world over by the fashionable woman. The tunic, wired or tight, long or short, is the sensation of the season, and I hear it has taken the American woman by storm. It will be interesting to see what this practical creature will evolve from the apparently impossible combination of "lamp shade tunics and trower-like skirts." The solution of this problem, however, has been worked out in such a marvelous manner that one is filled with wonder at the skill of the couturier. Taken up as it was by the fashionables at Deauville, the success of the tunic was assured. But enough of the tunic, for the present at least.

### Two Materials Used.

The newest dresses have a clever combination of at least two materials. So the woman who has several dresses from the previous season can make them over without the ruse being apparent.

### Winter Suits.

The lines of the winter suits are very different from those of last year. The skirts are hung with the folds in front, giving the appearance of divided skirts. And the coats have the bolero effect, opening over a vest front and crossed by a wide folded sash. A suit of black cloth was made after this fashion with a white satin sash and the vest of white satin embroidered in a Japanese design in worsted.

### The "Tango" Petticoat.

Quite the newest thing in the petticoat line is the "Tango." It is made of two widths, the seams at the sides, slit to the knee.

### Evening Wraps.

A word to you about the evening wraps, they continue to astonish one in richness of materials. Velvet brocades with backgrounds of tinsel or of vivid satin, of chiffon or of voile, are all used for these gorgeous and artistic garments.

The sleeves, like those of the gowns, are often just a slit in the ample folds accentuated by a cuff, or facing.

The deep blue hues such as dark navy blue, midnight blue and corbeau are replacing the popular black for these wraps.

Yellow is used to trim gowns, wraps, and millinery and is even used for whole frocks. A frock by Martini et Armand was made of gold satin with a tunic of four ruffles of brown tulle. Tulle formed the bodice, and the armholes were of brown fur. A most beautiful restaurant gown by Georgette was made of black velvet. The skirt was intricately draped to form two tunics; the bodice, square cut, was formed of black and gold embroidery.

### The New Complexion.

It is a relief to know that the dead white face will not be fashionable this year. It is replaced by a more natural color and a slight flush on the cheeks. The eyebrows and lashes are still darkened to enhance the lustre and lines of the eyes.

Black velvet patches will still be worn. Wee ones the size of a pin head and of course the lip pencil has become a necessity.

MARIE LOUP.

## NOVELTIES IN NECKWEAR

It was inevitable, considering the craze for fur trimmings this season, that even neckwear should be made with narrow bands of skunk and fox.

Yet it is a pretty fad. The best things in neckwear novelties, are high necked styles, with full fichus, the whole edged with tiny fur bandings. As fine lace and hand-embroidered tulle are used, this contrast is excellent.

A clever arrangement is a "Vanity Band" no more nor less than a Medici collar, very high in the back and held in close to the neck by a black velvet band, encircling the throat. They say this gives the skin of the neck a peculiar milky luster, the aim of every woman. It also accentuates the profile, giving a little piquant expression to the face.

Another novelty, which will be played up strong for holiday sailing by the big shops, will be a band of novelty ribbon, edged with fur, fastened at the left side of the neck, under a flat turged bow. This is to wear with waists or coat suits, as milady wishes.

### GARTER PETTICOATS.

At one time it was thought logical that a petticoat should be attached to the waist. Now so great has become the craze for slim hips that petticoats have been made to hang from the knees.

This sounds ridiculous, but it is so. Paris has made some "Garter Petticoats." They are made in two founces, one of platted chiffon with the over founce of shadow lace. They are attached to garters at the top, put around the knee-rather tight, are about twenty-slip down, and they are about twenty-four inches around the hem, each. Of course, one petticoat is a pair. They are to wear with slashed narrow skirts, "tango" gowns, as they are sometimes called.

## A Season of Furs and Fur Trimmings

The more scarce furs become, the more in demand they seem to be. This year there is no limit to the richness of quality and quantity; furs are literally worn by the yard.

It is scarcely possible to give the preference to any one fur; all are used in profusion. Whereas formerly, a woman contented herself with one handi some set with perhaps an old set for knock-about, nowadays, to be really fashionable, my lady wants a muff and neck piece, a fur coat, and some sort of fur trimmings on every suit and frock she possesses, from trottir skirt to evening gown.

There is an increasing tendency to consider the fur as a definite part of the trimming, as for instance, on a coat, of which the deep cuffs and flat collar are of fur, the collar being so large

A rakish bow and a frill of gray squirrel adorn an otherwise sober-minded muff of Persian lamb. A similar bow appears on the collar.

A bow of another fur or of ribbon or of chiffon, or perhaps a huge artificial flower, is used on nearly every muff and scarf. This decoration is always of a contrasting color or material.

The large illustration to the right is an excellent imported example of this craze for bows.

Every few years red fox has a renewal of favor and it is in the height of its glory this season when all shades of red and yellow are blended in true Autumnal harmonies. It is seen on muffs and capes of orange velvet. This combination is a curious but most



For evening wear, the hat, scarf and muff form an attractive trio when they correspond. At the top of the page is a graceful example of this idea. The muff, stole and hat are made of bronze chiffon, striped with mink. A modish contrast is given by the purple rose in the hat and in the muff.

In the small circular illustration, the frill around the neck is red, the fur is black lynx and the bow is black ribbon.

FURS dyed to every brilliant hue are being pushed to the fore, and while they will be worn a great deal, especially with the gorgeous evening wraps, they will be worn more by those who can afford more than one fur set and who need not wear a set more than one season. They are a relief from the somewhat somber hues of the natural skin when used with an artistic sense.

is a good opportunity to use up the pieces of fur in new combinations. In one case I know of there was thus produced, after some contriving, a little round mink collar and a cloth mink trimmed with mink, both in the latest mode. An old muff of lovely old fur has hopelessly small and a circular shoulder cape yielded material to add to a new coat a necessary fur appendage. The muff was oblong with a triangle of the cloth having its apex at the top. The two small triangles at each side, forming the square corners, were of the mink.

As is natural, marabou and ostrich trimmings are much used, especially of the sheer fabrics for evening wear.



as to be almost as capacious and quite as warm as a separate stole.

When the fur set is separate, more than one fur is used, and it is not uncommon to see three kinds of fur on one muff and collar.

Leopard skin and ermine are the two trimmings most used upon the darker furs and many curious effects appear as a consequence; to illustrate, a band of white ermine may cross diagonally a severe looking mole skin muff. Some times a little row of tails is added, but these are always on the muff, in no case dangling below the muff or stole.

LEOPARD-SKIN coats are worn a great deal for motoring or evening wear, both for women and children. These usually have a deep collar and cuffs of Persian lamb or lynx or some other dark fur.

### STRIPED AND PLAID SASH

The dash, which so many of the latest French costumes have, particularly those worn on the streets—is chiefly due to their sashes. Modest affairs are these accessories—always broad strips of platted worsted braid, finished with ends of platted taffeta ribbon with ends biased off and overcast that they shall not unravel, or of Roman striped satin ribbon with ends hemmed and heavily weighted that they shall not curl under. The sash usually goes straight about the waist and at the left front plainly and flatly overlaps itself, the longer end usually extending to the knees. It is never bowed. With a dark-hued tailored suit, there is nothing more cheering these dull Autumn days than one of these brightly-shaded sashes. Its presence lends distinct chic to the costume of yesterday, and its cost is little. Try it, girls!

### Vanilla Taffy.

Add together one half-cupful of water and a pound of granulated sugar; put over a fire and stir until the sugar is dissolved; then add about one-eighth of a teaspoonful of cream of tartar, and boil until it reaches the "crack" degree. Pour into well greased, shallow pans to cool. When partly cold take up and see some other flavoring if you wish.

striking success, and is utilized in several clever ways by exclusive dealers.

In one case, the fox skin is laid right over the velvet shirt as though it were hung over the back of a chair, and the spread-out skin is used in much the same way on the shoulder cape. When off, this cape looks for all the world like one of the old-fashioned fur rugs with bright colored borders we used to see.

VELVET sleeves of black for a bright colored gown are another novel fashion of which one of the new imported gowns shown here is a good example. The gown itself is in one of the new shades of red and the sharp contrast between the red and black is softened by the kimona effect of Bulgarian embroidery. The jaunty velvet hat corresponds with the sleeves, and in this case, lynx fur borders the tunic.

## Bakst, Successor to Poiret

Le Roi est mort, Vive le Roi! Paul Poiret has come and gone. Leon Bakst succeeds him to the throne of public attention. He is here with an exhibition of his designs and with the enchanting Pavlova to receive at the opening.

The American public is fickle, and these men may be forgotten before they have fairly returned to the always appreciative Paris. But shall we not be willing to receive their criticism in order to study at first hand their creations?

Their position is unique, so while they are different enough from each other, we may think of them together. Each has essayed the difficult task of adorning woman, each has gone from Eastern Europe to Egypt, and finally to the extreme Orient for his inspiration.

Both were originally painters and have the fundamental knowledge of the artist to guide them. But, while Poiret from a desire to have his beautifully clothed women properly seen, arrived at striking them for the opportunity, Bakst, with the success of the Russian

ballet to his credit, has come to costume the woman in our midst.

Madame Paquin to her own great benefit has opened her ateliers to him. From the combination there has been launched in Paris a collection of gowns, second only to Poiret's, if we should be so bold as to judge.

Poiret's gowns suggest repose, the perfect balance of great masses of color; and the long simple lines, even when in motion have something of the sculptural quality about them. Bakst is as far from this as it is possible to imagine. He clothes a woman so that motion is suggested even while she is still.

Innumerable repetitions and an endless variety of subtle contrasts form the keynote of his inspiration. Small glimpses of flesh, masses of jewels half hidden in the hair, overlapping folds of chiffon and long scarf ends, heavy with metallic embroidery, are some of the means he uses to obtain richness of effect.

Like every artist, his point of view is

biased, as conceived by the casual observer. For years he has designed costumes for the Russian ballet, and it is not likely that the average woman has the skill in manipulating the draperies which he has used for expression.

An admirer of Whistler once said to him: "I saw a moonlight effect on the river that was exactly like one of your pictures." Whistler replied: "Nature is improving," and so, it may be that women will have to become more skilled in the art of wearing their clothes before he can be successful with a Bakst or Poiret.

Poiret left America with a cruel thrust at the American woman. "She is staid, matter-of-fact, not susceptible to emotion; she does not express her temperament and her individuality in her dress." These were his last words before sailing. On the other hand, it will not be surprising if Bakst should find the American woman most sympathetic. Dancing is half the world to him, and if there is one time when the American woman forgets her Puritan ancestry, it is at the dance.

Fitch is having a decided triumph this year, of which the Imperial Russian skins are very beautiful and costly. The whole skins are usually used in these sets and it takes four or five to make a good-sized muff.

One can get a very good-looking set in German fitch, which unless laid side by side with the Russian skins, are very hard to distinguish from the finer variety.

Ermine and chinchilla are used principally as a trimming for outer furs nowadays. Both are too scarce to be available for an entire set of the sizes now in vogue.

THERE is as yet little sign of the diminution in the size of muffs, and since it is a season of patchwork, it

Scarfs of no-veiled chiffons bordered with one or the other, are very beautiful.

IN RESPECT to hats, furs are used both for day and evening wear. The Tam or shanter crown is often made of fur to match that on the coat or dress. I think of an example in chinchilla for dress wear. It is simply a round block of fur, edged with a deep border of gold tulle, hanging far over the hair at the sides and back and gathered up to a point in front.

Since a high trimming of some sort is essential, on the small turbans for street wear, a stiff wing of fur is seen, which fur trimming is used. A smart little close-fitting affair of seal skin had a narrow line of leopard skin around the edge and two loops of the skin, setp-faced, fastened with an Oriental clasp.

### Fans for Dancing School

Since most of the modern dances are of a strenuous character, calculated to accelerate blood circulation, it is almost necessary for the dancing school girl to have a fan attached to her ribbon chateaufe, but it should be a very small one lest it get in her way. No complaint on the score of size can be lodged against the new bird fans, which measure barely seven inches when closed, and when opened are a scant twenty inches across. Their spread consists of plumage so cleverly arranged that the bird, whose head is painted upon the ivory sticks, appears to be in flight. Birds of every familiar plumage are represented as well as a number, which must be purely imaginary. But all are lovely and they come in colors to accord with any evening frock.

Equally attractive in the hands of young girls are the seven-inch fans of ivory or mother-of-pearl with awnings-down aprons sprinkled with the tulle of lilken or chiffon rosebuds in a variety of delicate shades. Rather more costly are the little fans with glass or silvered sticks set with rhinestones, sapphires or emeralds, and having oval lace spreads, top-edged with a row of matching "jewels."