

LATEST PARIS FASHIONS

THE wonderful color contrasts and combinations that the French designers have charmed us with this season would seem to have regulated style and cut of the new models to a secondary consideration. In evening gowns, however, there is such a marked difference in cut, which, though not noticeable perhaps at a first glance to the casual observer, is very interesting to those who are ready to decide on evening dresses for this winter.

In the first place trains are added to almost every elaborate dress model. Trains of course were worn last winter, but were nice little pointed affairs or the novel one-sided kind that attracted attention simply because they had not been seen on gowns for several years. But the train of to-day is a much more complicated dress detail, because it is trimmed, draped, bisected, tied and contains much individuality, adding the silhouette, and seeming a natural outcome of the drapery which forms part of every recent imported dress model.

The most curious of all these different styles of train are those where the skirt seems to be made of a single wide breadth of the material swathed across the body in folds and draped up and caught into lovely draperies either below the knees or looped up toward the back, defining the figure and giving a curving line to the back. What remains of the breadth after this drags over the ground is whatever an odd shaped corner that happens to be left and the effect is somewhat bewildering at first to the conservative mind. Nevertheless, done with unerring French taste, it must be admitted both charming and fashionable.

The two pointed train of this year differs from that of last. It is not one panel breadth of slashed material, but two separate panels of breadths crossed. The bisected train, slashed up to the knee depth in the back, as reported by Americans, seemed an unbelievable indiscretion, but before this innovation was many weeks old the two edges were caught together invisibly and the train knotted or fastened by lovely embroidered ornaments, so becoming discreetly charming, yet retaining the original idea. The trimmed train, an extremely faithful reproduction of that fashion of the "eighties," is returning with many other quaint details of those days of draped dresses.

Most of these trains are lined with bright contrasting colors, though sometimes the lining of the same shape is left unattached; in either case the color contrast has that something of the unexpected always attractive to a new fashion. For as the train slips and slides as the wearer moves the bright lining color flashes into and out of view. Drapery is so much a part of the trained

is not draped into such deep folds nor is it so conspicuous as when it is of another material than the dress and applied in scarflike form to it. This is for the good reason, perhaps, that it is so much easier to arrange deep folds in a separate material, and they may be more firmly and invisibly tacked to the foundation dress than when they are taken up in the gown material and fastened into some seam. Another dressmaking detail is that when the folds of the gown material some sort of panner effect is introduced and merged in a few draped folds. The newest draped dresses from Paris include a number of unique models where



The Transparent Wrap of Mousseline de Soie, with Embroidery and Drawn Stitching

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the material, swathed or laid in flat folds across the front, caught in at the back about fifteen inches below the belt, defines rather distinctly the contour, then drops into long folds to one of the odd trains already mentioned. This curious changing of the fashionable outline at the back is shown in some other Paris dresses where scarflike applied draperies wind about the figure over the foundation skirt, and a relative effect is given by tightening or draping the folds till they define the figure. When done artistically and modestly it cannot fail to please, for some of the draped statues of Greek figures have their shawls draped about them in the same movement.

Brocades—their combinations of material and color are seemingly endless—and a chiffon plush are the new winter materials, but satins, from mouseline to liberty; bead embroidered chiffons and mouseline de soie are still very fashionable. For all these drape into lovely folds, or as transparent fabrics are suitable for the clinging foundation dress.

A wide sash belt accompanies many of the evening gowns that are not draped on princess lines, so that while the high waist line is preserved in a measure by the belt top, the lower edge gives to the outline a longer waist. Above this sash the material may match in color, but is always markedly transparent. The

shape and shape of the low neck are frankly Greek in most gowns. Studying all these details of cut and material it is easily seen that this year's fashionable silhouette is distinctly different from that of last.

The Paris evening dresses on this page show most interestingly many of these fashion details. In a black satin draped robe, by Bonhomme, the drapery is drawn up to show the curves of the figure. The skin has the bisected train, knotted and tied at the ends, and the belt and bodice seams are of silver embroidery. A drapery finishing in a pointed end at the back, hidden by the pose, is balanced by a half width train in a Jenny model. Made of white satin, princess, and draped, the entire upper part is of transparent tulle crossed by rhinestone chains ending in front in a triangular ornament. A cluster of roses catches the silver lace ruffle to the skirt in front.

The third robe is of old rose satin lightly yellowed with black tulle and embroidered with a design in pearls. A wide breadth of black velvet drapes about the lower part of the gown, falling into a crossed train at the back, and there is an answering color note in the black belt.

Among the Juliet caps, which are soft, pointed little head dresses composed of jewels and bead work in flexible strands, one of the most attractive is made of old

elated ornaments, the more stately tiaras of pearls, diamonds, sapphires and emeralds and the fascinating Juliet caps made for the low collure are all equally smart. It depends only on the personal style of the individual and the nature of the costume with which the collure ornament is to be worn as to which is chosen.

One of the simplest and most elegant of the bandeaux offered at the fashionable jeweller's consists of four straight strands of small pearls with a single strand of brilliants on each side. Twisted ropes of tiny pearls, some of them straight and some arranged in loops and lattices are among the new bandeaux. Exquisite tiaras are of the finest workmanship in platinum encrusted with myriads of tiny brilliants, with perhaps five large stones arranged in the centre of the design. The work presents the appearance of the most exquisite of Jack Frost's tracery. Fillets made of delicate wreaths, the platinum work in leaves and vines, with the palest pink pearls set in for the flowers are among the loveliest of the jeweller's offerings.

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GOWN SACHETS FOR GIFTS.

THERE are few small Christmas gifts which will give so much pleasure to dainty women as the little boxes of gown sachets which are now so attractive and which may be bought at many of the shops and also made at very little cost of the maker's time. A great many women who do not care to go in for making elaborate Christmas gifts enjoy devoting a little time to turning out the charming little sachets which are so useful and so attractive.

The sachets are usually about two and a half inches square, the material being satin, brocade or silk, and the color that which the person to whom they are to be presented most affects. Should there be any doubt as to which color is preferred, white with a little color in the embroidery is always desirable, especially if a delicate ivory is chosen instead of a clear white.

The sachets are made quite flat, and three sides of them may perfectly well be stitched up on the machine, the padding being then put in, after which the fourth side is sewed by hand. In the matter of fragrance it is most important

of the season by women who do not care to wear an all fur toque until midwinter is upon us.

One of the interesting ways of using fur banding is the employment as a border of the very narrowest stripe of white fox. The best hair of the fur gives an effect like that of a feather banding. This white fox may be used as a border around the silk crepe which is draped around the crown of the hat. In the front a tall wing of the crepe and of chiffon is also bordered with the fox banding. The white fox is often used on a black hat, especially a satin or silk finished leaver hat. A white hat covered with silk crepe or plush and faced with black has the crown draped in white, bordered with a long haired black fur in the same manner.

Taupe colored hats of the picture order, which are covered with taupe crepe or satin or velvet brocade, are faced with the fur, which is turned up on top of the brim in a two inch border and sometimes a deeper one. Other brocade hats, these of the heavy velvet brocades, are bordered with an edge of sable or of skunk, and a fur ornament is used at one side. Small white hats with very narrow brims are pot shaped; crowns have a broad, rich band of fur resting on the brim all the



The Transparent Wrap of Mousseline de Soie, with Embroidery and Drawn Stitching

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tern shows archaic trees of the Noah's ark variety wrought in gold and steel beads and set on a dark green ground. The trees are quite large, those of the steel beads alternating with those of gold.

At the shops where the canvas stamped for the bead purses and bags is on sale it is usual to have each pattern half finished, the amateur bead worker thus having before her constantly a perfect pattern from which to complete the other half. The design for the unfinished half is stamped in colors as a further aid to the worker. For a large bag the entire materials, including the half wrought pattern, are \$5. A small purse with all materials is \$3.50. After the bags are finished they are mounted by a jeweller, either on gun metal, silver or gold.

HAMMERED SILVER.

Old fashioned hammered silver is now returning to favor and at some of the fashionable silversmiths' it may be seen in rivalry with the pierced work designs which have been considered most desirable now for several years. The hammered silver pieces for the table are usually quite plain in design, the ornamentation consisting usually of a light engraved pattern in the border, which in some instances is picked out in black. Babies' rattlers and small and large bowls of every description are among the articles especially to be noticed in this hammered silver. Treated in this way the silver has an exquisite soft finish and is more delicate in color than when used in other fashions. Without having the frosted effect or what is known as the dull finish, it also escapes the brightness of the highly polished pieces. The small bowls are most attractive in this style of silver. The prices for the hammered silver are greater than those of the pierced silver designs, as the hammered silver pieces contain more of the metal and the amount of labor expended on them is at least as great.

Decanters of crystal and silver have the design of the thistle for those who love Scotch and the design of the rye for those who do not love Scotch. The design is worked out on the crystal and also on the silver stoppers. The decanters come in every shape, some of them squat and large around with handles and others tall and slender like ordinary bottles. Another favorite decanter design has the bottle enclosed in a silver lattice work, the spaces quite large and showing a good deal of the glass between.

Fashionable silversmiths are making the little muffin racks which have become so popular for the afternoon tea equipment, with sets of silver trays to match. The trays are perfectly plain and fit exactly into each of the wooden shelves.

Sets of individual crystal vases for main a large vase which is used in the centre of the table are used by some hostesses with great success for the decoration of luncheon and dinner tables. The vases are set in silver baskets or stands. As there is a set of them they they are used with some variety. Four of them are used with the centerpiece and connected with it by silver chains, the whole forming a larger centerpiece for some occasions. Again the centre vase is placed on a mirror and the small vases circled around it and connected with each other and the centre by vines. Sometimes at a small luncheon the small vases are put at each place, trailing vines laid toward the centre of the table, and the centre vase is filled with grapes, the vines trailing down over the table and connecting the centre vase directly with the small vases.



The Chinchilla Fur Coat with Black Fox and Border

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silver filigree work with entire deus of single pearl straps. A fascinating little cap of the finest white net, the design wrought in pearls and tiny brilliants. Alternating strands of pearls and brilliants compose other caps, and some of the most attractive are of a network of pearls bordered with a tiny fringe of the same.

Next after the pearl and brilliant ornaments those made entirely of or brilliant are the most popular, for, of course, they have the advantage of being suitable for wear with every costume, which is not the case with the colored stones. Some of the brilliant bandeaux are made in three strands so that the hair may show in between. Large ornaments finish these fillets at each side. Then there are also the large intree work bandeaux, which show their hair in diamonds between the strands.

Many women who wear real jewels in their hair purchase these ornaments made up in such a way that they can be worn both in the hair or on the corsage. For this purpose a long corsage ornament, which rises higher in the centre, is perfectly satisfactory for both purposes. Of course, one way to wear that when it is desirable to wear the corsage ornament the collar ornament will also be traced, but this is not always the case. With some costumes an egret is sufficient in the hair, when the jewels may be worn as a corsage ornament, and again it may be worn in the hair when a triskele is

to consult the taste of the recipient of the gift, as nothing can be more distressing than to receive so charming a present which is unwearable because the scent is not one's favorite.

A favorite fashion of decorating the sachets is to embroider the flower represented by the fragrance in the centre of one side. The embroidery should be very slight and small. A flowered silk or satin may be chosen for the covers, and then no embroidery is necessary. A tiny chiffon flower applied to the centre of each sachet is also attractive. But it is not necessary to decorate the sachets at all, as they are sufficiently dainty of themselves if nicely made.

After the six sachets which usually constitute the gift are finished they are tied together with a narrow ribbon of the same color and placed in an attractive box of the proper size and color. Miniature flower covered hat boxes such as are now sold in the shops are attractive for this purpose, either in square or oval shapes.

FUR TRIMMINGS FOR HATS

FUR is being used on this season's hats in a great variety of ways, and all sorts of fur are being made use of. Broad bands, large enough to cover the side of the crown completely; the narrow edgings which are made up, in connection with crepe and plush; facings and primings of fur on hats of satin, brocade and velvet; and tall ornaments of fur taking the place of feathers appear on the hats which will be used in the early part

way around and a straight and heavy piece of fur going straight up in front for those who do not love Scotch. The fur is held in place by a large ornament of tarnished gold galoon shaped like a large open buckle.

BAGS AND PURSES.

BAGS and purses are now more fashionable than ever, and the old fashioned designs which were in vogue in our grandmothers' time are still the most popular for these purses. Many women are making the bags and purses for Christmas gifts for their friends, and even the most fastidious woman will welcome such a gift, for the purses and bags when made of fine beads and in beautiful designs are a delightful accessory to the costume and by no means an inexpensive one.

Black grounds, with the designs wrought in the quaint old fashioned shades of rose, red, blue and violet, are very fashionable. Three shades of violet and a little pale green make a charming color effect on a background of black beads. Lavender and old pink are fascinating on a bag having a dark blue background, and for this season's fashionable taupe shade, there are purses and bags in delicious shades of rose.

In many of the purses the design is a cluster of roses merged together in tapestry fashion. Other purses have designs of a more pictorial nature, scenes of quite an elaborate character being wrought with much detail. Still other purses are decorated with a conventional pattern set on the solid bead background like a wall paper design. Among these a quaint pat-

Two Pointed Train Caught by Band

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terning gown that to mention one is to include the other. There is one interesting fashion point about it also; that is, when the drapery is of the gown material