Midwinter Paris Millinery Takes New Angle

"FAR EAST" styles from Paris have had a steadily increasing vogue for a number of seasons. But now come some new style lines. These are gently reminiscent of the fashions of the seventies. Among them are the sleeveless evening dresses, the flounced elbow sleeves, the sash bow placed low at the back of the dress and the masculine vest that shows between the open front of the corsage. Also, we see the wired neck ruches of lace of those days, the coats buttoned up to the neck, the pannier drapings and the bustle back puffs.

Not only confined to dress is this revival of old fashioned styles. The latest hair coiffure is like those of days agone and presents almost the same silhouette. The tresses are closely waved about the face, the hair brought up to form a puff at the top back of the head. To be sure, the curls that dropped at the back of some of these old time coiffures are yet missing in the smart hairdressing of to-day.

Premet showed this season among his tailored suits a short coat that had the old fashioned curved side seams and centre back seam; the coat edges basque was almost godet about the lower.

The old style tiptilted hats are perhaps much modernized, but that does not prevent them from being on the same lines as some that decorate the primly pretty fashion engravings of the old fashion books.

In those days, too, they wore dolman wraps and short little mantelettes that are surely grandmothers of those in style to-day. Of course, there was not that tightened in look about the ankles in dresses then, but trains were oblong and oval ended, as now. Velvet bracelets and neck ribbons were the fashion in the seventies. Flower trimmed ball dresses, cut dangerously low, with a ruffle serving as an excuse for a sleeve, were as daring as the simulated décolletés of to-day.

The launching of a new mode, however, does not mean that all other fashions are excluded. Russian and Oriental styles will be seen in plenty this winter, worn by those to whom they are specially becoming. Meanwhile, it is the duty of a fashion reporter to announce new fashion lines as they appear. A French actress, noted for her gowning, has had her latest costumes made on the lines of the seventies launching this style. As she is of the slender type as the heroines that were so often painted by the Belgian artist Alfred Stevens, who caught the loveliness of women of that generation, they seem especially suited to her. The black velvet evening gown is striking because of its sleevelessness and its unadorned décolleté. There is another odd feature about it—the belt is placed as it was when the old fashioned corsets were worn, below the inward curve of the waist. This and the cut of the waist give it the old fashioned look of the dresses of the seventies and early eighties. The black velvet bracelet, the manner of dressing the hair and the tilt of the hat have not a little to do with the resemblance in silhouette with the fashions of those days. The black tulle is a scarf, separate from the dress, to take off the too severe look. The roses and maidenhair fern are curiously posed almost in the centre front of the waist.

There is a band of skunk fur at the foot of the gown. The hat, which, like all the new ones, has a brim that is the most conspicuous part of it, has the unique curves that are the mark of ultra millinery.

The other gown, of chestnut brown velvet, has the material draped so that it is scant about the foot line and falls in full folds at the hips. Though the lines do not bear so close a resemblance to the styles of other days, still there are certain details amusing to note. The little vest front that falls below the waist line, the pannierlike fulness of the skirt and the elbow sleeves and primly crossed corsage fronts all seem to have been inspired more or less by the engravings of the latter part of the nineteenth century. The gown has no decoration beyond the inevitable touch of fur, placed at the crossed fronts. A net yoke fills the V, and a white satin collar shows only in the back. The brown velvet hat has paradise ornaments.

The four hats are typical of this new hat fashion of jauntily posed millinery that gives style to the rather severe coiffure. Four different ornamentations are used on these hats, three of which are velvet. One is decorated with cross aigrettes, one with paradise plumes, one with feathers and one with long ribbon loops. Shapes, too, differ. The Tam o' Shanter is artistically tiptilted to one side, the feather trimmed hat has a startlingly rolled brim edge, and the paradise plumes are as delicate as the slender brim curves they adorn.

Black Velvet Hat Trimmed with Aigrettes.
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Two-Toned Velvet Hat, the Background Green, the Pile of Green Satin.
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From Peterson's Magazine, September 1873.

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Chestnut Brown Velvet, Edged with Skunk. Brown Velvet Hat and Paradise Plumes.
Sisson Amy Leslie.
Photo Copyright, 1913, by Reutlinger
Exclusive Copyright, 1913, New York Herald Company

From Peterson's Magazine, May, 1879.

Black Velvet Gown, Adorned with Tulle and Bouquet of Roses. Hat of Black Velvet and Paradise Plumes.

Tete-de-Negre Plush, Trimmed with Ostrich Plume.
Photo Copyright, 1913, by Reutlinger
Exclusive Copyright, 1913, New York Herald Company

Black Velvet, Paradise Plumes.
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Fur Trimmings Still in Favor.

IN spite of some attempts to introduce trimmings of ostrich feathers on the evening cloaks fur still holds first place in feminine favor as the most magnificent adornment for the handsome garments worn in the evening. Fox is especially popular, since its softness, light weight and fluffy texture make it a fitting adjunct for the stamped velvet and brocades of wrought gold or silver which are used nowadays.

These furs are now often dyed the same shade as the cloak—a very costly proceeding, as, of course, the fur can then be used for no other purpose, since the fashionable shades are so bright and are only possible by artificial light.

One cloak which has aroused much comment is an exquisite sulphur-yellow, with a greenish tint, held in at the bottom by fox skins of the same shade, whose lifelike heads meet very high up, nearly at the waist, making an original fastening for the harmoniously draped pleats, while another skin is carelessly thrown over the shoulder.

The gray fox, which was so popular last winter, will be used with great success on a cloak of that warm yet soft Pompeiian red which is worn so much just now.

Sable is by no means losing its place. With a wide square collar forming a point on the shoulders, it would have a splendid effect on a cloak of ivory stamped velvet. The warm whiteness of the ermine skins is also very attractive, but they are chiefly seen in entire manties.

Among the originalities may be noted the use of a little baby panther skin thrown over a velvet mantle stamped in a bizarre fashion with the same fawn and brown tones. Parisians appear to like the contrast, which suggests the jungle, shooting and the race for life in the midst of their calm civilization.

For that matter a panther skin used to distinguish the vocation of the priest, and the Parisienne is nothing if not a priestess of fashion, so she has good right to the fur.

Blue fox skins always lend a note of distinction to any garment, particularly if that garment be made of plain velvet. The color, being both warm and dull at the same time, lends itself well to any combination of shades. Entire coats are made of this fur, giving an incomparable effect of luxury and plenitude.

As to the linings, they are usually of silk, with large flower designs.

All the smart dresses this winter are to be trimmed with fur. It will be mingled with tulle, velvet, satin or broches, and on afternoon dresses as well as on evening dresses the warm caress of fur will be at once the most becoming and the most costly trimming. The present fashion of the tunic skirt facilitates the use of this trimming.

It may be noted that preference is now given to harmonious effects instead of using furs of striking contrasts. A trimming of skunk, for instance, would be chosen for an old gold costume, while moleskin would be used on a gray frock and sable might adorn any shade of fawn color. Ermine is the only fur used to produce a contrasting effect—such as the black and white—of which feminine taste seems unable to tire.

Each day seems to bring about a more characteristic tendency in the fashion. At the beginning of each season there is more or less flottement. It is only when the Parisian costumers have made their choice that one can judge of the particular style and genre which will probably predominate.

The Directoire, for example, may occupy this position, as its popularity is increasing, especially for the tailor costumes. The coat, long at the back and short in front, with the waistcoat and revers and the collar high at the back, is obtaining a tremendous success with the women who like to be the first to launch a fashion.

This style demands some personal distinction of carriage; there is undoubtedly a certain manner in which these toilettes must be worn, so they will probably only be patronized by society women.

Fashion Details from the Horse Show.

THE vogue of light topped shoes was one of the most noticeable fashion features of the New York Horse Show. Not only were the high shoes light topped, but the smartest footwear had light colored heels also. To all intents and purposes only the vamp of the shoe was of black patent or dull leather.

Some of these uppers were made of light fawn, brown or gray cloth; some of suede of the same colors. One peculiarity of these shoes and one which threw them into prominence was the fact that the afternoon tailored suits were so short that most of the light uppers showed at moments almost revealing the stocking above.

Another interesting detail of the afternoon Horse Show was the corsage bouquet of orchids. They were made spray fashion, sometimes fastened with narrow loops and ends of matching ribbon, and were combined with fine fernery and maidenhair.

The vogue of duvetyn and velvet afternoon suits was very marked. Most of them were cut with the tiered skirts and the loose cutaway coat that buttoned tightly up to the neck. A band of fur on the military collar and a band making cuffs on the long sleeves was the correct trimming, and fitch was the preferred fur for this.

This charming fitch fur of our grandmothers' day has sprung suddenly into style again this winter. Its light creamy tone tipped with bronze brown is decorative and harmonizes with almost any color of duvetyn or velvet. Chinchilla, tiger leopard, tigrette, seal, broadtail and caracul make these tailored suit collar and cuffs also. The small hat often has a band of the suit fur adorning it, and a muff of it is a necessary finishing touch.

The fashion of long unfitted velvet or duvetyn coats for little girls was very marked. The fur trimming was almost invariably of this old-new fitch fur. One little black velvet coat had a little collar and cuffs on it. A band of it encircled the black velvet mob cap, and one large ostrich tip that had exactly the same colors as the two tones of the fitch fur was posed at one side. Another coat, of peacock duvetyn, had a matching hat, fitch trimmed. A third little coat had chinchilla collar and cuffs. In each case there was a little flat, oblong muff of matching fur. Worn underneath were white batiste, net and linen dresses with the long sashed or belted lines.

A very little child had a white duvetyn coat on, and the usual belt was dropped almost to the hem of the dress length coat, held on by narrow straps. A little white round Russian hat had a wide band of white fox fur. All of these coats buttoned single breasted right up to the neck. There was not a sign of a lapel.

Some of the prettiest of the evening coats seen at the Horse Show were of unspotted ermine. In the full length coats the tails were replaced by dark fur collars which gave a new look to this beautiful fur. Sable, seal or beaver made sailor, turned over or boa collars that contrasted sharply with the creamy white of the ermine. In the knee length ermine coats the tails were used for border trimming, placed along the edges in one or two rows at regular intervals, fringing the collar, if of ermine, or worked into the material in whirligig motifs.

Some of the débutantes came without hats in the evening, with festoons of rhinestones in the hair or the pretty, sparkling pins. The younger set kept to brilliantly colored wraps of liberty satin, fur trimmed; a few had capelike mantles of brocades of the latest patterns.

With all the furs in vogue of course some novelties crept in, notably the mouffion, which is having, it is said, a good deal of success in Paris. This resembles the Australian lynx at a little distance and seems to have been chosen as a "young" fur. It was noted on one débutante's afternoon suit and on another's evening cloak.

Tiptilted hats were another of the novelties. Like other Paris innovations, they have already reached this side and are a welcome change from the capping tonques that hide most of the hair or else pull it down into the eyes, covering most of the face. These velvet hats, posed at an eccentric angle, gain a special slant from the way the long ornamental feathers, paradise or aigrettes, are posed.

New Petti-Skirts of Crepy Material

PETTICOATS are a trifle wider, but still two good breadths of silk of the average width will make a stylish one. Just leave the seam on one side open for ten or twelve inches above the hem, which should measure the same number of inches. Fancy fringe, lace or a tracery of embroidery finishes the lower edge of the petticoat and outlines the slashes.

Skirts for day wear are of crêpe de Chine, silk jersey and soft slinky satin charmeuse and their ilk. Some of the crêpy materials are decidedly diaphanous that are in vogue for daytime wear, and the colors are the mustard, paprika, greens and wine shades, and, of course, all the conventional tones of the modern gowns.