

# SUPERB FURS ARE SEEN THIS SEASON IN SPITE OF WAR ECONOMY---OPERA GOWNS OF GORGEOUS FABRICS

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**Centre Left**—Truly royal is this wrap of the finest quality chinchilla fashioned on very full lines from a close fitting yoke, this in turn covered by a deep triple pointed collar. Such a wrap as this represents a small fortune, but as it can be worn a lifetime if given the right care it is not, perhaps, as great an extravagance as might be imagined at a first glance.

**Centre Right**—Ermine and sable are a popular combination in evening wraps, and when one sees how the beauty and richness of one peltry are brought out by the other the cause of this popularity immediately becomes known. This wrap has voluminous sleeves edged with Russian sable and a deep circular cape collar banded with sable and fringed with ermine tails. An ermine tail fringe tops the band, running lengthwise around the bottom of the garment.

**Upper Right**—All of the stunning opera capes are not made of fur, but they employ it very generously as a trimming. Here we have a novel wrap of red and gold brocade, Empire in design, with cut in one sleeve. Taupe fox is the fur used.

**Lower Right**—Ermine combined with chinchilla is a fad of the season and a very beautiful one, as can be easily seen by the coat pictured here. The huge collar is of chinchilla, while the rest of the coat is made from tailless ermine.



**Upper Left**—Luxurious in the extreme is this opera cape of tailless ermine, its pristine beauty unrelieved by any contrasting note of color. It is built on the lines of a dolman, with a deep cape collar and simulated sleeves.

ALTHOUGH economy is the watchword of the hour and most women are curtailing their expenditures in every possible way, nevertheless it remains an indisputed fact that in no other year have so many superb furs been seen as are on display this season.

Early in the autumn many evidences were given that this was to be an extravagant fur season and that peltries of all kinds, mostly expensive, were to be used in the fashioning of the smart woman's winter wardrobe. Fur coats made an early appearance on the streets, and those which were not made entirely of fur were so decorated with it that there was little space left for velvet, silk or whatever material was chosen to complete the garment. Scarfs, which formerly were made on more or less humble proportions, began to grow to an enormous size, some of them becoming quite as large as their dimensions. All this indicated plainly to those who study the fashions that before the new year arrived the smart world would be witnessing an extravagance in furs such as had seldom been seen before.

This has proven to be the case. At present every woman who makes the slightest pretence to smartness decks herself in furs, sometimes to such an extent that her very identity seems to be smothered beneath her burden. Scarfs, muff, capes and coats are all more luxurious than ever, some of them so beautiful and so costly that they represent a small fortune. In this one respect war economy has been given the lie, unless the women who wear these wonderful furs consider the purchasing of peltries a safe investment. They are

just this, as a matter of fact, for such furs as sable, ermine and chinchilla, always bring a big price and can be worn a lifetime if given the proper care. At the opera the most beautiful and luxurious of these coats are to be seen. Chinchilla, Russian sable and tailless ermine are the favorite peltries. Sometimes the fur is used to form a cape instead of a coat, and in such cases the cape is cut on generous proportions, being long and enveloping the entire figure. A beautiful coat seen the other evening at the opening of "Marouf" was of chinchilla, made with a broad shirred collar and wide sleeves that reached just a bit above the wrists. The coat was lined with flame colored velvet, so soft that it was more like chiffon than the heavier fabric. Another coat of Russian sable attracted a great deal of attention in the lobby as the wearer waited for her motor to appear. It was just short enough to allow of a tantalizing glimpse of a frock composed mostly of gold lace and iridescent brocaded cloth of gold.

Many superb tailless ermine coats have been noticed at the opera this season, some of them without a touch of contrasting color, relying solely for beauty upon the fineness of the skins employed. Others use ermine for the body of the coat and introduce a deep cape collar and cuffs of sable. Chinchilla and tailless ermine are another stunning combi-

nation, while ermine trimmed effectively with its own tails has been used to splendid advantage this season.

The gowns which are worn beneath these luxurious coverings are quite as beautiful in their own way as are the coats. It is at the opera that one sees the only elaborate dressing to be found in New York during this war year, but here the gowns make up in smartness what they may lack at other times. Brilliant colors are the rule, flame and turquoise predominating. One effective frock noticed in a box the other evening was all in flame color, and chiffon was the material chosen to carry out this brilliant color scheme. A large flat flower of black velvet pinned to the side of the gown introduced the only contrasting note. The wearer carried a large fan of black-outrich feathers and her flame colored slippers were faced with black ribbons. A band of pearls and diamonds worn low over the brow completed an effective costume as one would wish to see.