

FRENCH STAGE INDORSES CUBIST DESIGN AND COLORING



Back View of Coat Pictured on Cover.

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PURPLE is supplanting the bottle and Russian green shades that have been the most fashionable of all winter colors. Even-que, that beautiful tone of purple worn by bishops; chardon, the lovely purple hue of the chistle; orchid, violet, pansy, in fact most of the tones of purple up to some of the pale shades of lavender are now very fashionable in Paris. Naturally, it is the duller tones that make the duvetyne and velvet tailored suits; the lighter tones are generally reserved for satins, charmeuse and mousseline.

In spite of the thickness of the duvetyne and like fabrics they drape well. They wear very much like velvet too, and the same precautions have to be taken with them, as they are really sort of woollen velvets. The drapings are for the most part far from intricate and consist of pannier or bustle puffs, or catching the skirt up front or back into the waist-line so the material falls in long scant drapery folds. Here and there the cubist and futurist influence is felt in colors. Bright Munich style designs are found in the brocades and satins and cotton velvets. These are combined with plain material that accentuates their exotic beauty. They do give a new touch to dressmaking, and those women who have a touch of the unusual in their looks or temperament can certainly wear these curious colors and designs advantageously. These very "modern style" materials are often handled with a great deal of charm, as has already been shown in this fashion section, in evening wraps or their linings, ball dresses or gay flowered cotton frocks.

Braiding in cubist colors is a novelty, but is the natural outcome of the original designs of the modernist designer. Very modern style is the little brocaded coat of true cubist material shown here, worn in a very recent French play.

On newest lines, it has just the details to make it a valuable suit for the coming winter resort season. It is of white cloth, the short bolero coat is almost covered with the braided oval and circles of bright colors, red, yellow and black, and adorned with a yellow fur matching the design. The vest reflects a touch of the bright colors in the buttons. Simple in cut, the skirt is, nevertheless, drawn in about the feet by being pulled up a bit in front. The orange plush hat matching the fur has a single ostrich plume at the back.

The popularity of all the shades of purple is attested by the number of French model suits of this color that come over to America. In one shown here the Russian coat with godet hem is of eveque violet satin. The skirt is black satin. A pelerine cape is added to the back by an open work stitchery seam, the blouse is pulled into the circular peplum. Collar, cuffs and lower edge on the tunic are skunk fur trimmed. The skirt has its tunic edge and hem

turned back over the right side and piped with the material.

Shown on the cover in a front view, and on this page in a back view, is a suit on advance fashion lines worn by a French actress. The suit is of thistle purple duvetyne. The seam lines are especially interesting, for they are unlike the traditional tailored lines to which we have become accustomed. There is a seam down the centre back; seams form a yoke on each shoulder. Instead of over shoulder seams, one starts at the back of the sleeve and curves down under the arms to the front, where it forms a waist line into which the hasque is pleated to shape it. The skirt is pulled up in the centre and has a puffed upper breadth in the back. The front skirt folds fall in between the knees at the slightest movement to give a trousers effect to the skirt.

Skunk fur edges the collar cuffs and skirt hem. The jacket fronts may be buttoned over to get the correct high necked finish, or left open to disclose the feminized masculine vest of cream cloth. The audacious little hat is of velvet, its

already high brim on one side heightened by a paradise ornament. Shoes with patent ramps have light fawn tops. The little skirt waist of batiste, with pleated front and new shaped rolling collar is mostly covered by the smart vest of cream cloth.

In a conservative velvet suit of navy blue velvet cloth the skirt is brought forward so that the fulness hangs in front. The coat has a deep facing hem, and it and the three-quarter sleeve cuffs are adorned with woven braid ornaments that give a special style to the suit. This same braiding fills up the V shaped neck opening of the coat. A skunk tippet is wound about the neck.

Oriental embroidery forms an artistic military braiding on a tailored suit that, for a wonder, is not fur trimmed. This does not prevent a very pretty set of fitch from accompanying the suit, which is of beige lustrine. The coat seams are also interesting—the large arm hole seams and the waist seam into which the upper part pleats. The small turned over collar is brown velvet. The skirt pleats into the

Purple and Black Suit. The Corsage Underneath is Also Purple.

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waist line in front only. The seam is in the centre front and the tiny slash is turned back like an envelope flap and fastened with three buttons.

Chartreuse Coming Into Its Own.

CHARTREUSE is the newest fashionable color. Gowns of it are seen at all the smart gatherings. Because it is new and harmonizes well with all the other new colors it stands out prominently among other modish hues. It is a lovely shade—just the odd greenish yellow tone of the cordial of that name.

A velvet afternoon gown of this chartreuse yellow, that was one of the most striking worn at the recent Horse Show, was very simply made—a straight skirt with just the least pulled forward movement to it. The long sleeved blouse corsage had a very new décolleté, square in front, the sides curving around to the back and finished with a Japanese padded rolled rever of the material. With this costume was worn a black velvet hat. An evening gown seen at the opera, worn by a debutante, was of chartreuse chiffon posed over satin of a shade lighter. The skirt was draped in festoons, the simple blouse waist had a fish shaped top, the color made it novel.

The amount of red seen at both opera and Horse Show in New York was very marked. Ruby red, in velvet duvetyne and velvet cloth, was a marked feature. At one instant descending the steps from the boxes at the Horse Show there were at least eight dresses and suits of red, garnet, wine brique or old rose, and the colors did not clash, because they were soft, dark tones and neutral rather than bright. Gray fox, skunk sable and cuff almost invariably made collar and cuff bands for the suits or trimmed tunic edges on dresses. At the opera the "horseshoe" has been graced with some lovely gowns of velvet and chiffon of the ruby and wine shades.



A New Material, Lustrine, Is Used for This Beige and Brown Suit.

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In spite of the popularity of the new women in New York are showing a general preference for broadcloth. Whether

Or Velvet Cloth, Conservative Yet Up-to-Date in Cut.

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coat or dress, the newest effort, that which makes a woman turn round to look to get a better view, a sure sign of a novelty, is the peplum coat or the tunic cut circular so that it forms in godet folds. This gives a new fashionable line to the costume. This circular cut is creeping into everything to do with women's dress, for with the narrow silhouettes of the last few years it has been conspicuously absent. Flounces, posed and superposed on the skirts and tunics, now ripple in this new fashion. Brim edges of hats are covered with net layers cut circular; wraps have flounces of this shape outlining the puffs or edges.

Taffeta models are becoming more numerous as the "Southern season" approaches. A very smart turban worn by a fashionable New York woman was wedge shaped, with the brim turning back flatly against the crown. This toque was entirely covered with closely pleated black taffeta. This same woman, who looks like an etching of Heu's come to Parisian—she, wore one night at the Horse Show a black chiffon dress that had a white tulle yoke replacing the décolleté. About the top of the very high stock collar a strand of large baroque pearls was placed, covering the top edge.

Long earrings are still the favorite shape, and one seen here and there the carrying of the style of the seventies, of chased or filigree gold, the several shapes attached together and hanging almost to the shoulders. Of course, they are always beautiful examples, veritable heirlooms, the best of the often reprehensible examples of that decade.

The costuming that one sees about town in the various Palais and Jardins de Danse are always interesting and sometimes amusing. After the theatre every class of society is represented, those who come to look on for half an hour and those who come to dance. When into this cosmopolitanism of dress, from the naïveté of the French to the home dressmaker to the Paquin creation, a dress like the one seen recently sweeps in every one turns frankly to stare.

The wearer, possibly an exotic song bird from the Metropolitan Opera company, had dressed her type to perfection. A gorgeous Chinese coat of gray, yellow and gold, when removed, revealed a dress on Russian lines of vivid dark green satin simply banded with gold. A gold tassel hung from the V cut neck; in the back gold tassels also swayed from sleeves and girle. With her olive skin, dark hair smoothly banded and Eastern features and long earrings, she was a striking figure that stood out delightfully from the mass of conventional dress.