



## Vanitas Vanitatum

What Paris Says—

WHEN the silhouette was *en vogue* the cynics declared the fashion was veering towards a uniform mode. Smart women wore clothes so much alike that they were almost indistinguishable from one another—to the “merc man.” Today, however, there is no uniform or rigid rule of colour. Indeed, except for slim figures and short skirts, which still dominate, there is practically no restriction, and the widest opportunities are now afforded in the coming fashions for milady to develop her individual tastes, especially in outdoor attire. Tweeds are to be popular, but they are thinner tweeds, but bolder patterned, and they are largely replacing stockinette.

The popularity of velvet is remarkable, although it is hardly to be wondered at. When one considers that nothing else demands so little and gives so much; nothing else will so easily enable a woman to look smart, provided she is wise enough to choose the colour that is right for her complexion, age, and figure. Related to the velvet mode is the feeling for duvetine, in that this also is a flattering and more or less formal fabric. Kasha duvetine for coats is its least formal mood; duvetine stitched with metal threads so fine as to be almost unnoticeable is a novelty. All of these will appeal to the woman who has never felt at home in the severer mode out of which we have just emerged.

But a well chosen costume is only the beginning of chic, for the same question of colour that is so important in the dress and coat is no less important in the hat and shoes and all the other accessories of the costume. The hat must always match something else in colour. Sometimes it matches the dress, sometimes the coat, sometimes the shoes, where there is a soft and subtle progression of colour. In all these varying effects lie infinite possibilities for individuality in the result.

Velours, of course, is the favourite hat material, but felt is very nearly as smart, and velvet is used with more formal clothes. Shapes are more varied than they were. The new Agnès turbans are good, and they are becoming to the type that never quite suited the exacting lines of the close-fitting felt.

From London we Learn—

MORE about new fads and fancies in dress accessories than in frocks and gowns that are having their influence in directing fashion's vagaries. The vogue in England for leather still increases and expands. We are now seeing novel and delightful doeskin handbags of perfectly huge size, with enormous silver initials upon them. They are being stained in all colours to tone with, or to match, the autumn gowns. Just now everything is violet.

Leather belts are more popular than ever. Finely plaited ones—gold and silver strands mixed in with dyed leather thongs—have caught our fancy at present.

The improvement in the silvering and gilding of kid leather has led to a wide use of it in dressmaking.

We are seeing collars and cuffs of silver and gold leather in fascinating little flower designs. Leather flowers of all colours are being used for embroidering dresses in conventional as well as natural designs, for now half the winter dresses are trimmed with leather decorations.

AND fur is following along in a company with leather. Eton collars of fur—ermine, moleskin, and even seal—are a new note with us. Some of the *couturiers* are making detachable ones to wear with evening gowns. On day dresses one sees big fur cuffs, reaching nearly to the elbow—looking like separate muffs for each hand.

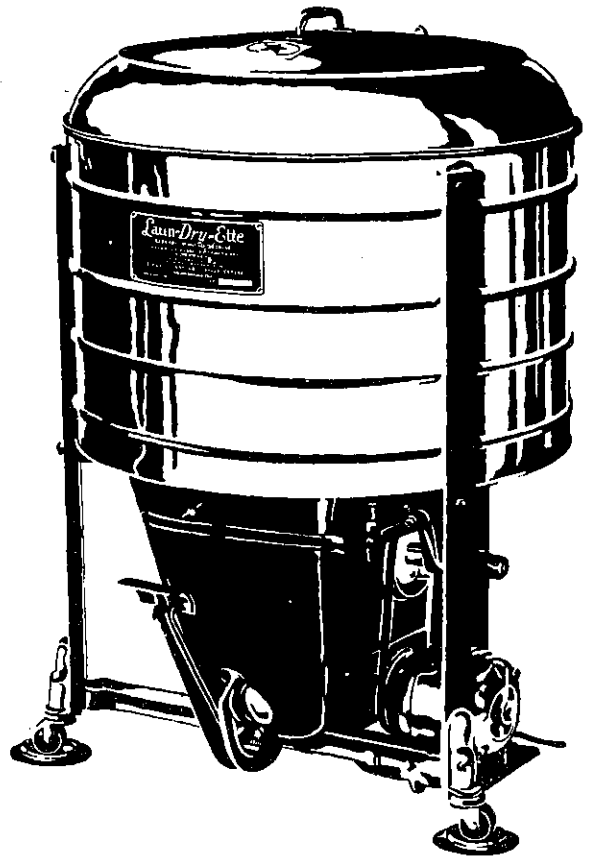
I think it must be the influence of the becoming and softening effect of fur collars that has brought into fashion big wide bow-ties, such as artists affect.

SHOES? Always an interesting subject—more fanciful than ever.

Stockings? One sees the greatest eccentricities in them—with even the photographs of their wearers printed on them in lieu of “clocks,” while painted flower decorations are numerous. For evening wear also we now have stockings with beautiful transparent lace insertions. Once more we are vainly trying to bring black stockings again into vogue, but our little world has become so wedded to flesh tones that it is hard to bring about a divorce.

The present attempt is by means of a transition which is making fashion say that grey is the correct

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