

THE OMAHA SUNDAY BEE MAGAZINE PAGE

"PEEK-A-BOO" HATS AND STRIPES

The New-Hats to Keep
the Cold from the
Fluffy Girl's Nose, and
Other
Winter
Novelties



A Startling Coat of Black and White Striped Velvet, With Black Fox Fur Collar and Cuffs
("Lucile" Model)



One of the "Peek-a-Boo" Hats of Black Tulle and Bronze Satin
("Lucile" Model)



One of the New Evening Dresses of Old
Blue Taffeta and Blue Silver Lace
("Lucile" Model)

By Lady Duff-Gordon
("LUCILE")

VERY recently I discussed the new "Topper Hats," which are decidedly meant for the tailor-made girl. But here is something also entirely new which the tailor-made maid cannot wear at all, and which is designed especially for her "fluffy sort" of sister. It is the "Peek-a-Boo" hat, and it can be gotten up in any number of combinations of materials—that is, nets and tulle combined with satins or velvets. Of course, as one must look through the visor, this must be of diaphanous material. They can be used for afternoon wear, or, in more elaborate shapes, for the evening.

The one illustrated in the centre of this page is an afternoon hat of black tulle and bronze satin, with a tall wisp of citron ostrich at the back. Don't you think these are comfortable for a cold Winter's day? For between this young lady's high fur collar and the brim of her hat, which shields her nose, there is not much chance for old Jack Frost.

The combinations for evening wear can be as fairy-like or as gorgeous as is possible to conceive. For instance, a charming little cap of brocade with a little flare at the edge from which drops pale pink net, and this ends in a broad band of silver just around the nose and mouth. The effect is somewhat like the "yashmak" which the Turkish ladies have made so well known.

In the upper right hand corner is shown one of the new evening dresses in old-blue taffeta and blue and silver lace. Everything about it is new and most characteristic of the things that are to be worn this season. There is the old-fashioned "bertha," with the line off the shoulders, and a little pointed bodice. The skirt is draped up on each side, and is caught with a cluster of many colored flowers. A little cap of blue lace is worn with it and puts a finishing touch to the costume, which really carries the modern girl back to the time of her dear grandmother.

Stripes were worn last season, to be sure, but after all is there anything quite so startling and really good looking? On the left is a startling coat of black and white striped velvet, with black fox fur collar and cuffs and a wide band of the same fur around the bottom. A little black velvet hat with a brilliant orange ostrich pompon is worn with it.

Quite in line with the revival of a number of quaint, old-fashioned things are the pantalettes. From the day some seasons ago that the "harem gown" dawned upon us there has been a strong urge toward this idea for women. Whether the insistent, ever-growing demand of "Votes for Women" has had anything to do with this yearning for masculine shaped attire I do not know. But here let me remark in passing that the gown is the oldest form of dress

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for a man and the bifurcated garments the oldest for women. At any rate, the pantalette is with us. It is actually conceived to take the place of petticoats, and they do not resemble the old Turkish effect at all.

Of course this fashion is going to have its exaggerations and absurdities. In its best form it is a sort of a princess slip in which the upper section is utilized for a blouse. After the dress skirt is slipped on very little of the pantalette is disclosed to gaze. It does not reach to the shoe tops, and glimpses of it simply give the impression of a petticoat.

Contrasting colors are sought in these pantalette effects, and some of them are sumptuous indeed. I have seen one in which the pantalette is made entirely of satin, lavishly trimmed with gold lace, and still another made up of row after row of the most exquisite lace imaginable. There is no denying that the pantalette is going to be very useful for the dance.

Another of the new oddities is the reappearance of the wide sleeves, and I have seen one of the French models where the sleeves measured fully three-fourths of a yard across. The slimness of the upper part of the figure is kept because the shoulders are extended to form a sort of fitted cap for the wide arm covering. This kimono shoulder acts as a point from which to hang large puffs of the sleeves. The kimono is used also in some gowns where the foundation skirt has the whole hem wadded after the manner of this Japanese garment.

Of course, as I have said, the colors on most of the models will be immense. So will the cuffs be, and next week I will show you a very odd and, I think, charming new dress in which these wide cuffs have been utilized in a new and useful way.

And, by the way, the fur cuff is likely to be popular as a shoe top adjunct. These shoe top cuffs are detachable, and the fur may match that of the scarf or of the muff. While the belt is going out of favor, still girdles and sashes are not lacking in the new models. So far as the placement of the waist line is concerned the choice is wide. If one decides on the elongated effects, then she may keep to the type of corset that she has worn for the last two or three years. If, however, she elects the snug-fitting line, it will be necessary to adopt one of the new corset models, with the nipped-in waist, designed for the foundation of just such girlish effects.

And, to go back to furs again and to their manifold uses, one of the most interesting in the set composed of hat and scarf. Hats can be small or big; and the fur on them is frequently used for the entire crown, but by far the smartest models employ a quilted silk with a band of fur and caught up on one side with some novel ornament. The general shape of the matching scarf is that of the "choker," and there are no depending pieces where the neck-piece fastens. Sometimes the top is rimmed with soft fur instead of quilting, and as the season grows on these hat "chokers" will probably be made all of fur.