

## GOWNS SUGGEST OPERATIC ROLES

**Aida, Natoma, Lakme and Thais**  
Inspiration for American Clothes.

### FRINGE ORNAMENT OF HOUR

Employed in Every Conceivable Manner on All Sorts of Suits and Frocks, and Even on Hats.

New York.—A musician made the statement the other day that if women follow the fashions of this autumn, they will look as though they were taking leading roles in well-known operas.

Aida, Anneris, Natoma, Lakme, Melisande and Thais are the operatic



Here is a Puritan frock in black velvet, with under-blouse and panel in skirt of white broadcloth. It is made without sleeves and held by a belt that slopes downward at the back. The white mousseline collar has a bright blue velvet cravat.

characters on which the French designers have based their work for this season.

Natoma is suggested by the distinctly Indian clothing that has come from the great houses abroad and copied and launched in all the houses here.

Lakme is suggested by the Oriental clothing with its ancient coloring, its dangling beads and its glistening finery.

This is suggested in the draping of the figure by folds of soft material, such as crepe and satin, the drapery winding about the body and revealing every curve and the without confining the muscles.

Aida has her prototypes today in the savage, primitive clothes, the brilliant blue and green necklaces, the barbaric armbands above the elbow and the uneven, fringed hem of the skirt.

In Egyptian finery. Anneris is seen in the ballroom and at the dinner table in all the splendor of her Egyptian finery, her heavy, banded head, the large waistline and the sinuous drapery about the hips, to say nothing of the addition of a gorgeous peacock-feather fan.

It was a startling suggestion, this one made by a man concerning the modern woman dressed for an opera role, and the critic of clothes saw in it a truth that was both amazing and interesting.

Glancing over the moving films of clothes that are passing the eye today one feels, in the light of this new fact, as though one might be in the salons of Marie Muelle of Paris, the greatest theatrical costumier in the world. Through her rooms flash all the singers of the world. Her knowledge of operatic costumery, her superb handling of colors, her ingenuity in carrying out the best artistic suggestions to be found in the great museums and picture galleries of France, are well known to all those who live in the musical world. Muelle's clothes represent the ages of the world; they are colorful and superb symbols of very powerful race that has passed over the planet.

But what has the story of Muelle's rooms to do with modern clothes? you ask. The answer is that you could find the inspiration for every gown you wear today in those salons, if you looked with an eye trained to detail and accurate observation.

Modern clothes, which means the clothes of this winter, are said to be

simple. We all know they are not inexpensive. And yet, even with their simplicity, there are so many barbaric and exotic suggestions that they give a good deal of delight to anyone who studies clothes from the point of view of color and personality, rather than from price and serviceability.

When, for instance, have we had a season so full of fringes as now? When have we had a winter in which six floating panels of silk were weighted down with Indian beads to half conceal a pair of Oriental trousers that looked as though they were elongated envelope chemises, or what the young girl irreverently calls her "teddy bears?"

When have we ever worn the hat made famous in our Indian countries of America, with its peaked crown, soft brim and colored cords?

Since when have we worn clothes made out of a single width of material that is caught at one shoulder draped across the back, wound around the hips, caught again above the knee and left to fall on the floor in folds that cling to the ankles? This is Thais and the Tanagra.

Since when have conservative women gone about in the evening with a gold band on one ankle and a broad gold band on the upper arm? And when have women walked the streets in the morning and afternoon with Indian and Chinese chains dangling from their necks?

How long has it been since an assemblage of women at the theater gave one a vivid impression of a jungle full of tropical birds flashing their long tails and wings in the air—a suggestion which is given by the myriad of great fans made of peacock tails, of red, purple, green and black ostrich feathers, of Chinese sandalwood, of Egyptian fronds, of colored aligrettes?

Mind you, every one of these fashions is in evidence wherever one goes among well-dressed women, and yet, we assert that the season is dedicated to simplicity. It is, in a fashion, but we must learn to place simplicity on a pedestal that it has rarely occupied.

### Miles of Fringe Used.

It would be interesting to find out how many miles of fringes have been used for the winter clothes. To go into detail a bit: evening gowns are made of panels or straight widths of transparent material which have fringes of gold beads or metal at the hem; widely flowing sleeves for afternoon and evening frocks have the same kind of fringe at their lower edges of another kind made of jet beads or silken floss.

Wide girdles have deep, metallic fringe for eight inches across the front and back, or they concentrate the fringe over each hip and let it fall to the knees in irregular strands. A woolen frock or a cloth coat suit will have a girde of velvet or Indian beads that drops slightly in front and is finished with a flat pouch of gay embroidery from which long, silk tassels and fringes drop.

On the hats that the milliners turn out the crown band is finished with fringe at its lower edge, or, reserving its simplicity until it gets to the side of the hat, it breaks out into a waterfall of fringes that reach to the outer edge of the brim.

Leathers are arranged to look like fringes. Monkey fur and skunk are shod and combed and brushed until they form fringes, and the peltry is applied to evening or afternoon coats of chiffon and georgette crepe.

Street suits made of khaki-colored velvets have immense, high collars of the days of the Revolution, and these are fringed at the edges with a pair



This hat for evening wear is of deep purple velvet, with long, pale yellow plume falling over brim at back.

of sharp scissors, to fall into deep fringe over the shoulders. The girde is subjected to the same treatment, and the sleeves hang in fringes about the hand below a tiny band that holds them in at the wrist.

If you are an economical woman and want to provide the trimming for your clothes in your own sewing room, just get a pair of sharp scissors and amuse yourself as children do on wet days in the nursery, by clipping pieces of fabric into fringe. The children may do it for you in a spirit of sport, and the task will keep them quiet for the afternoon while you prepare the rest of the gown at a setting for these yards of fringe.

(Copyright, 1917, by the McClure News Service.)

## FROCKS FOR GIRLS

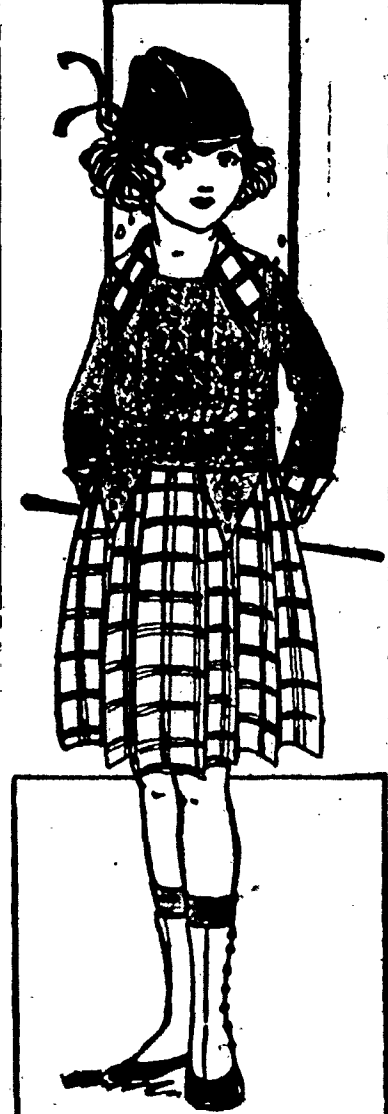
No Difficulty So Long as Fabrics Hold Out.

Scotch Plaid Worsted, in Blue, Black and Yellow May Be Combined With Black Velvet.

Clothing the small girl is a simple matter these days, so long as Scotch plaid silks and worsteds and plain color fabrics to be used in combination therewith hold out.

The little frock shown in the sketch is made of Scotch plaid worsted, in blue, black and yellow, combined with black velvet. As will be noted, the skirt is a full kilted affair, and the bodice and sleeves are of velvet, brightened by plaid collar and cuffs. The frock fastens in the center back with small jet or velvet-covered buttons. The collar is open at the back, of course.

This is one frock which is rather



Knitted Frock of Scotch Plaid.

smarter without the overlay collar of white washable fabric.

To make this dress for a little girl of six or eight years, one yard of velvet or velvet 98 inches wide and one and a half yards of plaid fabric the same width will be required.

The dress might be developed in Scotch plaid gingham and plain-color chambray or linen, if desired.

One little frock recently noted, designed for a little girl of eight or ten years, was made of black velvet and cut on straight princess lines, side buttoned and trimmed with embroidery done in bright red and green silk.

Velvet in black and dark shades is being used extensively in the development of suits, coats and frocks for young girls this season.

When black velvet frocks are worn they must be extremely simple. Frequently a bright color touch is given, by the use of wool embroidery, and the white collar and cuffs are often used. Sometimes satin is employed, and again neck and sleeves are finished with bands of fllet lace.

### GREEN RIVAL TO DARK BLUE

Jade Clothes and Jewelry Also Popular—Black in Demand for Afternoon and Evening Wear.

Midnight blue holds its own. Black is in demand by those who want to dress well in the afternoon, and evening, but it does not hold a high place for street suits or frocks.

Dark green is a serious rival to dark blue, and the French dressmakers who exploited it last year are now reaping a reward because the public is accepting it. A woman must know herself, well, however, before touching any tone of green. If she is picturesque, she can wear it in any one of the shades that are variously known as jade, Egyptian and lettuce.

The woman who can wear jade clothes and jewelry has a successful season before her, for many of the best materials are woven in this alluring but difficult tone, and the oriental shops are filled with bits of fine jade made into earrings, hair combs and necklaces. There are fans of peacock feathers with jade sticks and also buckles of this Chinese quartz for slippers. Soft gold tissue gowns are embroidered with jade beads, in the Byzantine fashion.

Red flickers through the color scheme and bursts upon the vision like the flame from the artillery at the front. It is against the accepted psychology that the colors of war should be exploited while war is on.

## FRENCH CORSET IS STRAIGHT

Corset Effect is Dominating Feature of Majority of Frocks—High Collars, Skimpy Skirts Popular.

Paris has accentuated the endeavor to make the human figure look like a lead pencil. The French corsets of this season are built as straight as a medieval cuirass, says a fashion writer in the New York Times.

The corset effect, in truth, is the dominating feature of the majority of frocks. The First Empire waistline is brought in by many of the designers in order to accentuate the lack of a waist. Even the jackets for street suits drop in straight lines from the shoulders to the hips, unless they carry out the surplus effect.

The extraordinary wide girdles of this season accentuate the Egyptian figure.

It is difficult to know exactly what France has decided upon in the way of a proper neckline. On street suits the collars rise so high that they are called the "cache-nez," or nose coverings. There is the new trench muffler, an apache cravat, and a postillion collar of the eighteenth century for the street; and for the house there are gowns that are buttoned to the chin, with the material "going over the top." Others have the loose handkerchief drape, the fifteenth century Italian collar, and the conventional high, rolling collar that shows a bit of neck below the chin.

A very few of the new skirts sweep the instep. The rest are frankly short. Street suits have skirts that appear to be simply two breadths of material cut off at the hem to allow the fullest display of the highest boot made.

There is a strong feeling abroad for the elongated skirt in evening gowns and women are insisting that they almost touch the toes in front. They are so narrow that they are easily wrinkled up over the ankles as the wearer moves.

### TAILORED SUIT COAT LONGER

Extends to Point Slightly Above the Knee, or Below It, According to Fashion's Decree.

Besides the strictly tailored suits, there is a fair proportion of the more dressy ones, though some of the latter are intended mainly for window displays and for openings, says the Dry Goods Economist.

The coats of the tailored suits are mostly long, reaching to a point slightly above the knee or somewhere below it. Some have the portion above the waist made on fitted lines with the lower portion showing a slight fullness, but still preserving the straightline silhouette.

The suit skirts are of very simple type, as the coats practically cover them.

### SEWING ROOM AIDS

Keep a small pin cushion hanging on the machine with pins and needles in it.

For an extra large hole in stockings fit a piece of netting to the hole and darn through the meshes.

In making children's dresses make the sleeve straight and put a casing on the underside about one inch from the hem. These may be run with ribbons and removed when washed, making the sleeve easy to iron.

When the eyes are tired and smart take a basin of water, dip the face in and when the eyes are completely under water open and shut them. Do this once or twice and find how refreshed they feel.

### COAT SERVES EVERY PURPOSE



Pretty yet without distinctly utilitarian is this motor coat that is intended to serve every purpose. It is of black and dark crimson velvet, rubber lined and ornamented with large bone buttons with gold centers.

## ARE HALF BOLERO

Coatees of Fur or Woolen Material Smart and Becoming.

Vague Waistline and Kimono Sleeves Are Characteristics of This Picturesque Garment.

This winter it is the fashion to wear quaint little coatees, in bolero form, made entirely of fur, or made of some soft woolen material and finished with a large fur collar. At the beginning of the autumn season Paquin and Doucet showed, at their openings, several model coatees, which secured half-bolero, half bolero, writes Mallie de Villiers, Paris fashion correspondent.

These models at once achieved a success. The vague waistline attracted general attention, and the Parisiennes were quick to perceive the possibilities of such picturesque garments. The original models were, for the



Bolero-Cape Coatee.

greater part, rather elaborate in detail and were intended for indoor and restaurant wear, but now we find, and in all the best houses, similar models, made of fur, musine, ratine, velvet, etc.

The sketch shows one of these little coatees, and you will see for yourself that it is as useful and practical as it is becoming. Please take special notice of the vague waistline and of the manner in which the loose (kimono) sleeves start from the waist itself.

In fact these coatees are half bolero and half cape. They are the easiest things possible to make, and they are immensely smart and becoming. The model illustrated was accompanied by a pair of loose fur cuffs which were to be pulled up on the coat or dress sleeves.

Some of the bolero-cape models have long sleeves, and these are the models most in favor. The idea is to wear the coatee over a dress, tailored suit or loose wrap.

### BUSTLE IS FROWNED UPON

Fate of American Creation Still in the Balance With the Conservative Parisian Couturiers.

Coming bustles cast their shadows behind them. And as yet they cast them in the most shrinking, unobtrusive way, as though afraid of identification. That, indeed, is precisely the case, asserts Vogue. As a truly American innovation, and the one fashion surprise of the season, they are, for the most part, advancing—if the retreating bustle may be said to advance—upon women, under ambush. They disguise themselves in wide sash bows, sash ends and soft draperies. Comparatively few venture abroad with simple dress suits. For the most part, they take advantage of the disguises made possible by more elaborate gowns for the soft materials of the season lend their aid and make lovely effects possible.

Despite this advantage, however, the bustle is frowned upon by conservative couturiers, and its fate is still in the balance.

### NEW TINTED LAMP SHADES

Popular and Attractive Decorations Come From Paris or Are Adaptations of the Originals.

This is the season when women furnish their household decorations, as well as their personal wardrobes. Therefore, it is of interest to know about the new lamp shades which come from Paris or which are adaptations of the originals.

One of them is most unusual. It is made of white organdie mounted over rose silk. When lighted a delicate hue is diffused, which is most flattering to the boudoir occupant. Of course, the lining may be changed to any color to suit the general scheme of the room furnishings.

Ribbon is used to make another little shade which has a chiffon foundation. There are other effects elaborated with bead flowers marvelously wrought, and silk tassels and even jade ornaments are not unknown to these wonderful lamp accessories.

## MAKE A TINY HANDKERCHIEF

Simple and Inexpensive Presents Suitable for Girl Chum—How to Work Dainty Pieces.

If one is going to make some little remembrances for home friends a tiny handkerchief, such as is a fad just now, will do nicely for one's best girl chum. Make it this way:

Buy a small piece of handkerchief linen, out of which you can cut several handkerchiefs. Draw the threads to cut them by, that the edges may be true and straight. But do not hem-stitch them. Just turn or roll the tiniest possible hem and hem it with almost invisible stitches. Or, if you don't like the plain hemming roll the hem and go over it with cross-stitch in white or a colored thread. Then for further decoration, if you have cross-stitched the hem in color, run three lines a good inch above the hem, and perhaps a quarter of an inch apart, in tiny stitches in the same color as the cross-stitch on the hem. Use a different shade, or a different color even, in each line. Then if you like, an initial, very small indeed, is worked in one corner. An all-white handkerchief is pretty done in this way, and of course if colors are employed only embroidery lines, or mercerized cottons or silks that are washable should be used. If you crochet very nicely, you might work the very narrow edge possible all round the handkerchief, not sewing it on but working directly into the material, with very fine hook and thread.

REDUCE THE NEEDLEWORK  
New Idea is to Make Easy Stitches, Use Heavy Cottons and Silks and Employ Bold Effects.

The main idea in most needlework nowadays seems to be to do as little of it as possible, or maybe it might be more correctly put as doing as little work on one piece as possible, thus making more pieces in the same time.

At any rate, short cuts in all sorts of bold effects are in order. Easy stitches, heavy cottons and silks, bright colors all help in this new idea.

Perhaps the latest aid to the embroidery needle is the paint brush. Everywhere one sees stenciled and hand-painted effects helping out the actual sewing. A combination of stencil and applique is also good. This latter method is greatly employed in getting those new Oriental effects so popular with needleworkers. Oil paint, cleverly worked into crease, in soft colors, forms the basis of a new centerpieces of fruit design. Leaves and stems are worked in cotton and a few stitches are also added to the painted fruit. Imagine your mother spending precious minutes embroidering that fruit with fine-colored silks and be glad that new art stands for such substitution as painting, stenciling and applique.

### SKIRT LONGER AND NARROWER

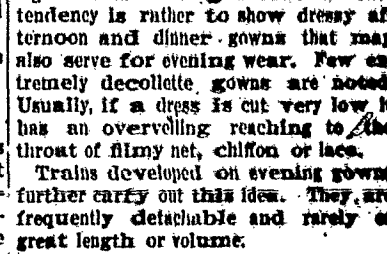
New Style Favored Especially When Overdrapery is Used—High-Neck Dresses Also Featured.

Dress skirts are longer than they were last season, and a trifle narrower, especially when some form of overdrapery is used.

"High-neck dresses are being featured to a considerable extent. It is interesting to note that the formal evening gown does not appear to play a very important part in the coming season's showing of dresses. The tendency is rather to show dressy afternoon and dinner gowns that may also serve for evening wear. Few or, at least, a dress is cut very low it has an overcollar reaching to the throat of filmy net, chiffon or lace.

Trains developed on evening gowns further carry out this idea. They are frequently detachable and rilly of great length or volume.

### BEAVER SETS OFF SUIT



The collar of beaver and the trimming of the same fur around the cuffs and the skirt set off remarkably well his suit. It is of chiffon velvet in a "demure" color.