



What Well Dressed Women Will Wear

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SOME MODERN GOWNS SUGGESTED BY FAMOUS OPERATIC ROLES

Aida, Amneris, Natoma, Lakme and Thais were the inspiration for American clothes to be worn in the ceremonial hours; Fringes made from slashed fabrics have been adopted as the ornament of the hour. Elimination of buttons and hooks and eyes and introduction of gowns that slip over the head and are tied at the waist have given joy, comfort and interest.

A musicianly man 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, Amneris, Natoma, Lakme Melisande and Thais are the operatic characters on which the French designers must have based their work the season.

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

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

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

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

Amneris 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 amusing 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.

LEOPARD MEETS MUSKRAT



Callot makes a coat of both these hides, and it serves for the street and the motor. The cap is arranged to match with its leopard skin crown and its upturned muskrat brim.

PURITAN FROCK IN BLACK AND WHITE



It is in black velvet, with under-blouse and panel in skirt of white broad cloth. 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.

Muell's clothes represent the ages of the world, they are colorful and superb symbols of every powerful race that has passed over the planet. But what has the story of Muell'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.

The Dangling of Fringes
Modern clothes, which means the clothes for this Autumn and 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 as 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 look as though they were elongated envelope chemises, or what the young girls irreverently call 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 conservative women 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 ankle? 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

tail, of red, purple, green and black ostrich feathers, of Chinese sandalwood, of Egyptian fronds, of colored aigrettes.
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.

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 materials 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 or 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 will have a girdle of velvet of Indian beads that drops slightly in front and is finished with a flat pouch of gay embroidery from which long silken 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.
Feathers are arranged to look like fringes. Monkey fur and skunk are washed and combed and brushed until they form fringes and the peltry is applied to evening or afternoon gowns of chiffon and Georgette crepe. The furriers take rows of tiny tails and make fringes of them for the edges of the great Victorian shoulder scarfs which retain their place in fashion.

Street suits made of khaki colored velours have immense, high colored folds of the days of the Revolution, and these are slashed at the edges with a pair of sharp scissors, to fall into deep fringes over the shoulders. The girde is subjected to the same treatment,

and the sleeves hang in fringes about the hand below a tight 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 setting for these yards of fringe.

Frocks Slip Over the Head.
Everything that was invented in clothes this year had a reason. Skirts were narrow because the French government limited the use of cloth to five metres. They were minus fasteners because these accessories were difficult to get and wartime activities demanded a speedy method of dressing; so frocks were made to go over the head and tie around the body in a primitive fashion.

Certain dyes were exploited because there were no others to be had. Fringed fabrics were introduced because applied ornamentation was costly and the supply was vastly decreased from that of former days.

Immense top coats with inter-linings were made by the dozens because the French women were compelled

clothes intently and with an inside knowledge of scarcity of certain materials, prophesied that the near future would bring about women's clothes that were fashioned to be adjusted without fasteners. France sent up some trial balloons in gowns that were cut in two pieces and tied around the hips by a sash that was a bit of the material of the front width and evidently, these trial balloons proved that the air was safe for the sending out of dozen of such frocks.

The Americans have accepted them in high glee. It is a novelty that tickles the mind of the novelty-hunting American women. When you see a group of fashionable dressed women eagerly talking and gesticulating pulling out pieces of a frock here and there and turning themselves around as on a pivot, you will realize that they are each explaining to the other how the frock is adjusted without a hook and eye, without a button and without a loop.

The new coat suits have caught the fever, and some of the best are adjusted with merely a loop of military braid run through a buttonhole and tied back on itself.

The smartest afternoon gowns have large buttonholes from neck to waist, through which are run pieces of braid or picot-edged ribbon tying the two fronts together.

DURABLE COAT FOR THE EVENING



It is of olive green velvet, with collar, cuffs and hem of Russian fitch. It is made on long, loose lines, like a cape, with the front held into the figure by a band that passes around the back.

to walk through a lack of taxicabs, and the American women were supposed to have started on a system of economy which would compel them to walk instead of paying money for taxis.

Voluntarily peltry was applied to all costumes because of the intense cold on both continents. Last Winter and because of the scarcity of coal in Paris last January and the promise of it in this country for this Winter.

The Paris designers have given all kinds of anecdotal reasons for their gowns, and some of the American dressmakers who are not giving to either narrative or reasons for their clothes, are repeating the French talk in an interesting way.

The most dominant fashion produced this Winter is the garment that slips on over the head and has pieces of the material to tie into place. This is quite as primitive as in days when Melisande lived, loved and died. A year ago the reporters who study

No women who likes puzzles and who is fond of trying out novel schemes, can fail to be interested in this game. She can wear a new gown with a new kind of fastening and crow over her neighbors as though she had taken in the largest subscription for the Liberty Loan. It may develop into a pastime, if the interest and excitement in this kind of clothing keeps up.

At the moment of writing our government has not put an embargo on the amount of material to be used in each gown. Germany and France have both done this, and those who are in Paris say that the French dressmakers have taken the keenest delight in following the decree. A quantity of material in a gown has never appealed to a French designer and with the government behind the elimination of fabrics, each of the gowns turned out this year shows originality of conception and treatment in achieving an artistic result with a very few metres of cloth.

RESTAURANT HAT WINTER NIGHTS



It is of deep purple velvet, with long, pale yellow plume falling over brim at back.

A few of the American clothes which were designed before the French silhouette was thoroughly accepted, have taken their place a little behind the front row of fashions because they look bunglesome. Here is the French silhouette as the best dressed Americans have adopted it. A slim underskirt made in one piece that runs from the collarbone nearly to the ankle in a street frock, and from bust to within six inches of the ankle in an evening gown. It is merely the skeleton of the gown, but on it are draped the few remaining yards of fabric that are allowed to complete the work.

Therefore, it is quite fashionable to

use transparent material for the afternoon and evening, in order to show the slim little slip beneath. It is not necessary that the transparent fabric used over this slip should be cut off to correspond. It may be to the shoulders and drop to the step, and in that very alluring transparency, you get the East Indian effect.

The statement may be taken as authoritative that whatever gown has a gathered drop skirt is out of the fashion. You may gather the top material, but the lining must be slim and cut closely to the lines of the figure, although it is not drawn in at the waist.

Of course we wouldn't like to give you a false impression but you would almost think Christmas would be here next week if you saw all the new and lovely gift-goods we are receiving every day.

It has occurred to us that you might like to be reminded to "do your Christmas shopping early." If that be your intention you will find many reasons here for congratulating yourself on your wisdom.

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52 Patton Ave. Near Post Office



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