

# STAGE DRESSING

and its Expression  
of PERSONALITY

by Joel Feder



Mary Garden is a Devotee of the Classic

**D**O ACTRESSES set the fashions—or follow them? It may be said that if the actress follows, she follows so closely in the van of Fashion's inspiration that the first impression of Madame Mode's whimsies are often accredited to her own originality. That some fashions are set by the stage is indisputable. For example: The Jane Harding veil, the Merry Widow hat, the drop ear rings—first worn by Miss Barrymore in "Alice Sit By the Fire"—and other costume items which have leaped into extravagant popularity because in the glamor of the footlights they prove so picturesque and attractive.

**Peter Pan Dominated Fashion for a Twelvemonth.**

Everybody remembers the Peter Pan epidemic of a few seasons since—how the shops were fairly flooded with Peter Pan hats, Peter Pan belts, Peter Pan chrysanthemums, collars and neckties, all because one original little actress devised a particular form of costume as her expression of an imaginary character.

Naturally an actress has every opportunity to set the fashions if she will. Here are the incalculable advantages of carefully arranged back-ground, clever light effects, colors chosen to set off her particular beauty to perfection, trained grace and self-poise—and the center of the stage. For the actress the couturier devises her piece de resistance, the choice confections built to express her ideals and her conceptions of the mandates of her mistress, Madame Mode. To the stage one looks, therefore, for the authoritative hints of what is to come, and many styles which after general adoption seem insignificant and ordinary, at its inception behind the footlights, was almost startlingly impossible because of its conspicuous novelty.

**Why Women Flock to Society Plays.** That woman studies the stage for style ideas is universally admitted. John Drew's airy society dramas, the plays of Miss Barrymore and Miss Maxine Elliott are always crowded with well dressed women seeking ideas in costuming. The dressmakers themselves make a point of "taking in" such plays and pick up many crumbs of style information that would not come to them through the regular channels. Many a dressmaker is staggered by the command to "make a gown exactly like the one worn by So and So," regardless of the fact the patron's face, form and personality are as different from So and So's as day is from night. The actresses' costumes are, of course, more extreme than anything that could be worn in everyday life—just as her complexion must be vivified by artificial means to avoid total eclipse from her limelight environment.

**How Actresses Dress Off the Boards.**

At a recent afternoon reception given by society folks for a charming young actress—an unusual mark of favor by the way, for society is prone to be chary of its favors to stage folk—the Thespian guests were distinguished by their quiet and correct costumes. Scarcely a bizarre or sensational effect was seen, and many of the frocks were rarely beautiful.

At the fashionable dressmaking establishment where are created some of the most important costumes for actresses and society women in New York one is received impressively. Luxurious waiting and fitting rooms are provided, as well as a cosy tea room where, in the becoming glow and shaded lights, intimate gossip is exchanged over beverages which it is whispered are not always served in innocent tea-rooms.

**Actress Plans with an Artist in Dress.**

If an actress is ordering a frock—or a series of frocks, each of which must help express some emotion and situation of her play, madame lends her ear, her intelligence, her artistic perception and her sympathy, building bit by bit, in imagination the exquisite creations which will later achieve part of the play's fame.

And into each one of the costumes—unless they be intended for a "period" play and must be kept true to a certain date—she will incorporate the utmost of style information newly received from Paris.

The actress subordinates style to her own personality and the emotions she seeks to express. The ordinary woman seeks to express "style," regardless of personality or individuality. It is the strong individuality thus expressed on the stage, which often sets a fashion, contrary to the arbitrary mandates of Dame Mode for that particular season.

Mme. Nazimova, whose ethereal slenderness, like Bernhardt's, is one of her fascinations, set the fashion for the towering, stiffly boned stock collar, with her mysterious, melancholy gray gown worn in "The Comet." Miss Maxine Elliott's charming frocks, while correctly modish in every detail, are built, line for line, to express Maxine Elliot, Lillian Russell, while willing to conform to general style decisions of the moment, insists upon her costume being a secondary consideration—her wonderful beauty always coming first. Miss Russell, director, is still Miss Russell, and never for a moment appears to have stepped out of a second empire picture.

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One of Fritzi Scheff's Graceful Costumes

"Miss Innocence," are marvels of ingenious conception. They combine the most extreme features of the present mode with the coquetry, chic and daring that are the characteristics of this little actress. Nobody but herself could wear such costumes, yet many of their style features are copied by hundreds of women.

The satin gown worn in "Miss Innocence" and pictured here is cut on the "mermaid" lines, which outline ever rounded curve of the petite figure. The little sleeves of shirred net, caught together with tiny frogs of silver cord offer a dainty suggestion for an evening frock. The twisted ribbon sash which hangs at the side conveys a suggestion of chateleine aims bag or aboussier—a middle age notion considered quite the thing in Paris now.

The cloth cape which Miss Held wears with this gown is particularly graceful. It is caught at one side of the bust under a large jeweled ornament and sweeps downward and backward, making a rich background for the display of the silhouetted satin frock.

**"The Devil" Offers Many Suggestions.** Some of the handsomest costumes on the stage this winter were designed by the late Mrs. Osborn for the "Savage Devil." Society flocked to see this play not only because Mephistopheles is now the mode, but in order to study the striking costumes worn in the performance.

**Miss Barrymore Always Authoritative.** The gowns worn by Miss Ethel Barrymore in her new play, Lady

Frederick," will surely find hosts of imitators. This graceful young actress' costumes are always much copied, just as her fascinating personality has many would-be imitators who seek by persevering poses to duplicate her languid, indelible charm.

The gown worn by Miss Barrymore in "Lady Frederick" is of chiffon over cloth of gold, the chiffon heavily encrusted with gold embroidery. With this gown, which is the costume of a powerful woman of the world, is worn a huge black hat, massed with algerettes. In the boulevards scene in the third act Miss Barrymore wears a love of a pink crepe house gown, made with angel sleeves and embroidered delicately with sweet peas in shades of pink to mauve.

**Stage Negligees Always Make Pictures.** No item of stageland raiment offers more suggestions to the amateur dressmaker than the lovely tea-gowns and boulevards gowns of the leading ladies. No expense is spared, of course, to make these fascinating garments a bewitching adjunct of the picture scheme, and while the intricate details of fashioning are somewhat beyond the skill of the tyro, the color effects and general lines may often be duplicated very successfully.

**Pearls Braided in the Hair.** Another bound-to-be-talented costume is Miss Kallisch's gorgeous Byzantine dress worn in the same play. There is a surplus of cloth of gold which hangs straight to the feet, with sashes at the side to show the under tunic of pale green velvet. Long sleeves of the velvet are banded with jewels. With this costume Miss Kallisch wears her hair in two long coils, in which are braided ropes of pearls, and many society women are now having pearl strings braided in their tresses for evening festivities.

The oriental and Byzantine effects being exploited on the stage just now are bound to have their effects on costume. Odette Valery, the Greek-French dancer, has some ravishing Byzantine costumes. Salomes are cropping upon every hand—even the statuesque Maxine Elliot essaying the role in her latest play.

**Mary Garden's Wonderful Gown.**

Nothing more truly Greek than this marvelous frock, worn by Miss Mary Garden in "Thais," was ever worn in Athens. The pure, straight lines of this costume represent the extreme of the classic. That no corset is worn is evident, and the pearl ornament beneath the bust serve to accentuate the supple, unconfined effect.

On the front of the long, clinging skirt is an embroidered pattern in panel effect, representing the graceful Greek "honey-suckle" design. On one shoulder Miss Garden wears a little "wing" of laced pearls. The white barrette, first worn by this actress beneath her classic hairdressing, and named for her—"The Mary Garden Barrette"—is one of the style influences directly traceable to the stage.

**The Russian Smock Hakes Its Bow.** By summertime, no doubt, we shall all be familiar with this novel style



Miss Blanche Bates in Summery Gaiety

Miss Russell's Gown Express her Individuality

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**The Russian Smock Hakes Its Bow.**

By summertime, no doubt, we shall all be familiar with this novel style

feature. Just now it is the newest of the new. Miss Kallisch, in "Dora," has a smock of cloth worn over a gumpie with long sleeves of the same material. This smock, or Russian tunic, comes exactly to the knee, and beneath it is a skirt with a tilted flounce starting at the point where the smock ends. Such a smock is worn by a French actress, now playing in a Paris theater. Her smock is of gold lace over a trailing gown of white satin.

**Billie Burke is the Debutante Model.**

The busiest dressmakers always spare time to study little Miss Billie Burke's costumes to get notions for debutante frocks. Perhaps this charming little actress sets more styles than any other woman on the stage, and the only unfortunate part of it is that all her imitators cannot be as bewitching as is she herself in her dainty, jeune fille frocks.

Miss Burke's simple little lingerie gown of Swiss embroidery is one of the much talked of stage costumes this winter, but the "simplicity," of course, carefully analyzed, is an interesting example of what genius and dollars combined can accomplish in the way of a perfect debutante frock.

Another authoritative gown in Miss Burke's play, "Love Watches," is the paneled costume worn by Miss Maude Odell. This panel is embroidered in Egyptian motifs and is said to indicate one of the coming style features for spring and summer.

The woman who sits out to model her costumes on stage raiment will carefully consider—as does the clever actress—the probable effect of every line and tint with her own lines and tints; and whether the character of the gowns will express the character effect which she wishes to convey.

Miss Blanche Bates is a safe model for the average woman seeking after stage dress ideas. Miss Bates, while invariably smart and correct in her costuming, is never extreme, and some of her gowns are particularly charming.

**FASHION NOTES.**

Ready-made satin and velvet cabochon rosettes with metal centers are sometimes the sole trimming of tailored hats, or they are used as a foundation for wing clusters. Sometimes several long-looped wheel rosettes covered ribbon or velvet cabochon centers are put on a hat, but usually one is sufficient, especially if made of loop rows clustering like petals about a rose heart. Many of these rosettes are used in connection with a crush silk band trimming the entire crown, and for really hard service there is scarcely anything more practical, as when pin-holed the band may easily be replaced.

Eighteen century ruffles are ethereal looking affairs, made from 10-inch wide silk scalloped, closely set triple box plait and finished through the center and attached to a wide inner ribbon band which joins at the back beneath a fluffy lisse butterfly bow. Sometimes the ruching is set upon the top edge of an inch and one-half wide embroidered band or chiffon lined silver ribbon and closes under a huge, outspreading bow.

**NECK DRESSINGS**

Hat, muff and neckpiece sets are now made up of so infinite a variety of materials and in so many different shapes that the average woman, and especially the one who aims to dress daintily, considers that at least two such sets are necessary to complete the list of winter wardrobe accessories.

For ordinary service the darker and more durable furs are more advisable. Black and brown caracul, plucked muskrat, natural and sabled squirrel combine well with broadtail, ermine, sable, mink and white fox bands. The neckpieces take the form of four-inch hand ties, narrow yard-long scarfs and chokers fastening with silk or satin bows, while the muffs are trimmed at the ends with little silken frills and silk bands arranged entirely *entre deux*.

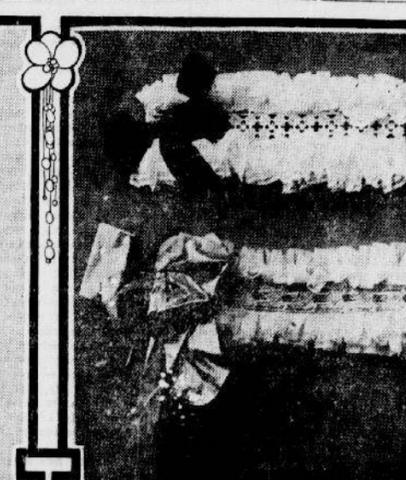
Broadtail combines charmingly with black velvet, corded silk or tucked chiffon in the high Elizabethan collarettes. In these the pet forms the central band and the finishes, the stromer ends. The mats accompanying such neckpieces are of loquacious shaped with fabric crowns and fur brims, and the muffs chiefly of felt, with linings and little ruffles of the silken material.

Some of the hats included in the fur and fabric three-piece sets have full military cap crowns of soft silk or of velvet falling toward the left side in a point-finished tassel. These, of course, are for quite young girls. The neckpiece is often a fur-bordered fabric triangle, with tassel-finished points, and the muff a sixteen-pointed oblong which folds over the hand pocket in a tassel-pointed fur-bordered triangle.

As brown furs combine so happily with golden shades any amount of gold net, flat and tissues is employed for the frillings of muffs and scarfs and for hat trimmings. Gold garnishings are also used with sealskin, one of the daintiest combinations consisting of a fur band tightly encircling the neck and edged with lace frills, the lower one about half the width of the upper, which stands away from the throat like a flower's petals. Accompanying this collar is a round muff



An Ermine Cravat that Anyone Could Fashion



Airy Tulle Ruched Match the Evening Hat

of seal with gold lace-frilled ends and a fur-banded hat, trimmed with lace ruche.

Silver and chinchilla are a favorite combination in three-piece sets. In these metal cloth, ribbon and embroidery are used with the white gray fur just as black velvet, satin and jetted lace are employed with ermine. Still more artistic are the ermine furs combined with white lace or corded silk showing silver outlined black embroideries.

Messaline, taffeta and satin sets have self-covered large and small hats, trimmed with the tiny brushes of the mink or the ermine. The closely shirred fabric neck bands are trimmed with tails and fasten beneath satin bows. The brush-bordered shirred flat muffs are usually of the rug order. This shape is simply an oblong piece of material of which one end is garnished with eight brushes and the other with eight heads and paws. It is thrown over a velvet hand pocket in a manner calculated to reveal the heads overlapping the brushes or with only one or the other "extremity" visible in evidence.

Some three-piece sets of the more elaborate type are entirely of mouseline, velvet or satin. Those of velvet are now considered exceptionally smart, with gowns of matching color and material. They have no trimming aside from the satin bows fastening

the neckpiece at the side, decorating the ends of the muff and encircling the hat crown.

Three-inch wide ruffles of heavy lace like Irish, point de Venise or Italian are used on the sets, including Charlotte Corday hats, the brim frills being gathered over corded silk brims matching the crowns which sometimes are lace veiled. Similar frills edge the neckpieces and the flat muffs. The same idea may be carried out in silk and swansdown, but only for a debutante or for a school girl's church costume. On such sets gold and silver lace is never used, as that sort of trimming is considered too elaborate for very youthful representatives of the gentler sex.

**FOR WOMEN WHO EMBROIDER.**

Punching eyelet holes by guess may be all very well for the experienced needleworker, but when essayed by the tyro it is apt to result in painfully irregular rents in the fabric. There is a new eyelet maker which is provided with a gauge to regulate the size of the holes. The stiletto tapers from a sharp point to the thickness of a pencil, and by adjusting the gauge holes of any size may be punched without effort. These clever little eyelet makers are shown in the shops at 25 cents each.