

# HINTS for the WELL DRESSED WOMAN.

## What She Wears At The Opera

By Mary Eleanor O'Donnell

**N**EVER did evening clothes have so much significance as they have this season. Never were the modes in evening gowns more regal, and both fabric and design combine to give this impression. Modists have become artists. They handle color nowadays with the same joy that an artist feels; they mold figures with a sculptor's feeling for line.

The great model makers of Paris, however, realize the value of emphasis, and for their exhibitions they often prepare models that are intentionally eccentric, since by the use of startling color combination and exaggeration of cuts they may present certain modes with a sensational effect that will not soon be forgotten.

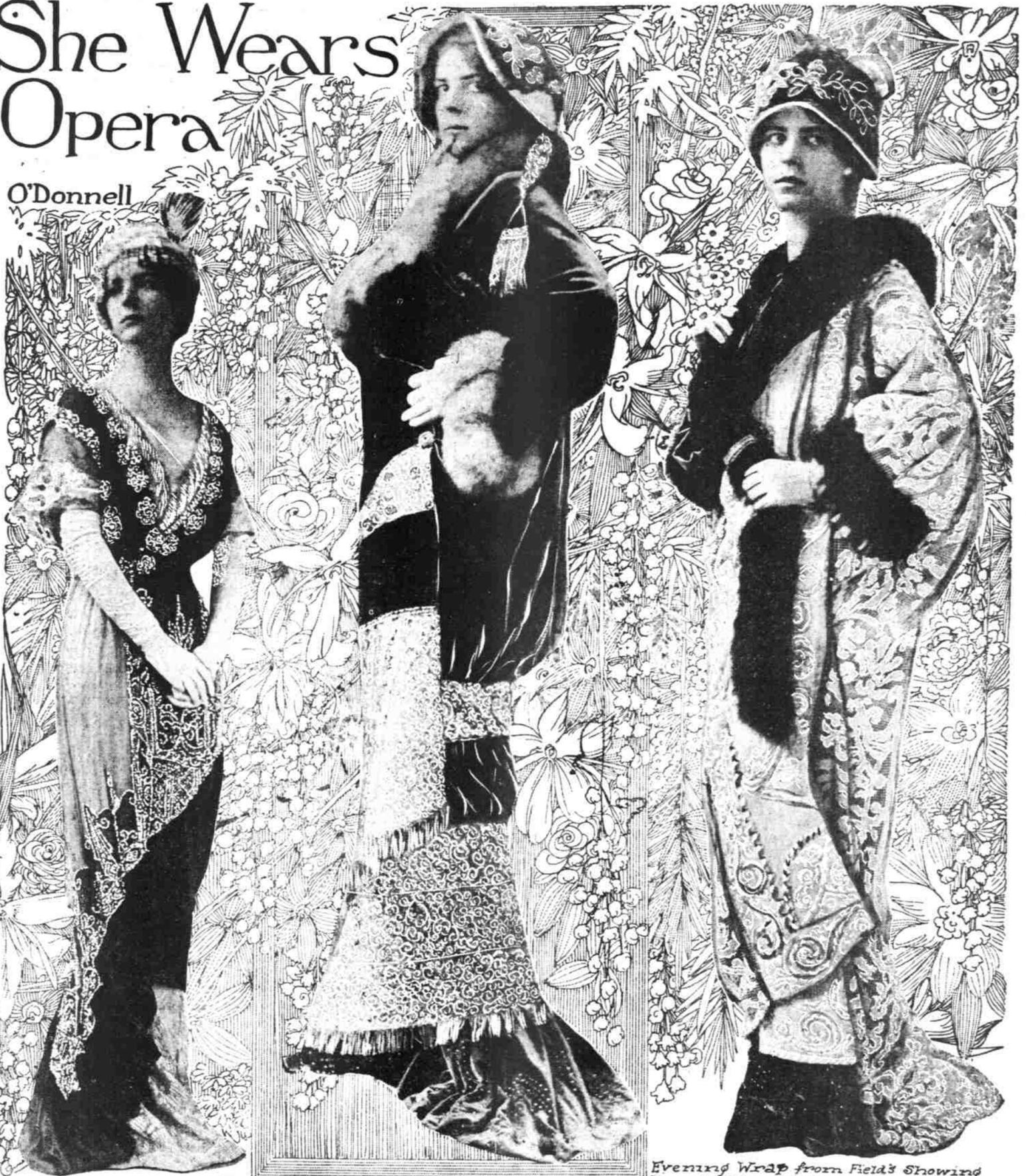
In evening clothes the Paris dictators have introduced many novelties that are mainly confined to fabrics and color combinations. As in other clothes, there is a tendency towards simplicity that reveals perfection of line. Chiffons, broadcloths, satins, and plain velvets are the favorite fabrics for winter and they come in wonderful weaves and so many charming soft colors that they strike one as being novelties.

An interesting feature in the evening gown is the cutaway skirt. The idea is so to arrange outside draperies that they swing away from the knees in a long, graceful train. Any attempt at startling effect is obviated by a soft petticoat of lace which drops to the floor from this cutaway drapery, thereby adding to the gracefulness of the skirt.

The subject of skirts brings up the question of width, about which there have been so many contradictory rumors. Skirts are still narrow. They fit the hips closely and there is a slight widening toward the bottom—two yards is the conservative limit. They have become even more narrow than formerly, but in such an extremely graceful way, and they are so dexterously cut and manipulated that the unpleasant startling effect of last winter is entirely obviated, though nowhere is there the slightest inclination to a flare in skirt lines.

The woman of the stout figure must first remember that every woman owes it to herself to know, in a general way, the colors that are best suited to her, and the type of clothes she looks well in, with regard to the general lines and proportions that suit one's figure for clothes. These are facts which do not change—no matter how fashions may vary for the moment.

The changing of fashions may come every few months, but the structural points and proportions of these same fashions must be changed and adapted to make them what is becoming to one's personal requirements. This is the graving of individuality to clothes, and it is the point sadly misunderstood by



The New Cutaway Drapery Is Shown in This Handsome Evening Frock of Chiffon and Satin

Evening Coat and Cap in Ciel Blue Velvet Trimmed in Heavy Cream Lace and Silver Fringe

Evening Wrap from Field's Showing Draped Effect Developed in Velvet and Gold Brocade with Bands of Gold Embroidery, Broad Collar and Cuffs of Martini

the majority of women in their attempts to follow the prevailing styles too closely. Fashions are most flexible and are intended by the originators to be used only under conditions suitable to the individual woman. No true designer ever intends that a fashion should be followed blindly simply because it is a fashion.

Stout figures must avoid fussiness in detail, which so frequently results from the mistaken idea that a certain kind of elaboration of detail will add to the elegance of the garment. This mistake of adding knickknacks to clothes is thought by many women to change the appearance of a garment. Never for a moment either should grace and softness of line, which are so essential to a woman in her dressing, be sacrificed for hard, mechanical lines, for again often the error is made nine times out of ten in thinking that simplicity means a lack of grace and softness and that a simple line is a hard, straight one.

As this word simplicity is constantly used in this season's styles, and there is nothing perhaps so misunderstood, it is well to get what the designers regard as simplicity in line.

A simple line is suggestive of suppleness, and above all it must suit the individual and enhance to the best advantage the good lines—or soften the bad lines—of every point of the figure for which it is created.

Remember that simplicity as it relates to clothes does not lie in the omission, either, of all ornamentation, but rather the right application of it.

Another great mistake so often seen in dressing is the confusing of the lines with the trimming. Neither should color ever be made a question of fashion.

The tones of the shade may be varied by the development of a fashion, but the paramount point is to remember what is becoming to oneself upon this essentially personal point.

The harmony of contrasts in colors is one of the most suited against essentials. Its breach is one of the

most conspicuous of all the mistakes in dress made by the average woman. In order to choose color to suit each individual certain characteristics, such as the color of the hair, eyes, and complexion, must always be considered.

The three points to be considered by the stout are color, design, and lastly material. All dark shades have a tendency apparently to reduce the size of the wearer, and all light tones act in the opposite direction. This rule, however, does not hold true with white; that is, if it is an entirely white costume from headpiece to shoes. White is only unbecoming to a stout woman when it is cut up by contrasting trimmings or accessories.

A method that is greatly favored this season in developing gorgeous evening gowns and still toning down the effects to suit the refinement of American women is the use of soft draperies of diaphanous materials which partially conceal the elaborately trimmed linings, the uncovered portions giving only a glimpse of rich laces, the elaborate embroideries, and the brilliant colorings used.

Such graceful effects are acquired with the soft material, when arranged in draped lines, that the great makers have brought out many afternoon and evening gowns showing different interpretations in this fashion. One of the newest ideas is the line draperies which show the monotone coloring or a contrasting shade on the underside. The overdrapery falls nearly to the hem in front, at which point it is turned over and draped in folds to the center back, thus allowing the reverse side to appear.

Draperies are much seen and even the straight line tunic shows the influence of this style. For instance, in one display an elaborate evening gown showed the tunic slashed in sections to knee depth, the slashes being gathered at the bottom and caught to the lining with artificial flowers. By the way, there is quite an extensive use being made of the flower trimmings in

running vines in sprays and the like for edging the necks of blouses and tunics for evening wear.

They are usually made of delicately colored picot and loop edged grosgrained ribbon, metallic gauze, or colored metallic or plain colored gauze or chiffon. Some of the flowers are quite tiny, while others are of quite good size. Some of these are in simple festoons or crescent shape and will to some extent take the place of beaded motifs or garniture.

These trimmings are dainty and will supersede the beaded and embroidered effects of which we have had so much. Scarcely an evening gown is shown that does not now have a touch of the trimming of satin, velvet, or artificial corsage flowers.

The black and white combination continues strong in gowns, and the corsage flower is depended upon to supply the touch of color; large roses are in high favor, but poppies, daisies, gardenias, carnations, lilies, violets, forget-me-nots, and even fuchsias and black eyed Susans are used. In some cases the flower, irrespective of its natural color, is made to match the gown, and frequently a large rose of black velvet is used on a gown of gold cloth, brocade, or a brilliant colored fabric.

Sequins are again in evidence. Bands, garnitures, and tunics trimmed in sequins are now among the novelties shown.

A new model I saw recently, and which is being made for the opera, had a handsome black and white fringe, with the upper part of the translucent white bugles and the lower of jet bugles joined by small matching beads. Large white fish scale sequins were strung here and there in the upper part, while similar sequins in black were mingled in the lower half with the jet.

The fringe which was used on the lower edge of the black maline tunic was about four inches wide and was exceedingly handsome in effect. There is little doubt that the demand for fringe will abate any. One

of the most attractive fringes shown this winter is a satin ribbon edged with a fringe. This fringe is shown in various widths and may be applied with the ribbon underneath, or on top of the edge of the transparent tunic. In either case the effect is good.

Lace, light and filmy as a spider's web or heavy as woven twine can make it, is enjoying a well deserved favoritism from fashion. It is used in fichu, jacket, long coat, and in adjustable collar effects. Always there has been a special niche in the gallery of fashion which lace fills. Today it has been given a whole corner to itself, and it trims not only the most gorgeous of frocks designed for opera and formal wear, but also is used elaborately in trimming the evening wraps and slippers.

The evening slippers are most elaborate, being made in all kinds and colors of rich brocades, with large rhinestone buckles, often high tongues, and sometimes a rim of gold or silver around the bottom of the heels. Embroidered evening stockings are no longer as popular as the plain ones, but the latter must be fine and as thin as cobwebs.

The wraps for opera wear carry out the narrow silhouette idea. They are for the most part gorgeous creations of velvet, fur, embroidery, and jeweled trimmings and wonderful tissues of gold and silver, rich brocades. One that I noticed the other day was developed in black crepe meteor with a touch of silk velvet. The upper part of the coat was cut in kimono style, with the seam on the top of the arm and shoulder, and none at all under the arm. The opening for the arm was just large enough for it to slip through and was finished with cuffs of velvet. A wide band of net, heavily embroidered in black silk, encircled the body just at the knees, and into this the upper part of the coat is gathered, the folds falling softly into graceful draperies. The entire coat was lined with peach colored satin, and this is made visible through the net—the only touch of color.

Chiffon Showing Metallic, Beaded Embroideries Are Extensively Used for Trains in Evening Frocks