



Gown in Lemon Satin with Silver Embroidery and Black Fur—The Underskirt Is of Absinthe Chiffon and Scarf of Jade and Silver.

Costumes for the Fancy Dress Ball

Suggestions for Carnival Time and Other Picturesque Social Functions Implying Highly Decorative Clothes.



She Is Ridiculing Her Big Brother in This Mannish Suit of Black and White Satin.



Out of the East in a Costume of Magenta Satin and Orange Chiffon. She Tops Her Turban of Lemon, Jade and Turquoise with a Jeweled Spray.

By Mme. Frances
The Famous Creator of Fashions

THE wrinkled brow of indecision is most apparent in the "female of the species" when her paper knife discloses an invitation to a costume ball. What will she wear? Indeed it is a serious matter. There is a range of possibilities from the day when Cleopatra charmed Anthony in the costume then "au fait" for Egyptian ladies, to the modern Bakit interpretations of glorious color.

A Grecian maiden clad in the classic draperies of the worshippers of Aphrodite and Pallas Athene or a Roman girl of the luxurious period when Nero and Caesar had a say-so in fashions, always manages to appear at a costume ball, but the classic costume is so often commonplace.

England of Chaucer's day gives many lovely dresses that may be copied from Burne-Jones's Canterbury Pilgrims. The Renaissance is full of color and charm in costume inspirations and decorative costumes may be taken from the dresses of ancient Flanders, old France and the French period of Fragonard when Marie Antoinette gave her parties in the little thatched village she built in the woodland back of La Petite Trianon where the girl queen turned farmerette and "made eyes" as well as cheese in the rustic surroundings she loved. Who wouldn't have preferred those quaint little cottages to the grandeur of the palace where affairs of state and devious etiquette were ever burdensomely present.

She might have worn the lovely dress of pale blue taffeta whose bouffant folds are looped to the long, slender waistline with garlands of mauve roses. The straight front bodice pointed low over the skirt, the pulled in waist, are characteristic of the paintings of Fragonard that so delightfully portray that picturesque period of French history.

The little guimpe and sleeves are cream lace. Garlands of mauve roses hold the puffed sleeves. The stiff little bows down the front of the corsage are made of hyacinth taffeta. The bouffant skirt of pale blue taffeta is looped over salmon pink taffeta which is draped in gathered lines over a petticoat of flesh colored lace garlanded with



She Is Pretending That She Posed for Fragonard in This Frock of Pale Blue and Salmon Pink Taffeta Garlanded by Mauve Roses.

mauve and salmon pink flowers, held by little bows of hyacinth blue taffeta. Beneath this dress is worn a skirt of white taffeta wired with several rows of featherbone that hold it in the hoop-skirt lines.

With this costume the hair should be powdered and dressed high. The little wreath coquettishly running up one side and down on the other is

made of pink and pale blue roses. The feathers are hyacinth blue. Blue satin slippers and pink stockings are effective with this coloring.

A distinction exists between this costume of the Fragonard period and the so-called Colonial costume sometimes achieved by a pointed basque, billowing skirts and a Watteau train that hangs from the shoulders. The Colonial costumes so delightfully worn some years ago by Miss Mannerling in "Janice Meredith" were exceedingly attractive, but not so picturesque as the Fragonard. Several of the Fragonard panels showing costumes similar to this one, owned by the late J. P. Morgan, were sold by his son and acquired by the late H. C. Frick. He willed them to the city of New York, and happily they may again be viewed and studied by the public.

Oriental costumes are generally becoming, but should be designed with some idea beyond Turkish trousers, a bolero jacket, and a scarf wound around the hips and necklaces and a headdress of wooden beads. This type of so-called Oriental costume has been "done to death." The shades of wooden beads are seldom of that rarity of color for which the Orient is celebrated. A Persian rug blends many colors, but they are placed by a master's hand, with "the feeling" of the artist for every tone of each color.

Persian costumes are exceedingly picturesque and nothing is lovelier than an exquisite Oriental inspiration worked out with all the Eastern possibilities of beauty in color and line.

The Persian costume illustrated is rarely lovely. It is charming from the headdress that gracefully sways the long pheasant feathers to the gold tassels suspended by orange and cerise in colorful touches on the long gold cords that dangle in irregular lengths from the minaret tunic.

In describing this costume I will begin with

the underwaist, which is magenta satin. Lengths of magenta satin cross between the ankles and in the open spaces at the outer side of the legs show trousers of orange chiffon. The bodice of this costume is interesting. Made of orange chiffon it is split on the shoulders and a narrow piece of chiffon passes around the neck and the remainder of the material is wound around the arm leaving the flesh bare on the shoulders. A wide girdele of vermilion, gold and brown brocade gives a glorious contrast of color with the warm orange of the chiffon, and the magenta of the satin. Below the girdele the ends of the shoulder scarfs appear in little ruffles.

A striking feature of this costume is the minaret tunic wired to hold it in shape. It is made of orange chiffon bordered with dark brown fur. The tunic beneath the line of fur is faced with jade green satin. Beginning just below the waist appear two narrow folds or bands of cerise satin, then two of geranium satin. The tassels, as I said, are gold and the cords that suspend them are gold interlaced with cerise and orange holders.

The headdress is a turban made of lemon yellow, jade green and turquoise blue chiffon, wound about the head to run high in front. From this spring strands of pearls tipped with larger pearls and two pheasant feathers spotted in the characteristic brown and tawny tones wave gracefully from the turban.

A costume of the Directoire period is delightfully picturesque and, moreover, is apt to be becoming to almost any type of beauty. The short-waisted bodice and overskirt of the Directoire costume illustrated are lemon yellow charmeuse satin bordered with black fur and silver embroidery, in a leaf design. The round neck and puffed sleeves are characteristic of Josephine's days. The stand-up collar at the back is silver lace. The overskirt of lemon satin falls over an underdress of absinthe chiffon draped in the Grecian lines that strongly influenced this period of woman's dress. The hat worn with this costume is blue violet and the feathers that fall over the shoulder are mauve, geranium and jade green.

The scarf is thin silver cloth faced with jade green chiffon and is twice banded with gold fringes on each end. The gold staff is tipped with flowers of all colors, gathered in a luxuriant bouquet. You have here lines of stately loveliness that take one back to the women who loved and all the lures of feminine loveliness, flowers, feathers, scarfs and colors of lovely hue! Did Josephine charm Napoleon in such a frock or was it Marie Louise who wore it? La Tosca might have worn this gown when she stabbed Scarpia!

But let's to happier thoughts. A little "jazz" for instance will be appropriate music with which to introduce the eccentric costume, modern in its whimsical charm. Peg top trousers of black satin are ideal for fox trotting. The deep pockets are faced with white satin. The perky little coat is also white satin, rippled below the well indicated waist to show its facing of silver cloth. Minstrel revers are faced with silver and the big button is jet. Black and white striped silk supplies the waistcoat and the sleeve and neck ruffles are black lace. The buttoniere is a huge rose of lemon yellow. This shade is repeated in the silk gloves that are essential to this costume. The slender cane is black and silver and the round little hat set jauntily on one side is black satin ruffled in white—and there you are for Mardi Gras.

The Fashion Forecast

The mid-winter evening gowns will feature the square neck in front and the accented V-back so becoming to most women.

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