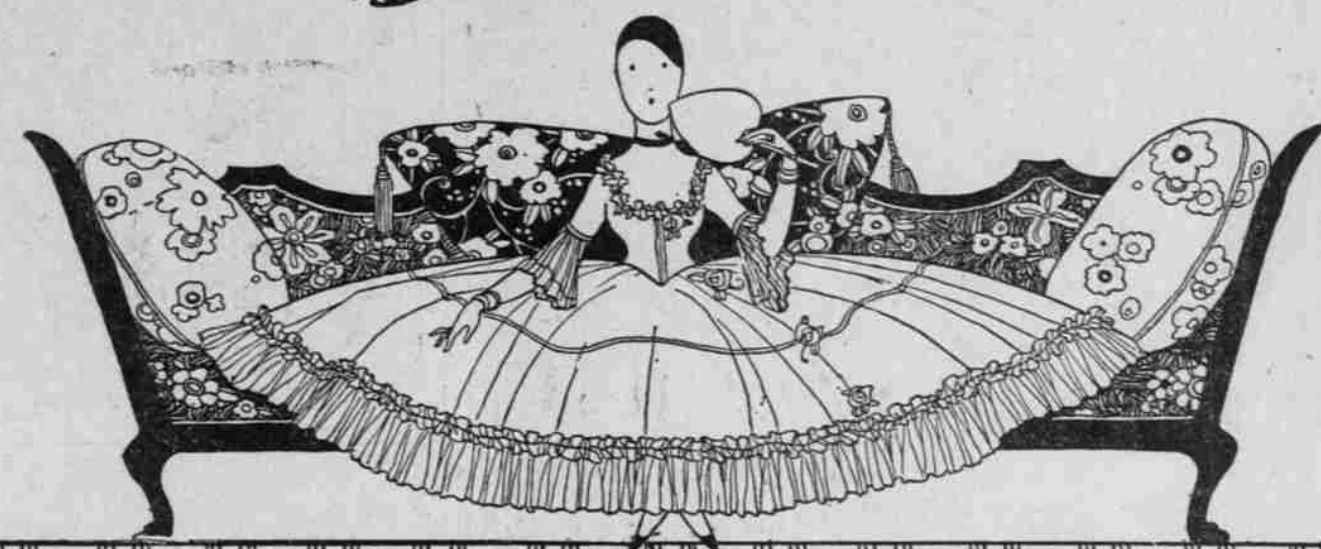


An "Impromptu"
Portrait of
Mme. Frances,
Wearing
One of Her
Studio Gowns.

The Woman Who Invents the Fashions

Fascinating "Frances,"
Artist of Clothes, Who
Startled the Fashionable
World With Modern
Pockets and Other Widely
Worn Novelties and Beau-
ties--Her Romantic Career
and Aspirations.



Mme. Frances, Genius of Clothes, Photographed in Her Charming New York Studio.

Mme. Frances Is an Enthusiastic Horsewoman.

BY ETHEL THURSTON.

YOU often have wondered, you who wear fashionable clothes, or you who look at them, where they begin. You may guess that they don't just happen—some one must dream and dare at the outset, or else we should all still be wearing the nondescript coverings of the most remote ancients.

You are right, they don't just happen. They are visioned first. Imagination is the beginning of everything. And to succeed, the imagination must have behind it understanding not only of beauty but of humanity—you might add right here, of femininity.

Dress is an art, and only an artist with the power to appeal, to convince, can create clothes that will bridge the way to the imagination of the world.

Better than a theory is an example. The force that brought about the forms of the clothes you are wearing today was a personal force. The form of pockets, for example, that adorn your frock, was invented by a woman—a woman who, quietly as artists will, has been putting forth the fruits of her genius and taking an artist's delight in seeing them visualized by the mysterious multiplications of approval.

Let me tell you a little about her.

The Romance of Frances.

From a child refugee huddled beneath a load of straw piled on a swiftly moving sleigh streaking its way across the snow-laden steppes of Russia, to the arbiter of fashions for society, and the stage, is a far cry.

The leap from a milliner's apprentice to America's foremost couturiere represents a considerable distance; still all these things, and the many incidents between comprise the seemingly impossible romance of Frances—Madame Frances, if you like—creator of fashions, apostle of style, dictator of modes, who by sheer ability and an inherent sense of the fitness of things has lifted herself to the position widely regarded as that of America's foremost exponent of style in women's dress and has retired first aid from Paris to—well, to that of second aid.

Frances is in her 30th year, of sound health, exceedingly attractive, possessed of an amazingly clever personality, rides horses for recreation and spends the balance of her time, when awake, in making women attractive by gowning them in strict accordance with her views of feminine charm.

Flight From Old Russia.

Born in Gruzina, the daughter of a municipal official who was threatened with the stern disciplinary measures of the Romanoff dynasty for some trifling offense of less majesty, she fled with her family while still a

child, and was brought to this country. Further financial reverses changed her attendance from day school to night school, and when she was 15 years old she became a milliner's apprentice in one of the big New York stores.

Shortly afterward two important things happened. In the night school she attended she was singled out for a chat with Theodore Roosevelt, then Commissioner of Police of New York. Mr. Roosevelt beamed on her through his glasses, patted her on the head and assured her that some day she would be an important woman. In the store where she worked she was promoted from an apprentice's position to that of a milliner.

There followed several successive changes. She became a saleswoman, then the youngest manager of a department in the big establishment, and then the owner of a tiny hat shop. From designing hats she went to designing gowns and her rise was little short of sensational.

Frances first attracted public attention to herself by bringing into vogue the tam-o'-shanter for adult use. Tams of velvet, tams of satin and tams of silk set her on the highway to fame. After tams came the Arabian turban, the swirling, softly folded head-drape which was popular eight years ago.

But she longed for the opportunity to

create gowns. Her first opportunity came through success in "creating" effects for certain musical comedies, a success complete enough to establish her as a designer of gowns for the stage.

Those for whom she then designed frocks included Ethel Barrymore, Grace George, Jane Cowl, Kitty Gordon, Jose Collins, Mrs. Leslie Carter, Fritz Scheff, Florence Reed, Grace La Rue, Joan Sawyer, Belle Storey, Louise Dresser, Anita Stewart, Pearl White, Alice Joyce, Mary Pickford, Mabel Normand, Norma Talmadge, Gaby Deslys and many others.

It was after the stage had set its approval on her that society followed its lead and her salons became New York's hunting ground of fashions.

Her innovations have marked their milestones in the progression of the modes. Five years ago she stepped off the gang-plank of the Adriatic wearing a simple afternoon frock with capacious pockets. The newspapers immediately dubbed the frock "the suffragist gown" and the photographs girdled the globe. Madame Frances stoutly averred that the gown was not a freak and that pockets had arrived as a much needed necessity. They had. Today 75 per cent of the afternoon gowns manufactured in this country have pockets in one shape or another.

A year later on a visit to Paris she attended the Grand Prix at Long-

champs wearing a short cape she had taken abroad from this country. Photographers blocked her progress. Sketch artists all but tore the cape from her shoulders. The following season France contributed capes beyond number in their styles in this country, but it is quite possible that their use will not disappear in this generation.

The Sensation of Silver Lace.

A stage celebrity shortly afterward insisted that Madame Frances design a gown for a forthcoming production that would attract immediate attention. That gown was the first to be worn made entirely of silver lace. The craze for silver and metal lace dresses that followed amounted almost to a mania.

The panner was another innovation that first saw the light of day via Frances, as was also the Russian tunic and various other slightly different details that have done much to make American women attractive.

Yet it is not alone by sheer novelty, repeated innovation, that Frances has made her name. The real basis of her power is her instinct for fundamental beauty, that beauty which must underlie and pervade every successful effort to drape or decorate the human figure. Fantasy has its place. Diversity must be given latitude. But the basic reasonableness of true dress art is the factor that distinguishes the creation that will carry. Frances illustrates in a singularly striking way the truth of this precept.

Just naturally she is an artist, with an artist's enthusiasm, an artist's tireless aspiration for greater things. And

at the same time every inch a woman. Case and Sousa's Band, with a chorus of 5000 school children arranged as a living American flag.

That Bispham was determined to refuse no request that came to him, to sing on the Fourth of July may be seen from the fact that he made no less than four out-of-door appearances on that great day. With one of the city automobiles placed at his disposal he began the day by singing at the historical gathering at City Hall at the request of Mayor Mitchell, going from there to the ceremonies at Washington's headquarters at the Morris-Jumel Mansion, far to the north of the city. He sang at the inauguration of the new Plaza La Fayette and ended at Battery Park, also under the city administration.

In addition to the foregoing, while on the subject of the democratic and great-souled baritone, it is interesting to tell of the unique experience he had upon the occasion of his first visit to the Tabernacle where Billy Sunday was concluding his recent New York campaign. It does not need the retelling, for it is well remembered that David Bispham is born of one of the illustrious families of Quakers of Philadelphia and needs no preparation for any hymn singing of any sort. It was not only born in him, but his early days were rife with this sort of expression; indeed, for a long period of his youth he was the only music to which he was allowed to give expression. Bispham was taken to the meeting by one of Mr. Sunday's friends and staunch supporters and innocently enough sat not far from the preacher on the platform. Before the services began he was espied by the musical director and within a few minutes he found himself facing an audience of 25,000, with a hymnbook in hand. His eye fell upon the old familiar hymn, "Sun of My Soul," which he had not sung since he was a boy at his mother's knee, and without another thought he rose, and his rich, resonant voice, in all its powers both of expression and of volume, rolled out over the audience, which sat almost breathless under the spell, but when the hymn was ended and the assembly regained itself sufficiently to understand what had occurred the applause that burst forth was such as has rarely been heard upon any occasion.

Arnold Volpe made his debut as bandmaster Sunday afternoon before a great audience which almost completely filled the City College stadium's seating capacity. Mr. Volpe has been strongly identified with the orchestral development in New York, he having been devoted to some of the finest work that has been done in that direction, work which may be defined as not only that of a musician but of a philanthropist in the highest and noblest sense. His presence at the baton of a brass band upon this occasion was due to the unavoidable absence of Nathan Franko, who has announced a series of concerts in the Stadium. Mr. Volpe proved that his knowledge of securing fine effects in the orchestra when applied to the band is productive of "remarkable" results.

Under the auspices of the Patriotic Service League, Bispham appeared in one week at Carnegie Hall, at the Globe Theater, where the cycle of Lincoln Pictures was shown, and at the Manhattan Opera House in aid of the Metropolitan Ambulance Unit on the day of its departure for France. The day following this appearance he sang before not less than 75,000 people in Prospect Park, Brooklyn, with Anna

and the enthusiasm for the conductor and his men was as encouraging as it was inspiring. The patriotic numbers given as independent numbers and as part of the compositions heard, such as "The Star-Spangled Banner," in Victor Herbert's "American Fantasy," and the "Marsellaise" in the "Robert Pierre" overture, arouse the greatest demonstrations of pleasure and enthusiasm.

Proceedings for divorce are announced for Orville Harrold, the American tenor, and Lydia Locke, soprano. Thus do modern harmonies dissolve into thin air.

The announcement from the Wolfson bureau that Sacha Haffetz, the young Russian violinist, is to make his first American tour under these auspices came as a surprise in point of the fact that he had already been announced by Haensel & Jones. No explanation is given by either firm. Haensel & Jones, however, announce the young girl Isolda Menges, the young English violinist, who was heard here a few seasons ago under highly unfavorable conditions, but who succeeded in impressing her hearers with her very great skill and undoubted talent. The American firm is acting jointly with Howard Edie, who also controls the tour of the Czerniawsky brothers.

"Papa" Elman, as he is affectionately called by the vast number of friends of the great Mischa, whose devotion to his family is one of the most beautiful features of the great artist, came back with a lovely story the other day. He had been lionized as the father of the idol of America, as well as of the rest of the world, when one of the women said to him: "Mr. Elman do you know I simply adore the record I have of your son's playing Dvorak's 'Humoresque.' Is it his own composition?"

Elman and Amato, both under direction of the Metropolitan Musical Bureau, happened into the offices at the same time last week and each expressed the desire to study the other's profession. A camera caught Elman as a singer and Amato as violinist, but how soon the public will be allowed to make its own estimate of the progress is not stated.

matotes unsuitable for canning whole, may be used in this recipe.

Cut the tomatoes into fairly small pieces and add one large-sized onion chopped and one cup chopped sweet red pepper to one gallon tomatoes. Cook until tender. Put through a sieve and add a mixture of one-third salt and two-thirds sugar in a proportion of one teaspoonful to each quart of the mixture. Cook until the consistency of ketchup, stirring constantly. Pack hot into sterilized jars or bottles. Adjust rubber and cap, place the containers on a false bottom in a vessel of water sufficiently deep to reach almost to their tops and allow to remain at a boiling temperature for 25 minutes. Remove jars from the water bath and tighten the lids immediately.

Indian Pudding.

Into four cups scalding milk stir two-thirds of a cup of meal with one tablespoon of rye meal, then add one cup of chopped sweet, two-thirds of a cup of molasses, salt, cinnamon and ginger to taste; pour into pudding dish and pour two cups of cold milk on top.

FRECKLE-FACE

Sun and Wind Bring Out Ugly Crops. How to Remove Easily.

Here's a chance, Miss Freckle-face, to try a remedy for freckles with the guarantee of a reliable dealer that it will not cost you a penny unless it removes the freckles, while if it does give you a clear complexion the expense is trifling.

Simply get an ounce of othine—double strength—from any druggist and a few applications should show you how easy it is to rid yourself of the homely freckles and get a beautiful complexion. Rarely is more than one ounce needed for the worst case.

Be sure to ask the druggist for the double strength othine, as this is the prescription sold under guarantee of money back if it fails to remove freckles.—Adv.

NEW YORK TO HAVE CHANCE TO DECIDE ON MIDSUMMER OPERA OR CONCERTS IN OPEN

(Continued From First Page.)

was repeated Thursday evening and on Saturday evening "Faust" was also sung. The cast for "La Boheme" included Maggie Teyte as "Mimi"; Marcel Ringelman as "Musetta"; Lucia Botta as "Rodolfo," others in the quartet of Bohemians being Pompilio Maletta, Paolo Ananias and Pietro Audizio. Others who appeared were Philip Bannan, Virgilio Lazari and the conductor was Marcel Chabrier, always a favorite in New York.

The assistant conductors were Willis Alling and Cesare Sturani and the stage management was under supervision of Luigi Albertini. The stage and business direction was in the hands of Edouardo Petri, of the Metropolitan Opera Company, whose experience around the opera house stood him well in hand. Other singers to appear in this series of performances will be Claudia Muzio, Luisa Villani, G. Gaudenzi, Mario Laurenti, Henrietta Wakefield, Henry Weldon, Adalberto Barbieri, Marie Winietskaya, Kathryn Lynbrook, Augusta Boulliez and Vera Curtis, of the Metropolitan Opera Company. The chorus, ballet and or-

chestra will be drawn on entirely from the Metropolitan forces.

According to those who understand the needs of community singing, it would seem as though the text rather than the music is the neglected feature. "They all know the words of any of the patriotic hymns," is the complaint to be heard on all sides. Would it not seem fitting then, that the words as words should be taught in the schoolroom and out of it in assemblies in the wider world?

In England the singers have no fear of "forgetting" the words of the patriotic hymns. It is a custom to open every concert or place of amusement with "God Save the King," which has become as much a part of the programme as the numbers of the programme themselves.

It is understood that during the coming musical season one of the interludes between the different sections will be given to music of this sort.

It must not be believed that this is an easy feat, indeed, many of the artists to whom an entire operatic role is as mere child's play to them are unaware when it comes to "putting

over" a patriotic song in all simplicity. One artist who has stirred thousands to cheer and to action already in this season is David Bispham, who is in greatest demand when it comes to singing for recruiting and patriotic purposes.

Mr. Bispham was selected to sing the patriotic song which won a prize for the composer at a concert given by the Evening Globe at the Casino Theater recently. The Globe offered a prize for the best song of this sort, and it was sufficient reward to have had it sung so admirably by the great American artist who has been a frequent figure at patriotic meetings where he has appeared with Marcelia Craft, Anna Case, Yvonne de Treville and other American singers who have been happy to give their services.

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TOMATO CANNING IS GIVEN

Best Methods Are Explained by Department of Agriculture.

WASHINGTON, July 20.—Since tomatoes contain a very high percentage of water, it often is desirable to can only concentrated tomato products. This is true especially when cans or jars are difficult to obtain. A delicious concentrated tomato sauce may be made and canned as follows, says the United States Department of Agriculture. Small or broken tomatoes and large to-

Safe Home Treatment for Objectionable Hairs

(Boudoir Secrets.)

The electric needs is not required for the removal of hair or fuzz, for with the use of plain delatone the most stubborn growth can be quickly banished. A paste is made with water and a little of the powder, then spread over the hairy surface. In about two minutes it is rubbed off and the skin washed. This simple treatment not only removes the hair, but leaves the skin free from blemish. Be sure you get genuine delatone.—Adv.