

HOW FRINGE IS USED IN MODISH ORNAMENT



*Fringed
Plastron*



*On
the
Evening
Coat*

NOTHING has been more remarkable in the radically different styles of this autumn than the sudden vogue of fringe. Fringe appears as trimming and ornament on all sorts of garments, from the ball gown to the petticoat; and on each it has a distinctiveness of its own, an individual beauty that makes it different from any other kind of finishing touch.

There is the white lousine evening dress, for instance, with its overdress of heavy white silk net and the deep silk fringe on the tunic. Note the extreme simplicity of this dress—only the embroidery on the corsage keeps it from absolute plainness. And yet, the long, graduated fringe, reaching quite to the hem of the skirt except at the train, gives it immediately a richness and elegance that you might spend hundreds of dollars on lace and appliques to equal.

A different effect in fringe, and a hint as to how it may be used in darker and heavier evening dress, is seen in the apricot-colored satin under coffee-colored flit net. The dress itself is here more elaborate—the satin on the bodice, with the heavy embroidery between, and the closely embroidered pattern of the flit make it that—but the fringe adds the final and distinguishing touch. There is something oriental in this apricot-colored fringe combined with tassels and woven into a heavy net effect, that needs only the touch of the gold thread that runs through it to become immediately apparent. It is a beautiful gown without the fringe; with it, it becomes really gorgeous.

That the fringe is by no means absent from the evening cloak, this example in tan broadcloth shows. The fringe here is silk again, a light fawn color, knotted where it is joined to the deep hood and the round neck. It is actually the only ornament of the cloak, for the loose kimono sleeves are absolutely plain and there is no touch of braid or other applique. It is, in fact, all that is needed, and it is in exquisite taste.

It is not to be expected that the fringe would fail to display itself on the ubiquitous scarf. Here it is in old gold, the scarf, of course, in satin, edged with marabou and adorned with large rosettes of self-material. The fringe is of old gold also, as I have said, and gives a lovely finish to the rather heavy marabou edge, redeeming it from possible clumsiness.

The fringed gown must have a fringed petticoat to accompany it, and this is shown here in white silk. The petticoat is cut in three pleated ruffles, the top one of which is catfitted in six rows. From the last of these hangs the fringe of thin white silk, such as we saw on the first evening gown, and reaching barely to the second ruffle. In a silk petticoat this is in much better taste than an overelaborate trimming of lace.

The beaded fringe comes in for its share of popularity; its adaptation in an afternoon gown is seen in the beaded plastron effect on a reseda green messaline gown. The plastron is heavily beaded in iridescent beads and is in the shape of a butterfly, from one side of whose body hangs a straight bead fringe. This fringed plastron holds in place the gathered tunic. The beading reappears on the bodice, the other trimming being supplied by gathered yoke and by a silk-run lace underblouse. But the greatest beauty of the gown is the heavily beaded butterfly plastron.

*Delicate in
Sate White
Silk*

*A
Stunning
Original
Effect*



*Even
on
the
Petticoat*

