

# MANY A VELVETY NOTE IS STRUCK IN THE OPERA BOXES

by Corinne Lowe

NEW YORK.—(Special Correspondence.)—  
"Who's that over there in that box?"  
"I don't know, but she could skip rope on that string of pearls."

"O, and look at that woman in the K— box. Did you see her come in that kind of sable shawl?"  
The conversation gives the scene away. It is the opening night of the Metropolitan. Once more society has gathered together after a summer in Bar Harbor, or Newport, or Europe to compose the "Golden Horseshoe." Once more the trills and the frills are implicated in their old drama.

More than ever, this present opening of the grand opera season proved its hereditary claim. Aye, aye, operas are to be seen and not heard. One could go, a tune-deaf woman, to this November premiere and, leaping lightly over the musical bars, enter into a field of rich aesthetic enjoyment. O yes, provided, of course, that one was not color blind!

The opening night gave most of us folks who write fashions a chance to say, "I told you so." For not a single one among us who hasn't dwelt long and lovingly on the fashion notes that predominated in the horseshoe. The emphasis on velvet, both in wraps and frocks, the insistence of the bloused line, the passion for sequins, the stress upon fringe—all these and many other realizations of "La Vestale" had been forecast weeks ago.

I know it is not orthodox, yet in this breath I am going to admit a failure of my own. Early in the season I ventured a few disparaging remarks about the evening cape. I said it wasn't going to be so good as the coat. Yet in the light of the Metropolitan performance I am compelled to take this back. The evening cape was out in numbers, and this in spite of the comparatively minor importance assigned it in the autumn collections.

But the really smart cape of this season is not that which we meekly inherited from our ancestors. By no means. Here is a fresh model in which the upper section is cut on ample lines to provide that suggestion of the bloused silhouette which no self-respecting garment can now afford to abjure. This type of cape was especially notable in the fur wraps.

And still, too, there is the shawl! Really, we are getting to be shawl inebriates. Our passion has now impinged upon fur itself, and one of the most beautiful wraps I have seen prepared for evening wear consists of a square of ermine fringed in white silk just under a border composed of roses of black dyed ermine inset upon the immaculate background.

It goes without saying that velvet also has its shawl clients. For example, one of the most arresting wraps at the premiere was a square of crimson velvet fringed in silk of self color and bordered with gold embroidery.

As to velvet in general, poor little Lord Fauntleroy himself was never doomed to more of this fabric than is the night blooming cereus of this season. From red to rose was the color range most favored by that fashionable first night audience, and one got the deepest significance of the vogue. To the outsider looking in it seemed as if the whole world of women had turned into roses—dusky Jacqueminots and dawnlike La Frances—that had escaped from their mantles of snow.

Yet every woman was not snowbound. Not exactly. For the comfort of those who have either



The silver notes of the opera do not all come from soprano and tenor. Quite a few are struck by the audience in frocks and wraps echoing a partiality for trimming and fabric of this metal. Thus, second from the

left, we find a tiered model of silver cloth, and fourth comes a frock where blue and silver brocade bodice collaborates with skirt of silver fringe.

And at the extreme right is a white georgette trimmed with bands of silver sequins.

At the extreme left, a wrap of red velvet is individualized by enormous mufflike cuffs and in the center a white velvet gown is trimmed with diamond-shaped sections of red and gold embroidery.

moral or economic objections to the wearing of ermine, let it be said promptly that many of the most effective wraps were in velvet. Velvet and more velvet! Lamé and brocades are still with us, of course, but they surrender primary importance to the great reigning favorite among formal fabrics.

Many of these velvet wraps were in the rose and red tones, and as a rule they completed their message with fox trimming.

For both fur and fabric evening wraps everybody seems to have gone on her own individual fox hunt. Not only white, but black, platinum and the soft dyed tints were noteworthy repetitions. It is interesting to observe that the same trick of applying the entire animal to the collar prevails in this type as forcefully as it does in daytime coats.

In addition to the fur, a few coats take to themselves also an embroidery of paillettes. Witness one stunning example seen at the first night. This was a straight line coat of black velvet set off with white fox collar and cuffs and bordered with sequins

that ranged through tones of green, blue, and rose. The same effective design appeared on the sleeves above their snowy cuffs and afforded yet one more evidence that this season the sleeve is the "white headed boy" of Dame Fashion. It comes in for nearly all of the designer's attention.

Some inkling of this partiality is afforded by our sketch at the left. Here is a straight line coat of red velvet destined to show you how effective may be the velvet evening wrap without one touch of fur. Ideal for the woman of limited income, for it pays tribute to the mode without paying any to the furrier. This coat is of crimson velvet, and its salient point consists of very deep cuffs. It will be noticed that it has the amplitude under the arms characteristic of the new evening wrap.

My own caption for the opera this year is "Bands Across the C." I refer, of course, to the orchestration of frocks. So many bands of crystal beads and paillettes! Usually these are outlined upon the skirt, but sometimes they invade the bodice and

frequently they are used to define the décolleté.

Aside from velvet, frocks of the season incline often to georgette and a few of the other crépes. White georgette gowns are especially good, and these abjure the gold trimming which used to be so impressive in favor of silver.

At the right of the page we are showing one of these new white frocks with its contrast of silver. The fabric used is georgette, and the silver occurs in sequins ranged in those ubiquitous bands of which I just spoke. These bands suggest a yoke front and back, and they combine in the skirt stunningly with an all-over plaited treatment. This same frock is especially good in chiffon, which in both white and color registers this winter almost as strongly as it did last summer.

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Silver also seems to have spread its conquests to the province of wraps and frocks. Silver lamé is is much more in the limelight just at present than is gold, and in the vanguard of fashion we find these new silver lamé coats and capes trimmed with platinum fox.

Eloquent of this Free Silver issue is the second frock from the left. Here a metal tissue of this persuasion is arranged in a bloused bodice completed by three plaited tiers. Still a second to hoist the standard of the new cause is our fourth model, a stunning one piece frock which would like to persuade you that it is a jumper. The upper section is made of blue and silver brocade, and its scalloped border ushers in a skirt where silver fringe falls over white chiffon. The latter material achieves, also, the underbodice.

Only in our central model do we return to the gold basis. This white velvet frock is given absolute individuality by the red and gold embroidery arranged in diamond shaped sections and adjusting themselves perfectly to the V neckline.

The V is still the letter of the evening law, and if you wish to be in accord with many fashionable spirits, you will wear a velvet frock with a bloused bodice, a V shaped décolletage, and perhaps a fragmentary trimming of sequins. However, Fashion is not tyrannical on this score. The square neckline is often seen, as well as both the U and oval types.

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