

# Again Paris Smiles upon the Wrap

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## Divers Coats

FROM the standpoint of variety the coats of this season are a great success. Wraps are more important than we expected them to be. For several months there has been considerable talk about the tailored suit and about its once more becoming the backbone of the American woman's wardrobe.

This movement has the indorsement of Paris, inasmuch as various great houses there gave tailored suits a prominent place in their collections. The early death of this child of fashion may be laid to the door of the smartly dressed woman who had thoroughly learned the advantages of a one-piece frock and good looking coat over a skirt of one material and blouse of another, which broke the lines of the figure at the waist and was anything but beautiful. Even the overblouse gave little assistance, as it was of contrasting material, if not a contrasting color to the skirt and coat.

The leading American dressmaking houses report absolutely no demand for the tailored suit.

Although creators of styles may bring out startling new things, they are too clever to force them upon the public. There is a vast difference between creators of styles and makers of fashions, the former being the originators of the models that are brought out from which women may make their choice and the latter the woman who wears her clothes with such grace and charm that every other woman wants to copy them.

### The Humped-Back Cape A Bizarre Novelty

DESIGNERS and manufacturers, to be successful from a financial point of view, must make what women want, whether it is a new fashion or an old one. Consequently they have given unstinted attention to coats. There is an unlimited number of models as well as materials displayed. Beautiful crêpe de chine coats and capes vie with those of soft satins and striking new worsteds.

Laces not only plain, but beautifully embroidered, play their part, as do wonderful trimmings of ribbons and silks. The huge rosettes on the coat at the lower left of the sketch to-day illustrate a typical new coat trimming. This is Madeleine et Madeleine's new humped-back cape, said to be designed after the Hindustan or Persian priest's robe. This wrap is the sensational novelty of their collection. It is developed in black and gold lamé, with deep flounces of black net threaded with black and gold to form a pattern on Brussels mesh similar to the new face veillings. These flounces are bordered by narrow flutings of the same embroidered net.

### Cotton Ribbon Motifs In Flowered Designs

ENCIRCLING the body are five huge flower motifs, in rose pattern, developed in a cotton ribbon, hand painted in water colors to simulate faded tea rose shades. These ornaments are distinctly new. They are sewn flat almost like a padded appliqué standing away about half an inch.

The peculiar neck effect in this wrap, which is a distinctly new feature, is obtained by a framelike support or lining which holds it to the back. It in no way separates the collar, but continues with the drapery of the coat. Mlle. Madeleine, who designed the coat, claims that it is suitable for all types of figures, and will give a more slender line to the stout woman than the ordinary collar. Through an inside support the material forming the wrap flares down from a rounding shelflike extension, and, once the folds of the material leave the neck, it is a fact that they do fall perfectly straight, so that there is absolutely no curve of the figure at the center back. The head and neck of the wearer seem to

fit into this groovelike space formed by the collar foundation. It is most eccentric, but, one must admit, interesting. It has a name of its own—Seindia.

### A Blue Serge Wrap With Transparent Effect

IT IS not only in the dressy wraps that one finds this collar of Madeleine et Madeleine, but also in more practical styles for day wear. The model known as Trou Trou, and illustrated third from the right in the sketch, is an interesting example of the use of the hump collar in connection with a waist-length cape, showing that it is equally well adapted for the more simple form of wrap.

Another important and interesting feature in connection with this

model is that, while the coat is developed in blue serge, it is given a transparent effect through the very elaborate open-pattern embroidery which shows a crêpe Georgette lining.

Women will enjoy a blue serge coat which is not uncomfortable in its weight for summer. Attention is called to the fact that this model has the low-set kimono sleeves characteristic of so many of the new spring coats.

### Cocoon Silhouette in Velours de Laine

ANOTHER novel idea in wraps, presented with great success by Madeleine et Madeleine, is the puff cape. They show this developed in a number of different materials.

One of the most attractive models appears at the right of to-day's

sketch, Kitah by name, which is made in a lovely dull rust red velours de laine of almost feather-weight, elaborately embroidered in gold. This, too, is given a semi-transparent effect by wonderful open work embroidery and through the interstices is revealed a gold lamé underlay. The mantle itself is lined throughout with copper colored mousseline.

The silhouette given by this wrap is very interesting. The wearer appears to be girdled at the knees and closely enveloped above in a sort of cocoon-like wrapping. There are no arm-holes and the cape is held snugly in at the front when worn. In spite of the puff, there is little look of fullness.

Madeleine et Madeleine also make a similar wrap in black taffeta,

which matches a black taffeta dress. This model has double puffs and knees without a flounce, but has a end encircling girdle at the bottom. Below this the dress continues in matching material.

### A French Doll Type In a Low Girdled Model

THIS particular style of wrap, in combination with a dress designed to emphasize the silhouette, makes one of the novelties of the season. It divides the figure in a peculiar way on account of the very low girdling. Only about one-fourth of the length is given over to what might be called the skirt, and the remainder is the body of the garment. In some way it recalls the outline of what is known as the low-waisted baby dress, so frequently seen on French dolls. This type of baby dress is often worn with a very low sash, which makes it even more rem-

iniscent, when viewing the Madeleine et Madeleine low girdled styles.

A smart traveling coat, pictured at the upper left of this page, is of red and black striped novelty wool. It is striped with black ciré braid and girdled with ciré moire ribbon. This wrap gives a decidedly low waistline effect and somewhat of a puff drapery at the back, the panel suspended from the shoulders being caught in at the lower edge and seemingly puffed by the ribbon girdle.

### Smart Traveling Coats Fresh From London

WHEN considering traveling coats we always think of the English models. A number of English coats for this purpose recently have been imported. Some from Jay, of London, are on Directoire lines. In these coats the preference is given

to soft beige and tan shades. These are more practical than the French coats, but in spite of that they are a far cry from the old-time English tweed coat.

In striking contrast to such purely utilitarian coats are the interesting combinations of blue serge and white linen that Lanvin makes. One quite typical is shown second from the right in the sketch. The yoke, cuffs, girdle and side panels are of white linen, ornamented with a cord embroidery in the same material. The rest of the coat is of blue serge.

Furs are not lacking as a trimming for the new summer coats. Some of the most exaggerated collars that extend down the entire length of the garment are of white caracul. These are used with striking effect on red and black duvetyn or black crêpe de chine.

## Chic Gloves

AN AMUSING fact, despite the prevalent belief that America looks to Paris for fashion hints, is the complete absence in the wardrobe of any well dressed Frenchwoman of the ubiquitous white glacé kid glove of America. Glacé kid gloves are only worn in Paris when they are black and of gauntlet mousquetaire or twenty-button cut, and these as well as evening gloves, of any cut or color, have been sacrificed to the prevailing vogue of enormous cabochon rings.

In place of white gloves, which always increase the apparent size of the hands and are so frequently incongruous with the remainder of the toilette, the French woman's taste instinctively turns toward the lovely suede gloves in pearl gray and light beige, in a variety of tones, each one only removed from another in a varying degree.

### Suede Gauntlets and Black Mousquetaires

PRACTICALLY all the chic gloves developed in color are in suede and have very fine stitchings in self-tone, black suede being peculiar to mourning in France. The popular lengths are gauntlet and mousquetaire, the latter sometimes having such intriguing details as scalloped or pointed tops and narrow bands or motifs of cut steel bead embroidery. For an example, black glacé kid gloves are embroidered with a fairly open triangle of cut steel beads, quite close to the scalloped edge. Another pair shows the steel bead embroidery in diamond shape on the back of the hand. Worn with these gloves was a small hat of white leather embroidered with the same pattern in jet beads.

The gauntlet glove lends itself more readily to variation in that it can be amusingly lined and edged. When you line a beige suede glove with black moiré and edge the same with a very narrow but rich silver galloon you have a chic accessory to the simple black dress which is the rage of the moment. The color of the lining is by no means limited to black, because you may find beige lined with rose, green and rust; pearl gray lined with peacock blue, and black glacé lined with rust, or with gold and white brocade, or with gold cloth.

### Crêpe de Chine Adopted By the Glove Maker

THE genius of crêpe de Chine, not content with dominating the fashion world as no one-color material ever has, is now invading the glove realm in the form of very simple linings for beautiful gloves of the softest leather, impeccable in cut. The three-tier ruffled gauntlet glove has just been introduced in glacé kid, both black and white, and it remains to be seen whether the Frenchwoman will weaken in her aversion and be tempted to find some considerable use for the white glacé kid glove. It is in such details as this that the silhouette of the Frenchwoman differs so markedly from that of the American woman.

With such a choice as this the glove box can easily be filled, but not so its neighbor the veil box. One of the rare novelties is the Lewis veil of Venetian inspiration. Of black Chantilly lace or tulle adoration, it entirely covers the hat and falls fairly full to the shoulders. The face appears through a triangular opening. The veil fastens under the chin, and the hat worn with this is generally of the harlequin shape.

Another veil in vogue also is of tulle adoration—a very fine needle run tulle—is used on both large and small hats. It is draped around the crown and falls just over the eyes, but at either side it leaves the crown and is allowed to fall in two points to the shoulder.

The continued vogue for trailing veils is surprising. There was such a craze for them last season that one might suppose that they had run their course for the time being, as this is usually the fate of all fashions that become too popular. The draped and trailing veil, however, is an exception.



New French coats. Left to right—Madeleine et Madeleine's sensational humped-back cape of black and gold lamé with flounces of black net threaded with black and gold. Traveling coat in red and black striped novelty worsted trimmed with black ciré braid and girdled with ciré moire ribbon. Premet coat of dull red duvetyn bound with black. Wrap of blue serge with cape collar and openwork embroidery. Lanvin coat of blue cloth and white linen. Another of the season's novelties—a puff cape of velours de laine in dull rust red elaborately embroidered