

THEATRE WRAPS IN PARIS



Photo by Felix

Soft cloth evening wrap, trimmed with a broad band of satin and silk fringe. Model by Drecoll.

Photo by Manuel

Satin wrap by La Porta & Niemas, with the heavy silk embroidery that is now so fashionable.



Photo by Felix

Photo by Manuel

A novel cloth wrap by Drecoll, with a ball fringe

Liberty satin wrap by Drecoll, with points and tassels.



Photo by Manuel

Evening coat by Barroin, lined with plaited chiffon.



Cloth evening coat by Drecoll, showing a new idea for sleeves. Photo by Manuel



Photo by Manuel

The lining of a theater wrap is often as pretty as the exterior. This chiffon puff is new. Mantle by La Porta & Niemas.

THE many theaters and the famous Opera play a large part in the Paris season, and the French woman, debutante or matron, must take into consideration not only ball dresses, evening dresses, reception dresses, but also theater wraps, which are so very conspicuous during the long winter months. Then, too, this year, since Carlier has made his charming capuchons, the theater wraps must be especially beautiful, so that they will harmonize with the charming and becoming little caps.

The evening wrap has not escaped the rage for satin in Paris—not by any means. It was fore-ordained to be popular at the time of the Steeplechase in June, when the cool day necessitated a wrap to be worn over all thin gowns. As one looked round the course, satin mantles appeared everywhere, and

it was then predicted that they would surely be the style for autumn. There is no material that drapes more gracefully over a light gown, that is more becoming or that so well harmonizes with the airy appearance of a ball dress as satin. Then, too, it comes in such lovely shades of color.

Drecoll uses it extensively, as photographs show, with broad silk braid for trimmings. He finishes the ends in front with tassels. Again, it is used with a deep fringed border, and the result is a most wonderful wrap—fit to adorn the shoulders of any queen.

Fine light broadcloth is also appropriate for wraps, for it comes in palest shades, and, too, it is more serviceable than the satin. One charming wrap of this material is trimmed with an Oriental fringe and embroidered galons.

The chief idea in evening wraps seems to be to secure a sleeve effect without having any sleeves—that is to say, to have the material so managed that it falls over the arm to suggest a sleeve, but will not crush the gown underneath. Rarely this year will you find an evening wrap with armhole and fitted sleeve.

The type of the new evening coats is the long, graceful, draped style—without sleeves, without collar and without definite lines round the bottom.

La Porta and Niemas has designed a mantle which is extremely new. It is of satin, with plaited chiffon inside. Barroin used this idea. The lining of the new coats is often as beautiful as the exterior, and should lady make a mistake and accidentally wear her wrap inside out, her friends will be none the wiser.

Concerning Colors for Costumes

THE colors of the year are soft. Old rose, Delft blue, a champagne called bisquit, shades of tan and green—anything that tones in well. It is safest to get and keep as a model a bit of Persian embroidery. With this on hand it is impossible to go wrong, and the subdued shadings will have a restraining effect.

Grays are predicted to be popular, and they may be lightened by a touch of color—old rose or Mediterranean blue. Grays now may be procured in many shades, each with a name and each rarely beautiful.

It is true that Paris has been wearing many startling colors—canary yellow, cerise, Copenhagen blue, purple and canard (a real St.

Patrick green); but it seems as though these colors were mostly for warm weather. As winter approaches softer tones will be used and blended together to make a delightful and artistic combination.

On almost everything there is a touch of black. It may be in the narrow ribbon worn around the base of the collar; it may be in the tassels of the sash; it may be just the satin-covered buttons used as trimming—somewhere black is sure to appear. And very becoming it is, too; it is the saving clause of many gowns.

A charming and timely combination of color is tan and old rose—it may be several shades of tan and of old rose. If so, the browns do not verge on the yellow and the

rose does not too nearly approach red—there can be no mistake.

Combinations of color are also shown in dresses. The lining and the outer material may be of a different shade of the same color or they may be entirely in contrast.

For evening, apple green may be worn under a silk voile of coral; pink may line a gown of gray or gray may be worn under a gown of white. A deep amethyst is charming made up over a silk in a lighter tone of the same; light blue may be used in connection with the palest shade of violet.

For such combinations there can be no safer guide than the orchid. By using this perfect flower as a model many wonderful effects may be planned.

Stockings of Silk to Match the Gown

WORD has long since come from Paris to the effect that the stockings must be of silk and match the gown. That is a discouraging bit of news, for the price of silk stockings in this country is not what it is in Paris. Of course, we have the mercerized variety, which wears far better and looks "almost as well," but she of the slender income who wishes to be strictly "a la mode"

must economize most rigidly on food and such trifles if she wishes to obey the latest dictate from the center of fashion!

But they must also match the gown. This will necessitate having not "one to wash and one to wear," but one pair for every gown, possibly one for every day in the week.

She can avoid this difficulty, of course, by having all her dresses of the same color, but in time that

would undoubtedly grow monotonous.

The stocking problem is indeed a very serious one that will take great thought and endless figuring to solve. Paper and pencils will be at a premium among the elite, and the eagles that find their way into the pockets of husbands and fathers are in danger of being stretched out of shape—in the effort to make them "go around."

Shall We Wear Veils?

THE question now seems to be: How many veils be worn with floppy felt hats three-quarters of a yard in diameter? Even if one could afford to buy such quantities of veiling, after having squandered the family fortune on a satin gown, could an obstinate piece of gauze be persuaded to gracefully drape a hat that bends with every vagrant zephyr? Lace veils of great length and width might be fastened more or less securely during the early fall, but when winter winds blow sharply could any numbers of pins keep the veil in place? Perhaps it would be well for every follower of the fashion to begin a course of lessons in the proper arrangement of the hair net. It may now be regarded as the only salvation of womankind, for, with veils eliminated, a net is the only thing that will keep the hair in order.