

Echoes of History in New Wraps



Of dark green taffeta, trimmed with braid and tassels.

THERE are echoes of a dozen famous periods of history and nationalities in the many quaint wraps which are seen everywhere this summer—wraps of lace or of silk, of cloth or linen, some of them almost fantastic in the way the very trimming of another age is applied, with some touch that is thoroughly of the present dominating the whole tiny thing.

Mantles have been in fashion a dozen times before, each time conforming so completely to the ruling fashions of the times that the various versions have been given distinguishing names identifying them with their own particular period.

From the early shapeless mantles—originally a garment worn by men—sprang interesting things, shortened and draped and trimmed until there was little resemblance left to the style they originated in—a thing of straight lines, which depended entirely upon its apparently careless draping for any grace it might have.

One interesting mantle, shirred into curious folds at the back, was the creation of no less a mortal than Watteau, whose charming scenes influ-

enced styles and coloring alike to a marked degree. Dolmans (some of the newest wraps are undoubtedly modeled upon them) were borrowed, almost as they stood from the Turks—Turkish men, not women, wore them.

And pelerines—some of the most adorable of the new little wraps are an evolution of pelerines, lengthened and changed and developed into as graceful, becoming wraps as any of them.

Even the trimmings hark back to the old days, tassels hanging from the long, blunt points which, in some cases, are substituted for sleeves; chenille balls—as old-fashioned as the hills—set in an orderly row all about the edge; and, an occasional extreme instance, the silk fringe that our grandmothers loved, and which is eloquent of Eugenie's day.

Perhaps the most satisfactory of all of them, although not nearly so picturesque as the impractical, but exquisite, coats and wraps of lace, are those made of taffeta silk.

Some of them are just little loose coats—something like pony jackets; more of them made with belts from which hang oddly shaped pelerines. Or they are almost shapeless little things, apparently without sleeves, the arm slipping through an opening under one of the deep points, exactly after the fashion of long ago.

If sleeves are at all apparent, they are always short, those in the little coats never more than three-quarters, the rest very short, although a deep ruffle usually makes them seem much longer.

Often the wraps are unlined—they fall into more graceful folds that way. When they are lined, it is either with white or some one of the pretty pompadour silks—only those which are delicately colored, however, for, with no interlining, too bold a design might show through the outside just enough to make it look spotted.

When these little wraps are made of linen—for them, by the way, linen of a close, firm weave is invariably selected—the prettiest linings are used: of dotted Swiss of a shade that matches the outside exactly, which is flowered quaintly all over.



Empire bolero of striped taffeta, edged with chenille balls.

Paris Notes

LONG veils of tulle are worn, tied loosely over the face or draped simply scarf-fashion around the hat crown. In either case there must be ends a yard to a yard and a half long. They are seen with big hats only and are usually of cream white or of a light brown shade.

Leghorn hats are trimmed with field flowers and black taffeta ribbon. Leghorn sailors show the same trimming—a black band and the flowers arranged in a loose waving bunch.

Parasols of plain taffeta are worked with fine ribbon instead of embroidery. Golden brown shades are stunning on a golden ecru ground. Silk rings that slip over the parasol, held in place by a cord, have lately reappeared on parasols, which are trimmed with pinked ruffles of the same silk.

Ostrich feathers, guiltless of any sign of curl, are seen on new white hats. As a number of good length are required to make a showing, it is an expensive and ultra manner of trimming.

Dark velvet collars—brown, green or black—are used on white cloth suits and separate coats which are otherwise severely plain.

Long white Biarritz gloves that reach to the elbow (even above) are worn with fancy elbow-sleeve tailor suits.

High shoes of fine white canvas with flat pearl buttons go with white linen and thin muslin costumes.

Gowns made of a combination of two or three laces, and parasols to match, are worn with big black plume hats.

Bags of white and light-colored suede have stitched straps as handles. These are longer than broad and measure about six by eight inches.

White linen tops to patent leather shoes are worn with light tailor-made gowns. E. D.

Champagne taffeta, touched with black.



Pretty Accessories of French Women

PARIS, '06.

NOTHING is more interesting in the study of French fashions than those constant changes in little points of dress and pretty accessories that make a French woman's costume differ from all the world's. Even the wealthiest French woman doesn't pretend to keep up with the newest of everything in gowns and hats, but depends upon a good veil, parasol, boots or gloves to keep that absolutely new look to her whole costume. About these she is particular to a degree that is almost incomprehensible until you discover that therein lies the Parisienne's secret.

During the very warm days just past there cropped out a peculiar vogue for linen—used in most unexpected and original ways. Linen parasols were particularly noticeable, and started a dangerous rivalry to their overconfident sister, the grass green umbrella of earlier spring.

These are certainly exquisite and wonderfully embroidered affairs, of fine handkerchief linen, made up over taffeta silk. Those of pure white, simply mounted, are the most unusual; and, strange as it may seem, they are most charming when carried with silk or elaborate voile costumes.

Another favorite is made of coarse white linen with a garland of "voutray" embroidery on each panel, forming a border, the edge heavily scalloped. And this white linen parasol is carried with dark silk or linen gowns, and even with dark wool tailor suits—a thing most daringly French.

Handbags made of buff or an colored linen delicately embroidered in quaint pink and blue flower designs are equally new and stylish. They are mounted on a perfectly plain gold or silver frame with stitched strap handles. At a little distance the effect is that of suede. They are quite as handsome and expensive as leather and are carried with all kinds of costumes.

Embroidered heavy linen belts are worn with wool tailor suits. They usually match the suit exactly in color, and are often embroidered in exactly the same shade. This is a much simpler thing to manage than it would have been a few seasons ago, because it is now possible to get linen in all the fashionable tailor shades.

Tiny waistcoats of colored linen adorn the most recent models in boleros and Eton jackets, and are being added to those made in the early spring. It is an easy enough matter, for in the case of double-breasted jackets they only show above the rather low-cut V or rounded front. With the styles that just meet in front there is usually no change other than tacking in the waistcoat and leaving the jacket unfastened; but, of course, many of this spring's jackets were especially designed for waistcoats.

Buff and cream linens are favorite colors for the purpose, and even at times a rich golden yellow is successfully introduced, and is especially lovely with gray.

When a pronounced color is used for the suit, which is rare this season, pale cream or chamamois is apt to form a waistcoat; but whatever its shade, embroidery is the feature. As the newest waistcoat

hooks over invisibly to one side, there is a band of embroidery directly down the centre. Satin stitch in fine floss makes a delicate effect; it is closely, not heavily done, which, since the designs are usually fine flowers, adds prettily to the cool, sunny effect that is sought. E. D.

Collarless Gowns Very Popular

SINCE early spring, when the collarless gown appeared among us, more and more women have taken it up enthusiastically, until at a recent wedding it seemed as though every woman there, with scarcely an exception, wore a dress guileless of collar. The bride and all her bridesmaids wore collarless gowns, with yokes made of exquisite lace, which ended just at the turn of the throat.

There's no doubt that the style is trying, especially as collars have left their marks upon the skin of the neck, and few of us have the perfectly moulded throats which the style sets off so perfectly—and, in a way, demands.

But there are collarless styles and collarless styles; and it behooves the woman to whom one form of them is trying to experiment with the many others.

In Paris, V necks are the newest—V necks contrived in all sorts of unexpected ways, some of the simplest nothing more than a modified form of surplice styles. And V necks are usually becoming.

With square necks—the little Dutch necks at once so picturesque and so thoroughly comfortable—a thousand treatments suggest themselves, from the plain little line made by setting insertion about it, mitering the corners to make a perfect square, to involved arrangements of embroidery and lace cunningly set so that the neck is outlined in a square—not, of course, of straight lines, but with soft, irregular outline made by the slightly waved edge of lace.

Round necks are most trying of all, unless the frill that usually finishes them off is just the fullness and the width that is most becoming to you. Really, it is surprising just how much difference substituting a mere edge of lace for a wider one (or reversing the order) will do.

Plenty of collarless dresses are being made up now of the cotton voiles, which come in so many new pretty shades and in both plain and in flowered designs. For the cool, damp days now there is nothing like them, if you except the more costly gowns of woollen voile and its kin, for they do up splendidly, looking almost like new after each washing.

