

Wraps for Evening Gowns

BY SALLY MILGRIM



A slender gown of white crepe sparkles with a delicate embroidery of brilliants. The ostrich trimming is one of the smartest features of the season



A youthful three-piece evening costume of yellow chiffon has a flounced skirt trimmed with tiny yellow flowers and a graceful cape with a collar solidly encrusted with the same blossoms



The smart wrap on the right was designed to accompany the white frock shown at the left of this page. It is embroidered in the same manner and also trimmed with wide bands of ostrich



This stunning wrap of tomato-colored crepe is embroidered in green, gold and purple beads and smartly collared in white fox

WE have grown accustomed to the three-piece street and sports costume. There is not the slightest doubt that a woman appears to best advantage when her gown and wrap are related. French women have long sponsored the dress with its matching wrap for daytime wear, and evening when the coat is frankly a separate affair, it is made to seem part of a three-piece costume by being lined with the same material as the frock underneath.

Now, however, comes a new subject in the form of a three-piece evening costume. This is one of the most attractive features of the present mode, and while at first glance it may appear a bit extravagant, the majority of wraps are such slight, diaphanous and utterly lovely affairs as to more than justify the added expense.

No longer is one evening wrap considered sufficient by the smart woman. In order to be perfectly dressed she now demands a wrap for all her favorite evening gowns. This has resulted in some particularly lovely models, the designers both here and in Paris vying with each other in creating wraps notable for their chic simplicity. These more than complement the gowns underneath and create an ensemble far more interesting and effective than when one wrap did for every frock.

Charming versions of the three-piece evening costume are photographed to-day. In every instance the wrap is quite as important as the gown. This does not prevent it, however, from being worn as a separate wrap if necessary.

Because the mode is particularly partial to white this season, I am showing an unusually lovely three-piece affair of white crepe morocain beaded in brilliants. There are two photographs of this, one showing the frock and one the coat that was designed to go with it.

Molyneux was one of the first to sponsor a band of fluffy ostrich at the bottom of the skirt. Very simple frocks of heavy crepe or moire are given unusual distinction by this effective trimming, and in the white frock photographed to-day it is in charming contrast to the brilliants which are scattered all over the frock and wrap at regular intervals.

The very straight and slender silhouette finds its happiest expression in a frock of this kind where the material and trimming are so lovely in themselves that slim, unbroken lines are needed to display them to best advantage. Here there are soft folds giving a slight draped effect at the waistline in lieu of a girdle. These accentuate if anything the straight and slender lines.

The V neck outlined by a narrow band of brilliants is more becoming than the bateau effect and decidedly newer, and the whole frock is given a look of smart sophistication by the fluffy band of ostrich around the bottom of the skirt.

The wrap designed to accompany this gown, shown on this page, is no less distinguished. It is of the same soft, white crepe morocain and embroidered in the same delicate design of brilliants. The ostrich trimming is also repeated in a huge collar and band around the bottom.

It is of the straight-line, wrap-around variety, bloused slightly at the waistline. The sleeves widen out toward the wrists and are bordered with a band of brilliants in a criss-cross design. This same trimming edges both fronts. The lining is white chiffon.

While designed especially for the frock, this charming wrap may be worn with other dresses. The fact of its being all white is greatly in its favor from a practical standpoint, as a white wrap or frock can be worn longer and oftener than one in some decided color.

Incidentally white is a leading favorite with the mode just now for evening gowns and wrap as well as for sports costumes.

Another delightful three-piece evening costume is also shown here. This is a youthful affair of primrose yellow chiffon trimmed with tiny yellow flowers with black centers.

The frock is exceptionally interesting on account of its very youthful skirt. This is a series of bias ruffles, each one edged with the flower trimming. In place of being straight, they curve up from the sides toward the center, giving the pulled up look in front that is such a feature of the mode at present. The oval décolletage is bordered with the flowered trimming and a cluster of flowers trims the soft girdle at one side.

This charming frock is the essence of youthful simplicity and an ideal gown for dancing on account of its very youthful skirt.

The whole distinction of this delicate wrap lies in its collar, which is a high-shaped band solidly encrusted with the tiny yellow flowers that trim the frock—a smart and decidedly novel touch.

The other evening cape photographed to-day is a more elaborate affair—a separate wrap intended to accompany various costumes. It is in a striking tomato red shade—a color that is having considerable vogue both here and in Paris at present. It is becoming to both blonde and brunette and is used for both summer evening gowns and wraps.

Jenny shows a tulle frock in this shade and Lanvin has a delightful black organdie frock embroidered in tomato red beads and trimmed with ribbons the same shade. This color is stunning with certain shades of purple—many smart sheath-like frocks of crepe in tomato red being trimmed with bands of ostrich shading from purple into red.

The cape in question is a long, graceful affair without any flare, but made with considerable fullness. These soft folds are mostly in the back. It is more elaborate than either the white crepe or yellow chiffon wrap, for it is brilliantly embroidered in a stunning design of gold, green and purple beads and bugles. The touch of purple is especially effective against the red.

More sophisticated also is the trimming—a long collar of white fox. The lining also deserves attention, for it is of accordion pleated chiffon in the same shade.

This delightful wrap would be effective with practically any color gown, but the frock worn with it in the picture is especially suitable, as it is of white chiffon with a hand-painted design of flowers in which are all the colors of the wrap. It has a full, circular skirt, as this type of skirt has proven the most graceful if the gown is intended for dancing.

I have tried to keep the same airy, youthful charm in the cape. This is made of two layers of chiffon in the tiers. The edges are simply pivoted.

Separate evening wraps are made of such diaphanous materials as chiffon, Chantilly lace and tulle. The latter is frequently used in tiers and makes enchanting wraps as fragile and lovely as the summer nights on which they are worn. The collars are of ostrich for the most part, although a lovely wrap of flame colored tulle designed by Worth had a high collar of loops of soft satin ribbon in the same color.

Marabout makes a youthful trimming for an evening wrap of either chiffon or soft crepe and there is nothing lovelier for a young girl than a wrap of this kind, especially in white, as marabout is a more youthful trimming than ostrich.

The wraps of black Chantilly lace are as practical as they are effective. Many of these are flounced. More formal but exceedingly beautiful are the crepe wraps heavily beaded and collared in ostrich or fox.

In the matter of color for evening gowns mauve seems to lead if the frock is of chiffon, although both white and yellow are extremely good, and if one can wear it nothing is more charming and spring-like than apple green. For the sheath-like satin or crepe affairs so in favor now, the rose tones are smartest, with white a close second.

Many of these frocks are embroidered in matching or contrasting beads and are devoid of any fullness. They are also smartest when quite short.

Very charming also are the sheath-like frocks of crepe or moire banded with ostrich. Chermil, in her collection, laid great stress on this slender type of frock which suddenly flares out at the bottom

of the skirt in soft ruffles or in ostrich trimming. Ostrich, by the way, continues its career of popularity. Ostrich boas now are worn with chiffon evening frocks and the fan, always a decorative accessory, in its new form is very long and slender.

The scarf continues one of the leading features of the mode. For a time it began to look as though this delightful accessory would be overdone. But thanks to the ingenuity shown by the designers of these gay scarfs and handkerchiefs and the cleverness with which the modistes have incorporated them into both day and evening costumes, the scarf has

escaped the fate of many another popular article and continues an indispensable accessory.

With the tailleur the scarf adds a fluttering note of color, but far more interesting are the scarfs on many of the newest white crepe de chine sports frocks. These are part of the dress and are worn in any number of ways.