

# Hints for the Home Dressmaker

## Wraps For The Holiday Dance

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One of the Draped Cape Models in Grey Ottoman Silk and Cut Steel Trimmings.



Evening Coat of Embroidered Net Over Mousseline



Egyptian Model in Moire Trimmings of Tassels and Iridescent Bands.



Novel Neckpiece of Broadtail Trimmed With Fisher Bands.



**T**HIS season's evening wraps are big, enveloping, capelike affairs that are truly regal in their magnificence. From sumptuous furs to unlined nets and chiffons the evening wrap runs the entire gamut of materials. Broadcloth, velvets, brocades, silk, ottomans, and moires, crepes, all are given some place in the showing of beautiful evening garments for holiday affairs.

Some of the evening wraps have sleeves, and these are generally cut in one with the garment, a seam extending across the shoulders and down the outside of the arm in the most barefaced manner. A number are shown in the draped effects, seemingly tied in at the bottom in such effect.

The more simple cuts are of the military order, circular and hanging straight, with occasionally a slight drapery in the front and at the sides. The tendency is, however, to keep all wraps along the military lines, simple in style. The reversible idea holds strongly in favor—that is, the broadcloth cape is turned out and there is a black soft coat of smart cut, with facings, linings, and collar of a becoming color.

A clever wrap that was seen the other day was a long, loose reversible coat. It was of a striking chrysoprase, lined throughout with black, and had huge soft pointed revers weighted by big black tassels. When the color side is worn outside the big revers and front facings show the black, but when a darker coat is desired one simply turns this gay coat inside out and there is a black soft coat of smart cut, with facings, linings, and collar of a becoming color.

Chiffon coats, in which lovely color harmonies are obtained by using several veillings of chiffon in different colors, are now seen, but there are any number of fascinating models shown along this line. One good one was in brown taupe, the smoky gray brown which has been a favorite for some seasons, and which is taupe brown or taupe gray according as the gray or the brown predominates in the mixture.

This taupe chiffon is laid over a soft dull blue chiffon which harmonizes exquisitely with it, and the whole is draped over the softest of taupe crepe de chameuse. Embroideries of self tones and a little dull gold form the trimming. There is a neck finish and big embroidered buttons in taupe velvet.

A smart imported cape was in soft black satin, long and ample, and was lined throughout with the popular—if hardly beautiful lime green. The cape fastened on the left shoulder with superb ornaments of cut jet, and when fastened showed only an inch band of lime around the collarless neck and down the overlapping front, but when unbent the fronts fell back, showing soft, pointed lapels faced with green and embroidered in green and gold.

Another attractive cape was in rose liberty embroidered in jet, a fine design of the palm branch running over the upper part of the cape, back, shoulders, and chest. From the waist line down the satin fell in plain, rippling folds. Big jet buttons fastened the fronts.

Just at the moment women seem to be accepting the various forms of rich brocade with enthusiasm. To be sure, they eye the rich evening gowns in these materials with a little hesitancy and are not quite sure that they like the models made up in brocades combined with plain materials, but when it comes to evening wraps the approval is more sure and the brocade evening coats are meeting with unqualified approval.

These coats are the natural outcome of the new note in fashionable materials, a note of richness or substance, a note which does not detract from the softness of the soft and the supple. Both manufacturers and dressmakers are doing their best to push forward these rich brocaded cloths, and while all the gauzy, shimmering fabrics are retained, side by side with them one finds wonderful brocades in satin, crepe, velvet, rich moire, failles, and gros grains.

All these are light and supple to a degree that would amaze the old time beauties who knew these fabrics in their earlier incarnation. There was a day when the fact that a brocade or a gros grain could stand alone was counted as a surpassing virtue. Now the brocade or gros grain or velvet that does not collapse into the limpness of heaps on the slightest provocation is quite outside the pale of fashion.

Among the extreme evening wraps which were seen recently was one of the Arabian burnous type. This was made of beautiful white silk warp hemstitch, which fell in soft, full folds in the most admirable manner. It was a transformation garment, for one of the seeming plain folds could be drawn over the head in the shape of a hood, and yet when it was not so worn there was no visible evidence of the hood.

Any amount of glittering jet coats are shown, too. They are usually a glittering mass of beads from the throat to the floor. Another clever model among these wraps was of tulle green velvet trimmed with wide bands of embroidery and skunk. And as one might go on indefinitely with the lovely creations shown this season, for their variety is certainly infinite.

The scarfs shown for evening wear grow in number, richness, and beauty as the season advances. A particularly beautiful scarf shown was of pale blue striped gauze. It was large and finished at the ends with huge pompons of elderdown. It was shown on a debutante's costume of white net and was worn loosely about the neck, head and shoulders.

Effective Model for a Young Girl.