

The New Collarless Wraps And the New Collars.



A Long Dolman of Figured Damask, with the Sleeves Faced at Fronts and Ends with Brocaded Rose Pattern Ribbon.

By Lady Duff-Gordon.

QUITE naturally if we go back to Victorian fashions in dresses we must go back to Victorian fashions for coverings of the dresses. The distinguishing mark of Victorian styles was fulness. A woman had a lot to cover her. The fashions of the moment are also full fashions—at least so far as the skirts are concerned. The wraps, therefore, which are to cover the fulnesses must be large and loose.

But besides the Victorian inspiration there are in many of my wraps adaptations from the churches. As I have often remarked in these articles, beauty is universal. It has no right to be confined to any one thing, and no one class should have the monopoly of it. Beauty is not a rigid thing that must dwell only in one place. It is like the wind or the water, that go where they listeth.

It is the same way with ideas. Any idea which is a real idea can be taken from any place and be made to give full value in any other place. Therefore it is that the stiff cope which is so solemn on the shoulders of its wearer during ritual becomes only charming on the shoulders of a woman—as you can see by looking at the large picture at the right of this page. This wrap fits only around the shoulders. Actually there is no collar at all. The modified pelerine breaks the stiffness. There are no sleeves. The arms simply come out of two holes on the side. This wrap itself is of shot taffeta, striped after the ordinary bed ticking design. Little knots of flowers fall from its points and give the necessary touch of lightness to its somewhat hierarchical lines.

In the figure in the left hand corner the religious suggestion is a little more emphasized in the facing and ends of the sleeves, and also in the flowing fulnesses of the wrap itself. This wrap is distinctly collarless, but it has the new collar shape. This collar rises almost to the ears, but it fits only four

How the
Gorgeous
Robes of
Ancient Ritual
Have Been
Adapted to
the Cloaks and
Capes of the
Fashions of To-day

LADY DUFF-GORDON, the famous "Lucile" of London, and foremost creator of fashions in the world, writes each week the fashion article for this newspaper, presenting all that is newest and best in styles for well-dressed women.

Lady Duff-Gordon's Paris establishment brings her into close touch with that centre of fashion.

I mention this once more to drive home the lesson that a woman's costume must be considered not in part, but wholly—I mean that dress, wrap, hat, stockings, shoes, gloves and all the rest of it must in each case be a unit. Even Joseph's coat of many colors could have been made harmonious with a little attention to detail.

Victorian Dolman of Blue Shot Messaline. Notice the Old-Fashioned Feline That Is a Feature of the Newest Wraps.



The Newest Cope Wrap, Which Finds Its Inspiration in the Vestments of a Greek Priest: It Is of Shot Taffeta, Striped After Ordinary Bed Ticking Design. The Arms Come Through Two Holes Cut Out as a Dolman. The Whole Cloak Loose and Fitting Only Around the Shoulders.