

VOGUE

November, 1919

THE ART OF POIRET BORROWS

FROM DISTANT PLACE OR PERIOD

TO WRAP THE MOMENT'S MODE



The boxlike cut and rich brocade of this evening mantle suggests the Orient, but no mandarin in all his glory was ever arrayed like the Parisienne. Its tones of soft green, dull rose pink, and gold are blended in a pattern like Chinese porcelain, set off richly by a sable collar and a green lining



Oriental flower embroidery in old-gold blooms radiantly on the rich stuff of this evening coat of panêcla brodê with black lynx collar and cuffs. The body of the coat is black; the sleeves are a soft mulberry shade. Venetian in its character, it suggests the garb of Portia when she unfortunately started that quality of mercy speech that everybody has had to memorize ever since

VOGUE

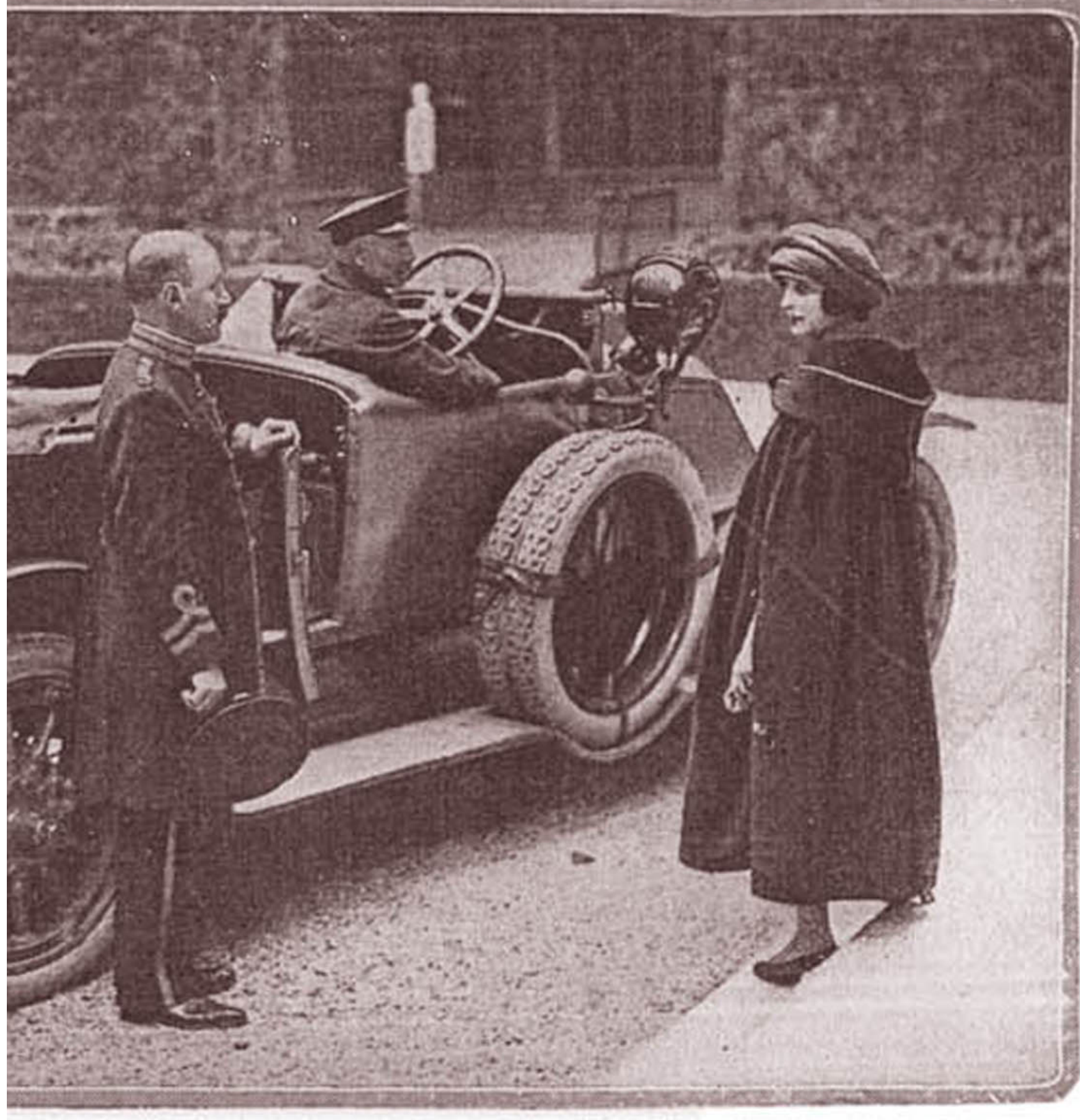
EVENING SEES THE PARISIENNE.

ON PLEASURE BENT, AS SPLEN-

DID AS AN ORIENTAL FANTASY



If Poiret's evening gowns are both gorgeous and individual—well, the wraps to accompany them have an Arabian Nights' magnificence. On the soft black panne velvets which Rodier features this season, gold embroidery traces a rich device; sable makes the collar and the cuffs which confine the ample sleeve. It's rather abbreviated in front, but at the back trails a regal train



Those desert countries of so many tales of fakir's magic and sand divination inspired Poiret, who designed this hugely collared cape of brown bure, called "Marocain," after the Arab cloak. Like the gown of the same name, which appeared in the October 15 issue of Vogue, it wears pompons of bright wool