

STAGE

November, 1933

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WHAT THE WELL DRESSED
PLAY IS WEARING

MARGARET
BARKER'S

JACKET-DRESSES

lead the

Fashions of the Month



Elizabeth Hawes designed this jacket-dress (and the one on the opposite page) for Margaret Barker to wear in *Men in White*. It has a ruddy American quality so successfully achieved by the House of Hawes. The easy looseness in the bodice and the definitely bloused line at the back of the waist are typical of this house. The neckline, a cowl high in front, buttoning down the back of the neck, is one of the smartest versions of height under the chin. Lastly, the colors, rust wool and beige jersey, form a happy combination as much a part of town as of country chic. The puckish hat, with height in the point of its crown, is in rust felt. Hats by Hawes.

The fashions in the newest plays are vivid, authentic, and wearable. They have sprung from the gifted brains and fingers of the cream of the crop of designers, Schiaparelli and Chanel in Paris, and of our own industrious Americans who, themselves, are becoming hardy annuals. The silhouette is lengthening into slim height but even in sports clothes corners are rounded and curves are accentuated—you will notice this when you see the Schiaparelli suit which Frances Fuller got from Saks-Fifth Avenue for *Her Master's Voice*. The shoulders of the bright yellow tweed jacket are padded but soft in outline, and the knitted silk blouse, in dark gray to match the wool of the skirt, clings like satin wherever it should.

There is a new richness to fabrics—witness the supple faille of Laura Hope Crews' paprika red negligée, draping as beautifully as velvet, in *Her Master's Voice*; the gleaming silver lamé of Lois Moran's *Let 'em Eat Cake* evening dress, so new, too, in its unexpected fulness jutted out from the hips and clustered in back; the soft, spongy depth of the crepe in the dress which Nancy Carroll wears in *An Undesirable Lady*.



1933 Hat
Illustration from
"42nd Street"



This jacket-dress is done in four colors blended into stripes — black, white, red, and green — with the bodice of the dress in black. It is interesting to notice how cleverly our American designers vary the becoming fashion of high neckline. Here it is achieved by a slip of a scarf, in red suede, pulled through the neck opening. The suede is repeated in the black hat, given depth by two red-piped bows. The screen is from Elsie de Wolfe; furniture from L'Elan.

Colors are subdued and subtle—like Margaret Barker's rust - and - beige wool suit in *Men In White*, her ensemble of dark red and navy, and Nancy Carroll's dress in eel-gray with brown; or else they are brave and gay, like Lois Moran's gold lace dress with spicy red flowers, the Chanel suit in brown velvet with a mad plaid jacket in red and green which Saks-Fifth Avenue made for Elizabeth Patterson to wear in *Her Master's Voice*, or the striped wool suit, in four colors, worn by Margaret Barker.



Hats have gone exuberant. Margaret Barker has one with a crown pointed like a sail heavy with wind. Laura Hope Crews' green fabric beret has a cluster of grapes flattened against its crown. Even Frances Fuller's brimmed sports hat puckers giddily down the back, one with a crown pointed like a sail heavy with wind. Laura Hope Crews' green fabric beret has a cluster of grapes flattened against its crown. Even Frances Fuller's brimmed sports hat puckers giddily down the back.

There are interesting spots of smartness to be found in details. The bright white jabot, which Joan Carr wears in *Heat Lightning*, is long, fluffy, and unruffled. Saks-Fifth Avenue lines the scarf of Frances Fuller's gray blouse with yellow taffeta, and Kiviette puts a taffeta lining in the hem of Lois Moran's *robe de style*. Margaret Barker carries a brown suede bag, a perfect square set in a round ring of tortoise shell. Helen Broderick, in *As Thousands Cheer*, wears a velvet dress that looks very new because of its color, navy blue. In the same play Saks-Fifth Avenue uses fabric gloves in bright colors to highlight dark

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costumes; and they give the new fashion of elaborate diadems and tiaras the prestige its elegance deserves. The neckline of Margaret Barker's beige and rust ensemble is the high cowl which looks so well in wool. The neckline of the green dress that Peggy Hoyt did for Laura Hope Crews has a pleated jabot in the same soft wool as the dress. Frances Fuller's beige wool Chanel dress has a pleat above the waistline in front and two small bows, instead of cuffs, on the sleeves.

Margaret Barker's clothes were designed by Elizabeth Hawes and are typical of what we are beginning to recognize as American design. They have a casual looseness above the waist, high necklines intricately soft, and an artist's touch in the combinations of color—easy, wearable clothes that are on that happy plane that is neither definitely sports nor town, but that are smart against any daytime background. The dress which Rose Amado made for Nancy Carroll has a decidedly ecclesiastical feeling. Intensely simple, lovely in line, all the interest, except for a long and knotted cord around the waist, is centered in the deep, draped monk's hood in back.

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