

1918



THE VOGUE OF WOOL EMBROIDERY

MADE of either suede or felt in Delft blue, this smart cloche with a peak crown is trimmed with six appliques of tan-colored wool, each starting from the crown-top, with a bright-colored square on the end of each section. The bag matches the color-scheme, having the squares at the ends in brilliant reds and greens.

5—Measurements:

	Inches
Headsize	24½
Crown-height	6
Tip	27½
Brim, edge-wire	38
Slightly drooping, all around	6



Original Style Creation
November, 1918

THE MILLINERY TRADE REVIEW



DINNER HAT IN SEAL AND WHITE VELVET

THE predilection for dark fur united with white, this season, makes this striking model of the most approved vogue. Over the hat of either white velvet or felt are set four pieces of seal fur which are set flat on the brim, and also compose the crown-top. A jet ornament is set across the front side-crown.

6—Measurements:	Inches
Headsize	25½
Crown-height	6
Sidecrown to curve	4½
Brim, front and back	4½
Right	6
Left	5
Measure Tip	22½



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Original Style Creation
November, 1918
THE MILLINERY TRADE REVIEW

Ly 50. 7r. 2e

1918



BRETON SAILOR FOR MORNING WEAR

GREEN beaver is the material utilized as the basis of this smart hat, which will commend itself for many utilitarian purposes. There are four clefts in the upturned brim which are filled in with knife-pleated frills of black satin ribbon. Made in self-color, possibly purple, mahogany or navy, it will be approved.

3—Measurements:	Inches
Headsize	24½
Crown-height	6½
Tip	26
Brim-height	6
Edge-wire, including cuts.....	27
Each cut, deep.....	4½
Across, on edge.....	3



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Original Style Creation
November, 1918
THE MILLINERY TRADE REVIEW

2450.78.21 f

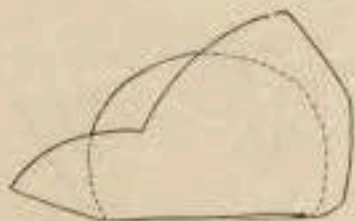


STUNNING SET OF HAT AND MUFF

THE black-tipped ermine tails which are used in decoration of this pretty set of henna-colored cloth, make a most effective trimming. On the hat, the henna coronet is chainstitched in self-color, the same showing on the muff frills. The tails are graduated on the diadem, and the muff-frills are lined with white satin.

4—Measurements:

	Inches
Headsize	24½
Height of crown, centre.....	6
Front to back.....	18
Left to right.....	17
Brim, edge-wire.....	25
Sides	5
Brim, back and front.....	4



Original Style Creation

November, 1918

THE MILLINERY TRADE REVIEW



Lg 57.64. 292

"De Graciense"
Geïllustreerde Aglajal

eg 1914
220



Lg 57. 64. 291

5214

"De Graciense"
 Geïllustreerde Aglaja

ca 1914
 231

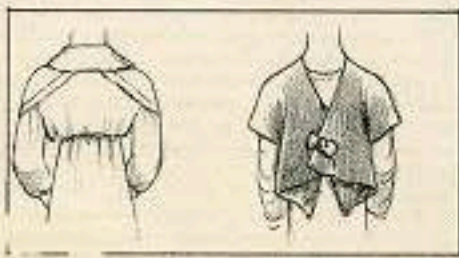


Lg 57.64. 290

5215

1914
205

"De Graciense"
Geïllustreerde Aglaja



5216

1914

193

"De Graciense"
Geïllustreerde *Aglaya*

L457.64.213



5232

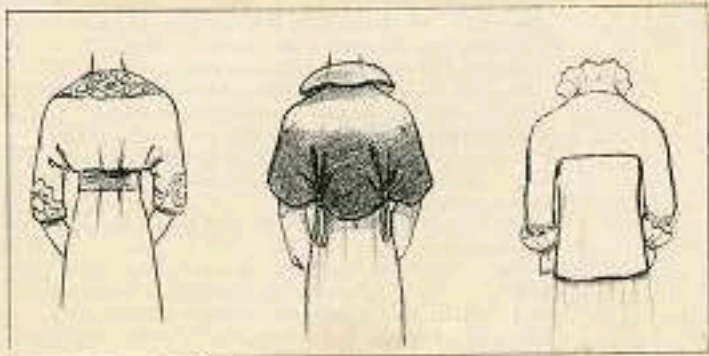
Reproduction interdite

ca. 1914

194

"De Graciense"
Geïllustreerde Aglaja

Lg 51.64.212



5223

Reproduction interdite

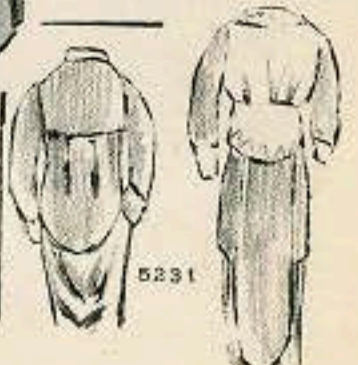
"De Graciense"

Ce illustreerde Salais

1914

192

L457.64.211



"De Graciense"
Geïllustreerde Aglajaal

1914
232

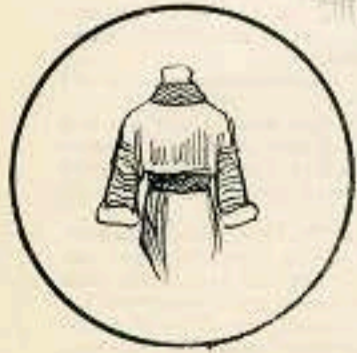
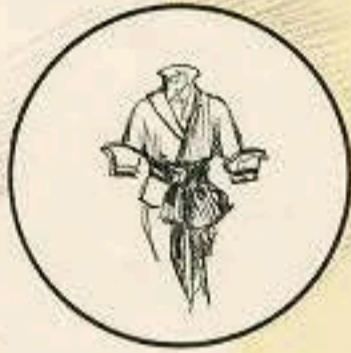
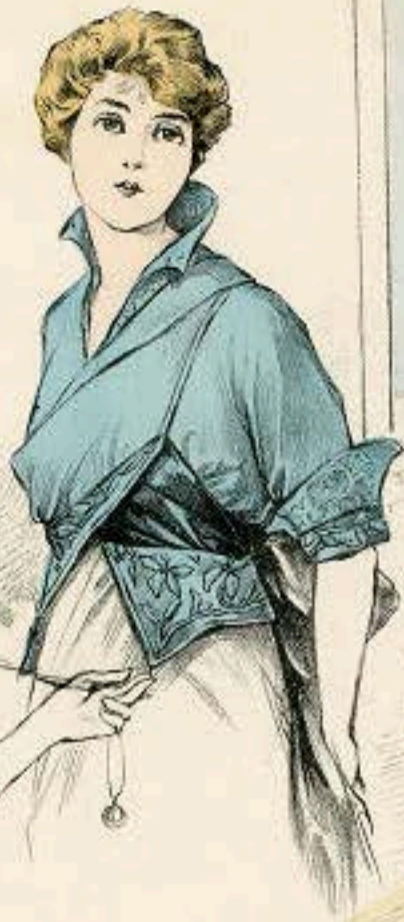
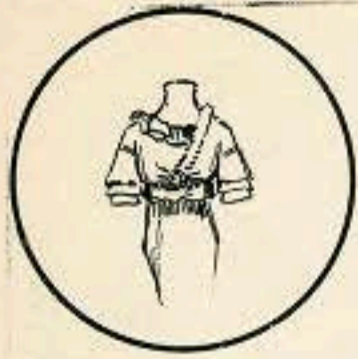
L4 51.64.208



"De Graciense"
Geïllustreerde *Aglajal*

ca. 1914
197

5232

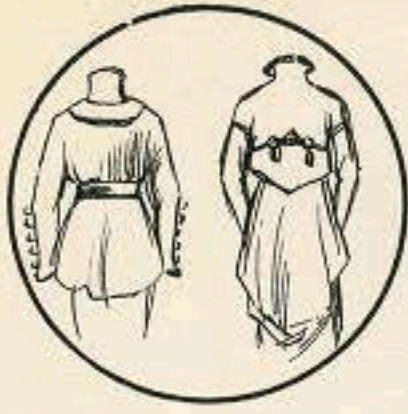


5234

1914
210

24 51.64. 222

"De Graciense"
Geïllustreerde Afgejal



JM

5235

1914

4951.64.321

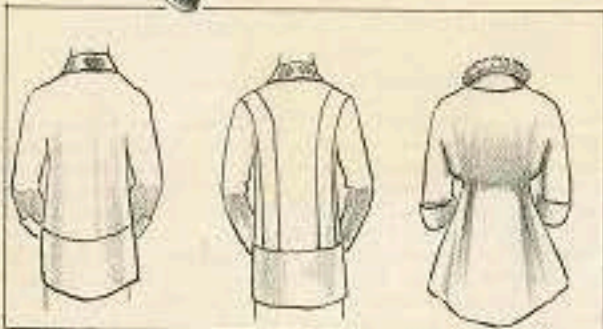
"De Graciense"
Geïllustreerde *Agglaja*

185



Normand

Normand



(phot. Manuel)

Reproduction interdite

5236

24 51.64. 200

"De Graciense"
Geïllustreerde Aglaja

1914
ca. 224



Reproduction interdite

5237

"De Graciense"
 Geïllustreerde Aglajal

ca. 1914

186

L4 57.64.219

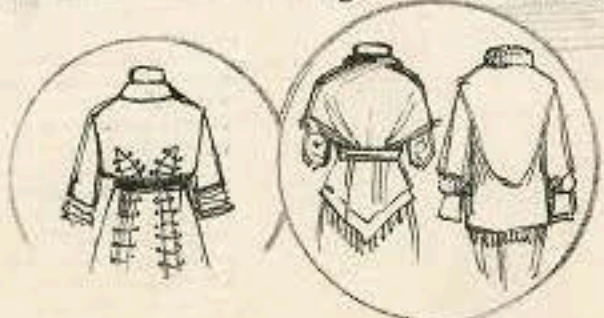


Reproduction interdite

5239

"De Gracieuze"
 Geïllustreerde Aglajaal ca 1914
 233

29 57.04.218



Reproduction interdite

5242

"De Graciense"
Geïllustreerde Aglaya

1914
206

L4 57.04.217



L4 51.04.247

Reproduction interdite

"De Gracieuse"
Geïllustreerde Aglaja

1914
199



L4 57. 64. 346

Reproduction interdite

5249

"De Gracieuze"
Geïllustreerde *Aglaja*

1914
213



L4 51.64.248

Reproduction interdite

5251

"De Graciense"
Geïllustreerde Aglajal

1914
212



Ly 57.64.249

5252

"De Gracieuse"
 Geïllustreerde *Agglajal*

ca. 1914
 221



Ly 57.04.250

5253

"De Graciense"
Geïllustreerde Aglaja

1914

187



Phot. Zolbot

Reproduction interdite

5256

L4 57.64. 252

1914
226

"De Graciense"
Geïllustreerde Afgojal



Gallot, Becker

Gallot, Bernard

5257

Reproduction interdite

"De Graciense"

Geïllustreerde *Agglaja*

L4 51.44.308

1914
227



Illustration No. 5260

5260

Reproduction interdite

6451.64.307

"De Graciense"
Geïllustreerde Afgejal

1914
214



L4 57.64.289

Reproduction interdite

5261

"De Gracieuze"
Geïllustreerde Afkajal

1914
222



5262

L4 51.64. 288

Reproduction interdite

ca. 1914
235

"De Gracieuze"
Geïllustreerde *Aglaya*



L4 51. 64. 287

Reproduction interdite

"De Graciense"
Geïllustreerde *Agglaja*

ca 1914
198

5263



L4 51. 64. 286

"De Graciense"
Geïllustreerde Aglaja

ca 1914
228

5265



"De Gracieuse"
Geïllustreerde Aglaja

c. 1914
17



Ly 51.64. 297

"De Graciense"
 Geïllustreerde Aglaja

ca 1914
 209



5276

Ly 51.64. 201

© 1914

215

"De Gracieuse"
Geïllustreerde Aglaja



5278

Ly 51. 64. 200

Reproduction interdite

"De Gracieuze"
Geïllustreerde Aglayal

cc. 1914
230



5801

64 51. 64. 258

1914
202

"De Graciense"
Geïllustreerde Aglayal



5292

L4 57.64.257

"De Gracieuse"
Geïllustreerde Aglaya

1914
216



L4 57.64.278

"De Gracieuze"
Geïllustreerde Aglayal

29/1914
204

5297



Ly 51.64.277

"De Graciense"
Geïllustreerde Aglaya

1914
211



L4 51.64. 276

"De Gracieuze"
Geïllustreerde Afgeayaal

1914
200



5290

Ly 51.64. 159

"De Gracieuse"
Geïllustreerde Aglaya

1914



L4 57.64. 298

"De Graciense"
Geïllustreerde *Aglajal*

1914
229



Lg 51.64.299

"De Graciense"
Geïllustreerde Aglajaal

1914
208



5270

L4 51.64. 300

ca 1914
223

"De Graciense"
Geïllustreerde Aglaja



L4 57. 64. 265

"De Gracieuze"
Geïllustreerde Gglajaal

1914
219



5273

Lg 57. 64. 264

ca. 1914
no. 207

"De Gracieuse"
Geïllustreerde Aglaja



Ly 57. 64. 203

"De Graciense"
Geïllustreerde *Agglaja*

1914
218



5274

L4 57. 64. 363

"De Graciense"
Geïllustreerde Aglaja

1914
218



5275

Lg 57.64.262

"De Graciense"
Geïllustreerde Gglajal

ca 1914
195



N 25

pl. 10. 15. 17

"De Graciense"
Geïllustreerde Aglaja

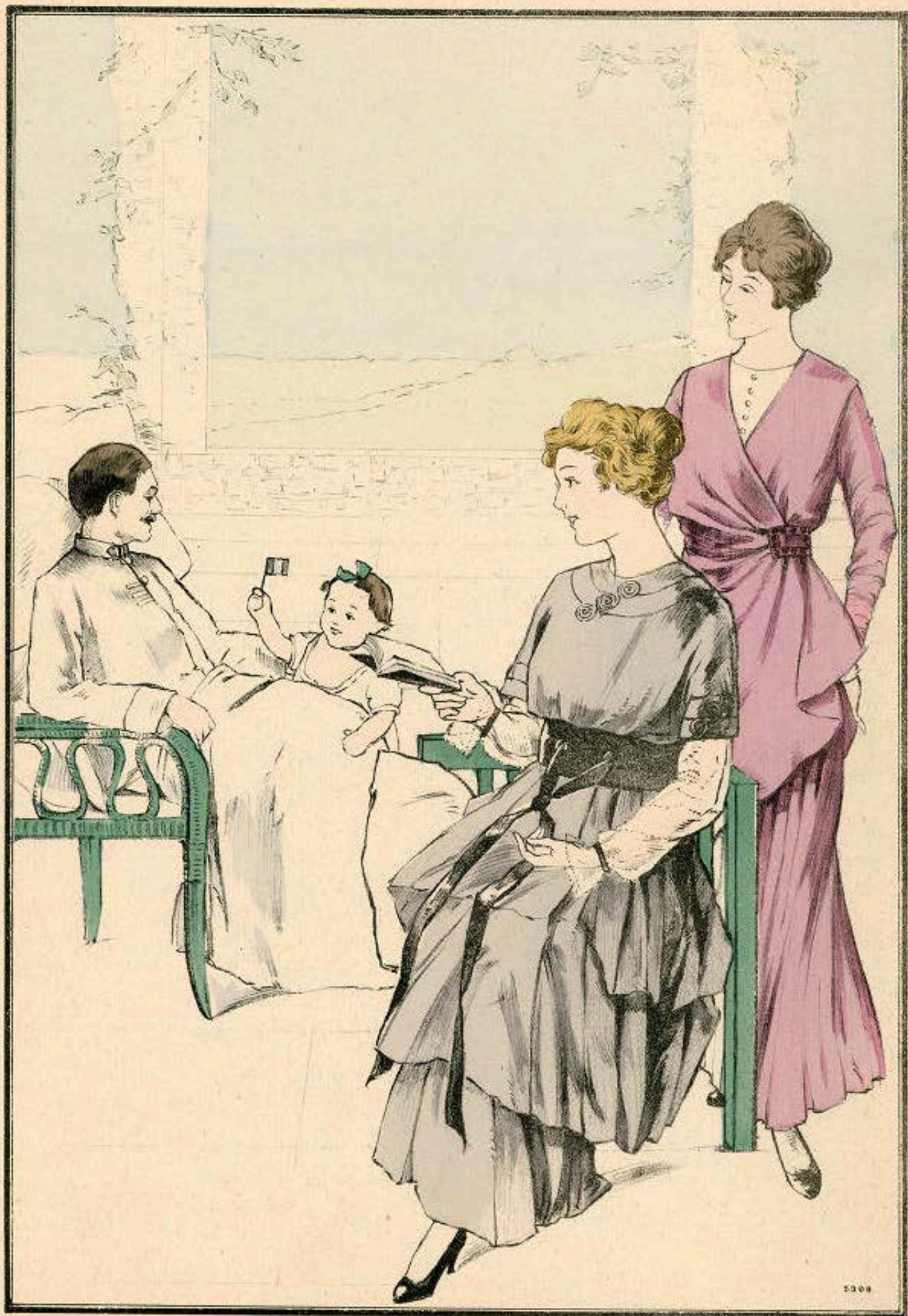
1914-15



L4 57.66.346

"De Gracieuse"
Geïllustreerde Aglajal

ca/9/15
242



5309

Lg 51.64.348

ca 1915
239

"De Gracieuse"
Geïllustreerde Aglaja



8930

L4 57.64.349

"De Graciense"
Geïllustreerde Aglaja

ca. 1915
268



5310 JM

L451.64.353

"De Graciense"
Geïllustreerde Aglaja

ca. 1915
265



5317

JPI

L4 51.64.354

ca. 1915
260

"De Gratiense"
Geïllustreerde Afgeyal



L4 51.64.352

"De Gracieuse"
Geïllustreerde Aglaja

ca/9/15
258



5313

113

L4 51.64.351

"De Graciense"
Geïllustreerde Aglaja

ce. 1915
255



5318

JH

L4 57.64.355

"De Graciense"
Geïllustreerde *Aglaja*

ca/9/5
261



L7 51. 64. 83

"De Graciense"
Geïllustreerde Aglaja

c. 1915



L4 51.04.347

"De Graciense"
Geïllustreerde Aglaja

ca. 1915
240



Lg 5164.350

"De Graciense"
Geïllustreerde Gglajaal

ca. 1915
259



5305

L4 57. 04. 284

"De Graciense"
Geïllustreerde *Aglajal*

ca/9/15
241



L4 51.64.283

"De Graciense"
Geïllustreerde *Agglajal*

ca 1915
243



5301

L4 51.64.281

ca. 1915
247

"De Graciense"
Geïllustreerde Gglajal



L4 51.64.336

"De Graciense"
Geïllustreerde *Agglaja*

ca 1915
262



L4 51.64.341

"De Graciense"
Geïllustreerde Aglaja

1915
264



5327

L4 57.64.344

cc. 1915
254

"De Graciense"
Geïllustreerde Afkajal



5328

ca. 1915

L4 51.64.343

"De Graciense"
Geïllustreerde Aglayal

237



5329

ca. 1915

L457.64.342

"De Gracieuze"
Geïllustreerde Aglaja



5330

L4 51.04.345-

ca. 1915
250

"De Gracieuse"
Geïllustreerde Aglaja



538

L4 51.64.320

CS 1915
249

"De Gracieuze"
Geïllustreerde Aglayal



5337

L4 57.64.327

ca 1915
248

"De Gracieuze"
Geïllustreerde Aglaja



5330 JH

24 57.64.328

"De Graciense"
Geïllustreerde Aglaja

ca. 1915
251

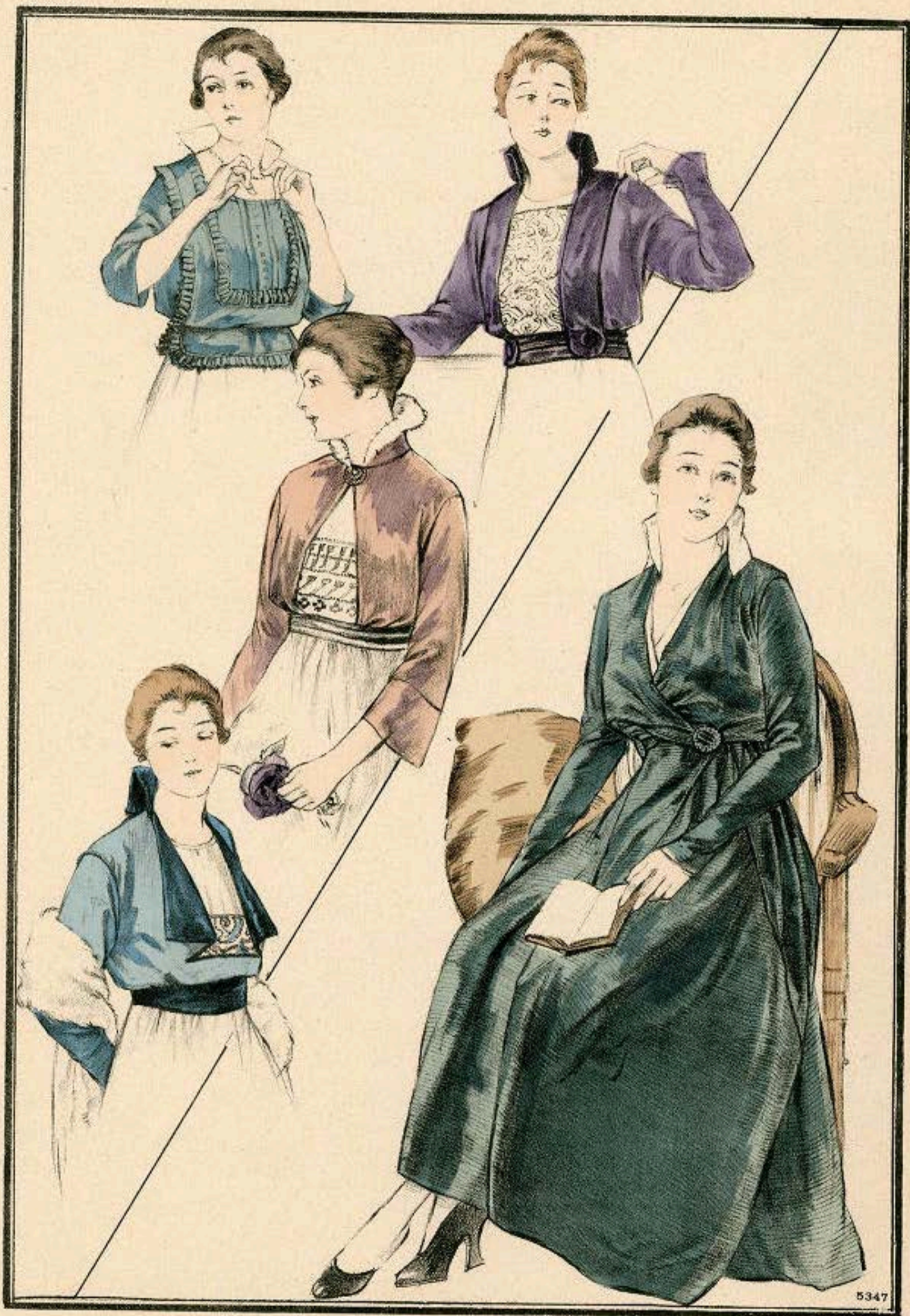


5340 JM

coll 1915
257

L4 51.64.330

"De Graciense"
Geïllustreerde Aglaja



L4 51.64.329

"De Graciense"
Geïllustreerde Aglaja

ca 1915

252



5348

L4 51.64.331

ca. 1915
273

"De Graciense"
Geïllustreerde Aglaja



5349

L4 51.64.332

"De Graciense"
Geïllustreerde Aglojal

ca 1915
26.9



L4 51.64.332

"De Graciense"
Geïllustreerde Afkajal

ca 1915 270

3350



5352

L4 51.64.334

coll 1915
275

"De Gracieuse"
Geïllustreerde Aglaja



5353

L4 51.64.335

1915
274

"De Gracieuse"
Geïllustreerde Aglaja



5355

L4 51.64.316

"De Graciense"
Geïllustreerde Afgejal

1915
ca. 272



5356

L457.04.317

"De Gracieuze"
Geïllustreerde Afgevaardigde

ca. 1915
 253



5357

L457.64.318

ca. 1915
245

"De Gracieuze"
Geultstreepte Aglajal



Cape 7044
Skirt 7051

Blouse-waist 7055
Skirt 7062

Waist 7071
Skirt 7056

Waist 7050
Skirt 7047

[For description of these designs see page 40]



Waist 7050; skirt 7056

Dress 7074

Cape Coat 7094; skirt 7035

Coat 7059; skirt 7051

To reproduce the dainty Summer costume obtained by combining designs 7050 and 7056 one will need in medium size three yards of flowered cotton crepe forty inches wide (cut crosswise) for tunic and jumper portions, with one yard and seven-eighths of plain crepe forty inches wide for the body and lower part of skirt, seven-eighths of a yard of all-over lace, and one yard and three-quarters of banding for the vest and stand-away collar, and one yard and three-quarters of thirty-six-inch material for foundation skirt.

For other views of these designs see pages 40 and 41.

A smart and practical dress for Midsummer wear is here developed from design 7074, using linen with a flaring stand-away collar of organdy and a Roman-striped girdle. To reproduce the costume as illustrated in medium size, one will need four yards and one-half of material forty-four inches wide, with five-eighths of a yard of material twenty-seven inches wide for the collar. The graceful drapery of the skirt and the deep raglan sleeve are excellent style features of this design. It will make up nicely in satin, figured crepe, charmeuse or soft woolen materials.

For other views of this design see page 42.

A charming example of the latest mode is seen in the cape coat, here developed in velours and worn with skirt 7035. To reproduce the cape coat in medium size, one will need three yards of velours fifty-four inches wide, with one yard and three-eighths of satin twenty-two inches wide for the collar-facing and cuffs or cuff-facing. The garment is made in thirty-six-inch length at the back, and the one-seam sleeves may be in full or shorter length. The band collar in stand-away effect is smart and becoming. The garment is simple in construction and easy to make.

For other views of 7094, see page 42.

A striking combination of striped and plain ratine is used to develop the modish costume obtained by combining designs 7059 and 7051. For a woman of medium size, one will need four yards of striped material forty-four inches wide, and one yard and three-eighths of plain material forty-four inches wide for the collar and cuffs and the circular founce used on the skirt. Other materials which may be used to develop a suit of this kind are linen, cotton duck, serge, gabardine, taffeta and moire. The lines are excellent and the construction is simple.

For other views of these designs see page 41.



Waist 6729; skirt 6764

Waist 6769; skirt 6770

Coat 6727; skirt 6766

Waist 6763; skirt 6730

A pretty dress is formed by combining designs 6729 and 6764. As illustrated above, developed in broché silk with bands of plain silk on the skirt, it is very attractive. For the woman of medium size, four yards and one-half of material forty inches wide will be required for the waist and two-tunic skirt, with three-quarters of a yard of contrasting material thirty-six inches wide for bands to trim, five-eighths of a yard of material forty inches wide for the vest and round collar, one yard and one-quarter of edging and two yards and one-half of material twenty-seven inches wide for the foundation skirt.

Designs 6763 and 6730 are combined and developed in charmeuse, with fichu, collar, sleeve frills and under tunic of chiffon, and vest of tulle. As illustrated, the medium size will require three yards and seven-eighths of material forty-four inches wide for body, upper tunic and longer skirt facing, one yard and one-half of contrasting material forty-five inches wide for fichu and lower tunic, three-quarters of a yard of material forty-two inches wide for fichu vest and plain vest, one yard and three-eighths of narrow plating, five-eighths of a yard of wide plating, and two yards and five-eighths of material twenty-seven inches wide for gores.

Designs 6769 and 6770 are combined as shown above, developed in corded silk, with collar of satin, outside vest sections of figured silk and vest of chiffon. For the medium size, four yards and three-quarters of material forty inches wide will be required, with three-quarters of a yard of contrasting material twenty-seven inches wide for plain vest and collar, three-quarters of a yard of material twenty inches wide for facing plain vest and collar, five-eighths of a yard of material twenty or more inches wide for fichu vest and one yard and seven-eighths of plating.

A very elegant and stylish street suit may be obtained if coat design 6727 and skirt design 6766 are worn together. As illustrated on the figure above, it is developed in serge, with a collar of corduroy. There will be required for the woman of medium size three yards and one-half of material fifty inches wide and five-eighths of a yard of contrasting material twenty-seven inches wide for the collar. Any one who contemplates selecting this costume, which embodies so many extremely attractive details, is sure to have the correct and very newest style. As the soft effects are so much more in vogue at present, this coat has usurped the place, with many people, of the one with such strictly straight-cut lines, more widely known as "tailor-made."

YOKES ARE NEW
AND ARE USED ON COATS,
WAISTS AND SKIRTS



Dress 6774



Coat 6721



Waist 6735; skirt 6736



Waist 6732; skirt 6733

In design 6774 we have a smart as well as a practical dress, developed as shown above in broadcloth, with the collar and cuffs of satin. To make this garment as illustrated, for a woman of medium size, three yards and one-half of material fifty inches wide will be required, with three-eighths of a yard of contrasting material twenty-seven inches wide for the round collar and cuffs. Materials suitable for the development of this design are gabardine, taffeta, satin, corded silk and moiré. Many of the newest features are embodied in this chic dress. Among them are the blouse with kimono sleeves and the surplice closing. For further description of this dress see page 22.

A very smart and serviceable coat is shown in design 6721. Developed as illustrated in velours, it will require for a woman of medium size two yards and five-eighths of material fifty-four inches wide. Other materials suggested for use in the development of this design are duvetyne, zibeline, chinchilla, Bombay cloth, diagonals, tweed, mixtures and coatings. The possibility of the collar being closed to the throat or rolled open, if preferred, is good. The sleeves in one with the upper part of the coat, thus forming a yoke, is a pretty feature; the cutaway outline is very smart, and a broad belt, and patch pockets add greatly to its attractiveness. This design has many features which mark it as being very up-to-date, and practical as well.



6735



6736



6721



6732



6733

A charming and dainty dress is formed as a result of combining designs 6732 and 6733. As shown on the figure above, it is developed in taffeta with vest and frills of tulle. For a woman of medium size, five yards and one-eighth of material forty-four inches wide will be required, with seven-eighths of a yard of material forty-two inches wide for the fichu vest, foundation vest and frills to trim, and one yard and three-quarters of material twenty-seven inches wide for the foundation skirt. Materials which might be used in the development of this design are crêpe de Chine, crêpe mouton, charmeuse, silk crêpe, figured silk and cotton crêpe. A most effective dress for afternoon wear.

Designs 6732 and 6733 are combined to form this attractive dress. Developed as illustrated above in serge, with collar and cuffs of moiré silk, four yards of material fifty-four inches wide will be required to make the garment for a woman of medium size, with one yard of contrasting material thirty-six inches wide for the collar, cuffs and giraffe. Materials suitable for the development of this design are gabardine, wool crêpe, broadcloth, peau de soie, charmeuse, silk crêpe, crêpe mouton, taffeta, corded silks, crêpe de Chine, corded cottons and cotton crêpe. This dress has many new features, among them the yoke in one with the sleeves, the stand-away effect of the collar at the back, and the pointed peplum.



Waist 6867; skirt 6868

Waist 6862; skirt 6863

Dress 6852

Coat 6853; skirt 6857

NEW COATS IN COTTON TAFFETA AND PRINTED

THE latest vagaries of Fashion are seen in the quaint and pretty costume which results from the development of designs 6896 and 6880 in flowered and plain cotton crêpe. For a woman of medium size, one will need five yards and three-eighths of material forty inches wide, with one-half yard of material thirty-two inches wide for the collar, and one yard and three-eighths of material twenty-seven inches wide for a foundation skirt. The blouse-waist in raglan style shows a novel touch in the cut of the body in one with the sash in either of two styles. The stand-away collar may be omitted, and a collar in high neck is provided by the body lining. Full-length sleeves in either of two styles may be used. The graceful skirt is cut in clearing length and in slightly raised waistline. The lower edge measures about one yard and one-quarter in medium size.

Design 6896 in seven sizes, from thirty-two to forty-four inches bust measure, price fifteen cents.

Design 6880 in six sizes, from twenty-two to thirty-two inches waist measure, price fifteen cents.



Blouse-waist 6896; skirt 6880



6896



6880



Dress 6859

Wrap 6864; skirt 6863

A SMART costume that has a look of tailored simplicity is found in design 6859. Developed here in cotton duvetya with a deep collar of swiss, it makes a charming dress for general wear. For the medium size, one will need four yards and one-half of material forty-four inches wide, with three-quarters of a yard of material thirty-six inches wide for the stand-away collar. The dress is cut in clearing length and has a slightly raised waistline. The surplice waist has body in one with full-length or shorter sleeves. The French lining provides a collar in high neck. The skirt is formed of a one-piece tunic and one-piece lower part attached to a short four-piece foundation skirt. One may use or omit the inverted plait in the lower part. Without the plait the lower edge of the skirt measures about one yard and one-quarter in medium size. It should be finished with a braid when woolen or heavy cotton material is used. This practical design is so simple in construction that it may be very easily and quickly made. Materials suitable for a dress of this sort are ratine, corded cottons, linen, gingham, chambray and light-weight woolsens. It may be developed in a combination of plain and figured materials.

Design 6859 may be obtained in seven sizes, from thirty-two to forty-four inches bust measure, price fifteen cents.



6859

A JAUNTY wrap for Summer wear is here shown developed in cotton velours from design 6864. Worn with a silk skirt from design 6863, it makes a pleasing and modish costume. In the medium size one will need for the coat three yards of material forty inches wide, with three-quarters of a yard of material forty inches wide for the collar and cuffs, and the skirt will require three yards and three-eighths of silk forty inches wide.

Design 6864 shows the round drop yoke so high in favor this season. The body in one with the full-length or shorter sleeves is gathered to join the yoke. The collar in stand-away effect may be in either of two styles, and ruffles are provided whose use is optional. Among the materials recommended for this design are taffeta, corded silks, moiré, satin and broché.

Skirt 6863 is a gracefully draped model made in clearing length and with slightly raised waistline. The lower edge may be in either of two outlines, and measures in medium size about one yard and one-eighth. It is attached to a short three-piece foundation skirt in regulation waistline.

Design 6864 may be obtained in seven sizes, from thirty-two to forty-four inches bust measure, price fifteen cents.

Design 6863 may be obtained in seven sizes, from twenty-two to thirty-four inches waist measure, price fifteen cents.



6864



Dress 6992

Waist 7004; skirt 7009

Waist 7029; skirt 6995

Blouse-waist 6999; skirt 7040

FLYAWAY CUTS IN COATS AND COLLARS IN SKIRTS AND OVERSKIRTS



AN EFFECTIVE use of cotton voile and dainty lace insertion is seen in the attractive development of design 7027 illustrated here. In the medium size there will be needed five yards of material forty-four inches wide, with three yards and one-eighth of lace banding, seven yards and one-quarter of insertion, and six yards and three-quarters of edging to trim.

In this model the vest is in one with the smart collar in stand-away effect, and the waist has body in one with the upper part of full-length or shorter sleeves. The one-piece skirt is attached at slightly raised waistline and cut in clearing length. The lower edge measures about one yard and one-half in medium size. Wide tucks add much to the smart effect of the skirt which is made with a yoke. It may be made as a plain skirt without the gathered tunic.

A design of this sort makes up prettily in such materials as voile, organdy, null, crêpe, swiss, lawn, net and lace. It is simple in construction and smart in effect without being overelaborate, and is altogether an ideal style for general Summer wear when made of sheer materials.

Design 7027 in six sizes, from thirty-two to forty-two inches bust measure, price fifteen cents.

A DAINTY frock of figured crêpe de Chine is here developed from designs 6994 and 7000. For the medium size there will be needed four yards and three-eighths of crêpe de Chine forty inches wide, with one-half yard of plain silk twenty-seven inches wide for the revers and sleeve frills, three-eighths of a yard of chiffon twenty or more inches wide for the bib, three-quarters of a yard of lace eighteen inches wide for the full vest and stand-away collar, seven-eighths of a yard of edging to trim the collar, one yard and one-quarter of edging to trim the sleeves and two yards and one-eighth of thirty-six-inch material for a foundation skirt.

Waist 6994 has the body in one with oversleeve.

Skirt 7000 is a dressy model in bustle effect at the back. It is here made in clearing length and has a lower-edge measurement of one yard and one-quarter in medium size, but it may be made with a pointed train for evening wear. It has the waistline slightly raised, and the short three-piece foundation skirt is made in regulation waistline.

Design 6994 in seven sizes, from thirty-two to forty-four inches bust measure, price fifteen cents.

Design 7000 in nine sizes, from twenty-two to thirty-eight inches waist measure, price fifteen cents.

A SMART and practical Summer costume is here developed from design 6987, using ratine, with collar and cuffs of organdy. For a woman of medium size, one will need to reproduce this attractive model four yards and one-eighth of ratine forty inches wide, with one-half yard of organdy twenty-seven inches wide for the stand-away collar, revers and cuffs.

The waist is in the popular raglan style and may be made with full-length or shorter sleeves. If one wishes a plainer waist the revers may be omitted and one may use the collar in high neck provided by the body lining. The skirt is cut in clearing length and is attached at a slightly raised waistline. It is formed of two pieces lengthened at the front and sides by a circular flounce. There is a slight fullness at the top of the back. The lower edge measures about two yards in the medium size.

This design is an excellent example of the simple and modish dress needed for general wear. It may be developed in such materials as ratine, corded cottons, linen, Japanese crêpe, serge, gabardine and corded woolsens.

Design 6987 in eight sizes, from thirty-two to forty-six inches bust measure, price fifteen cents.



Dress 7027

A STRIKING combination of flowered and plain crêpe is seen in the jaunty Summer costume developed from designs 7008 and 7020. For the medium size one will need two yards and three-quarters of material thirty-two inches wide for the sleeves and the upper and lower tunics, with three yards and three-quarters of contrasting material thirty-two inches wide for the body fronts and back, collar and cuffs, middle tunic and lower part of the skirt, and seven-eighths of a yard of lining material twenty-seven inches wide for the upper part of the skirt.

The blouse-waist is in raglan style and one may use either of two styles of full-length sleeves or a shorter sleeve wide at the upper part.

The skirt shows a triple two-piece tunic in slightly raised waistline. It consists of a three-piece upper part in regulation waistline, lengthened by a two-piece lower part. It is cut in clearing length and the lower edge measures about one yard and three-eighths in medium size.

Design 7008 in seven sizes, from thirty-two to forty-four inches bust measure, price fifteen cents.

Design 7020 in seven sizes, from twenty-two to thirty-four inches waist measure, price fifteen cents.

ONE finds an infinite number of uses for a light-weight wrap of silk such as is shown in the stunning development of design 6989 illustrated here. For a woman of medium size, there will be needed to reproduce the garment three yards and five-eighths of taffeta forty-four inches wide, with four yards of lining material forty inches wide. The body is in one with the sleeves, which may be in full length as illustrated or cut to come just below the elbow. The collar in stand-away effect is new, and the back may be gathered into the three-piece circular flounce in a bustle effect which is delightfully novel, or may be made in plainer style without the bustle effect.

Suitable materials for a wrap of this kind are taffeta, corded silk, moiré, satin and figured silks. One needs little trimming other than the jaunty bows illustrated. A pretty finish may be given by the use of silk frogs as a closing. When worn as illustrated, the wrap may be most attractively developed in silk.

Design 6989 in seven sizes, from thirty-two to forty-four inches bust measure, price fifteen cents.

Design 6980 in eight sizes, from twenty-two to thirty-six inches waist measure, price fifteen cents.

ANOTHER charming version of designs 6994 and 7000 is here developed in taffeta with flaring collar of lace and a flowered girdle. The bustle drapery is seen to advantage in this dressy model and proves itself a most attractive echo of the styles of a generation ago. One will need to reproduce the costume as illustrated four yards of material forty-four inches wide, with three-quarters of a yard of lace eighteen inches wide for the stand-away collar and full vest, seven-eighths of a yard of edging to trim the collar, as well as two yards and three-quarters of material twenty-seven inches wide for the short three-piece foundation skirt.

The waist shows the body in one with oversleeves which are finished at the elbow with a soft frill of the silk. The skirt is gracefully draped and has excellent lines which will make it becoming to almost every type of figure. Soft materials that drape well are best suited to designs of this sort, and one may use silk or cotton materials.

Design 6994 in seven sizes, from thirty-two to forty-four inches bust measure, price fifteen cents.

Design 7000 in nine sizes, from twenty-two to thirty-eight inches waist measure, price fifteen cents.



7008



6994



7020



7027



6989



6987



7000



Dress 7125

Dress 7145



Dress 7101



Rodrigote or Coat 7139



7127 Waistcoat Blouse-Waist 7127; skirt 7136 Waist 7098; skirt 7109 7098

ONE of the most distinctive of the new blouses is design 7127 in waistcoat effect. It is here worn with skirt 7136, and one will need in medium size one yard and one-half of organdy thirty-six inches wide for the body fronts, back and sleeves of the blouse, seven-eighths of a yard of thirty-six-inch piqué for the waistcoat fronts, stand-away collar, back belt sections and revers, and for the skirt three yards and three-eighths of broadcloth fifty-four inches wide. The tucked sleeves and three-piece tunic are good. 7127 in seven sizes, thirty-two to forty-four inches bust, fifteen cents. 7136 in nine sizes, twenty-two to thirty-eight inches waist, fifteen cents.

A CHARMING version of the raglan waist and skirt with plaited flounce is seen in the combination of designs 7098 and 7109. In medium size one will need three yards and seven-eighths of serge fifty inches wide, with three-quarters of a yard of organdy thirty-six inches wide for surplice vest and stand-away collar, and two yards of braid to bind the edges of the revers, pockets and sleeves. The yoke is a smart feature of the skirt, whose lower edge measures about one yard and five-eighths. 7098 in eight sizes, thirty-two to forty-six inches bust, fifteen cents. 7109 in seven sizes, twenty-two to thirty-four inches waist, fifteen cents.



7136 7127 7098 7109

ONE will find many uses in Fall and early Winter for the trim serge suit developed from designs 7141 and 6624. In medium size it will require three yards and three-quarters of serge fifty inches wide, with one-half of a yard of velvet twenty-seven inches wide for the collar. The coat may have notched or shawl collar and in thirty or thirty-eight inch length at the back. The front may be straight or cutaway, and the sleeves may have the fullness at the top slightly gathered or shrunken out. Skirt 6624 is a one-piece model. The lower edge measures about one yard and one-half in medium size. Design 7141 in nine sizes, thirty-two to forty-eight inches bust, price fifteen cents. Design 6624 in eight sizes, twenty-two to thirty-six inches waist, price fifteen cents.

A SEPARATE basque will be eagerly welcomed as the newest of Fall models. Design 7149 is here worn with skirt 7035, a most popular model. One will need in medium size four yards and one-quarter of fifty-four-inch broadcloth for the dress, with three-eighths of a yard of twenty-seven-inch satin for the collar, and two yards and one-eighth of twenty-seven-inch material for a foundation skirt. The long basque is semi-fitted, and is made with long shoulder. Full-length or shorter one-seam sleeves and either of two styles of collar may be used. The sash may be made in one with the front, or separately. 7149 in seven sizes, thirty-two to forty-four inches bust, fifteen cents. 7035 in eight sizes, twenty-two to thirty-six inches waist, fifteen cents.



7035 7149



Coat 7141; skirt 6624 7141 Basque 7149; skirt 7035



Waist 7271; skirt 7215

Dress 7217

Basque 7240; skirt 7272

Basque 7232; skirt 7218

To reproduce the smart and graceful dress here developed from designs 7271 and 7215, one will need in medium size five yards and one-half of praline cloth fifty inches wide, with one yard of linen thirty-six inches wide for the collar and front in one, the cuffs and back yoke, and two yards and five-eighths of material thirty-two or thirty-six inches wide for a foundation skirt. The effective embroidery used on collar, vest and cuffs is from Butterick transfer 10314.

Velvet and silk poplin are combined to make the stunning dress here seen in basque 7232 and skirt 7218. In medium size, one will need one yard and three-quarters of velvet forty-four inches wide for the overdress and lower part of the skirt, four yards and one-half of silk poplin forty inches wide for tunic and blouse, five-eighths of a yard of lace eighteen inches wide for collar and tucker, and two yards of material thirty-two or thirty-six inches wide for foundation girdle.

A suggestion of Russian influence is seen in the handsome dress of duvetyne and striped velvet here developed from design 7217. In medium size, one will need three yards of duvetyne fifty inches wide, with one yard and one-quarter of striped velvet twenty-seven inches wide for girdle, collar and revers and to face the gores, three yards and one-half of fur banding, and two and five-eighths yards of thirty-six-inch material for a foundation skirt. The round buttons are effective.

A charming example of the vogue for using transparent material over silk is given here in the dressy costume developed from designs 7240 and 7272. In medium size, one will need five yards and one-half of charmeuse forty-four inches wide for the graceful basque and the skirt gores, four yards and one-quarter of tulle forty-five inches wide (cut crosswise) for the long tunic, and one-quarter of a yard of velvet twenty inches wide for the novel standing collar.

THE EMPHATIC FLARE IN

THE trim and practical redingote dress is seen in a most attractive form in design 7241. As illustrated here it will require in medium size five yards and one-half of broadcloth fifty inches wide, with one-quarter of a yard of satin twenty-seven inches wide for collar and cuffs. The gun-metal buttons are an effective trimming.

Body and skirt of the redingote are cut in one, and it is made with long shoulder and one-seam sleeves. It may be made in high or open neck and with or without a chemisette. One has a choice of sash or belt. The separate skirt is in slightly raised waistline and has slight fullness at top of back. Its lower edge in clearing length measures about one yard and three-eighths in medium size.

Tailored effects are in very good style this season, and one has a wide choice of materials from which to make the redingote dress.

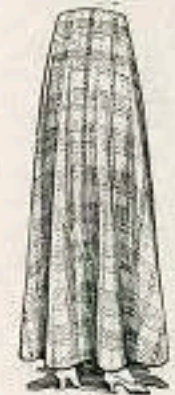
Design 7241 in seven sizes, from thirty-two to forty-four inches bust, price fifteen cents.



7221



7224



Dress 7241



7241



Dress 7233

7233



7274

A HANDSOME redingote in raglan style is here developed from design 7274, and one will need in medium size three yards and one-half of plush fifty-four inches wide. The collar and cuffs of fur and the round buttons make a simple and effective trimming quite in keeping with the quiet style of the garment.

The body is in one with the skirt, which may be in either of two outlines, and the belt may be used or omitted. The convertible collar is an excellent feature of this design. Materials recommended are wool velvet, plush, corduroy, zibeline and coatings.

Design 7274 in seven sizes, from thirty-two to forty-four inches bust, price fifteen cents.

THE waist with removable cape back is a decided novelty, and design 7221, as here worn with the circular skirt 7224, strikes the latest note in fashion. One will need in medium size three yards of gabardine fifty-four inches wide for skirt, jumper and cape, two yards and three-quarters of satin forty-four inches wide for body and girde, one-half yard of organdy thirty-six inches wide for vest and collar, with five yards of narrow braid and three yards of wide braid to trim.

The full-length circular skirt is a logical development of the long tunic, and this model has a lower-edge measurement of about two yards and three-quarters in medium size. It may be in one or two piece style. The

jumper of waist 7221 is quite effective when the cape is omitted. Design 7221 in seven sizes, from thirty-two to forty-four inches bust, and 7224 in eight sizes, from twenty-two to thirty-six inches waist, price fifteen cents each.

ONE of the most striking of the new redingote dresses is seen in design 7233. It is here developed in a combination of striped woolen and serge, and will require in medium size three yards and five-eighths of woolen material forty-four inches wide, two yards and five-eighths of serge forty-four inches wide for the skirt, one yard of taffeta twenty-seven inches wide for tucker and collar, one yard of thirty-six-inch satin for sash and to trim.

The long semi-fitted basque is made with long shoulder and full-length or shorter one-seam sleeves. The French lining supplies a collar in high neck, and the tucker and collar may be omitted if a plainer style is preferred. The lower edge of the separate two-piece skirt measures about one yard and one-half in medium size.

Design 7233 in eight sizes, from thirty-two to forty-six inches bust, price fifteen cents.

Redingote or coat 7274

Waist 7221 Skirt 7224



Basque 7348
Skirt 7354

Coat 7346
Skirt 7349

Dress 7369

Dress 7341

NOTABLE FEATURES OF THE NEW STYLES

ONE of the most striking style-features of the present-day modes is the appearance of the wider skirts. The silhouette produced by the long full lunie has been so well liked that the narrow foundation skirt has been less and less in evidence, until in many cases it has been dispensed with altogether. The new skirts have a decided flare and, it is most important to add, should be worn quite short to give the proper effect. One sees the most smart-

ly dressed women wearing these new skirts four or five inches from the ground, and they can be worn even an inch shorter without losing their charming effect of grace and smartness. The lines produced by the combination of the long semi-fitted basque and the short, flaring skirt are decidedly new, and attractive in the extreme. In every type of costume, from the trim tailored suit of serge or gabardine to the handsome dress of satin, broadcloth or

velvet, the new skirts are pleasingly in evidence this season. Seldom has there been such a variety of styles from which to choose. The woman of conservative tastes will find the simplest of costumes in equally good style with the more elaborate designs. There is a wide choice also of beautiful materials. Some of the favorite fabrics are serge, gabardine, broadcloth, corded wools, satin, faille and velvet.



Dress 7422

Dress 7435

Waist 7413; skirt 7409

Waist 7419; skirt 7401



7312



7411



7444



7416



Blouse 7312
Blouse-waist 7397
Skirt 7396

Coat 7411
Skirt 7444

Coat 7455; skirt 7401

Coat 7416; skirt 7451

TO MAKE the modish costume here developed from designs 7312, 7397 and 7396 one will need in medium size one yard and one-eighth of Persian velvet forty-four inches wide for jumper-blouse, one yard and one-half of taffeta forty-four inches wide for blouse-waist, and four yards and five-eighths of broadcloth (allowing for nap) fifty inches wide for skirt. Skirt 7396 is seven-gored, with an inverted plait at each seam. The lower edge measures about three yards and three-quarters in medium size.

7312 in five sizes, thirty-two to forty inches bust; 7397 in nine sizes, thirty-two to forty-eight inches bust; 7396 in nine sizes, twenty-two to thirty-eight inches waist; fifteen cents each.

A SMART suit with the newest military effect is here developed from designs 7411 and 7444. One will need in medium size four yards and one-quarter of serge fifty inches wide, three-quarters of a yard of velvet twenty-seven inches wide for facing foundation skirt, and two yards and one-half of material thirty-two or thirty-six inches wide for foundation skirt. The coat has the long shoulder, and is in twenty-seven-inch length at the back. It may be made with fronts closed to the throat or rolled open, and standing or rolling collar. The skirt shows a four-piece tunic in straight or pointed outline. Its lower edge measures about three yards and one-eighth, and that of the two-piece foundation about one yard and one-half in medium size.

7411 in seven sizes, thirty-two to forty-four inches bust; 7444 in nine sizes, twenty-two to thirty-eight inches waist; fifteen cents each.

A CHARMING suit in the new tailored effect is seen in designs 7416 and 7451. One will need in medium size three yards and three-quarters of fancy checked woolen fifty-four inches wide and five-eighths of a yard of velvet twenty seven inches wide for cuffs, belt and the outside of the collar.

The coat is made in twenty-seven-inch length at the back, and may have the fronts closed to the throat or rolled open. One has a choice of either of two styles of collar, and the cuffs may be used or omitted. The long shoulder is a smart feature. The lower edge may be in straight outline as illustrated, or in pointed outline.

Skirt 7451 is a four-piece model measuring about two yards and one-eighth at the lower edge in medium size.

For other views of 7451, see also page 50.

Design 7416 may be obtained in seven sizes, thirty-two to forty-four inches bust; 7451 may be obtained in nine sizes, twenty-two to thirty-eight inches waist; price, fifteen cents each.

ONE of the most popular of the new coats is seen in design 7455. As here worn with skirt 7401 it makes a modish suit which requires in medium size three yards and one-half of panne zibeline fifty-four inches wide, with one yard and one-half of wide braid for belt, seven-eighths of a yard of narrow braid to trim collar, and two yards and one-half of material thirty-two or thirty-six inches wide for foundation skirt. In making the coat one has a choice of high or open neck and either straight or diagonal closing. Two styles of sleeves are provided, and the use of the cuffs is optional. For skirt 7401 see also page 47. Materials recommended for this attractive suit are vigogne, gabardine, serge, broadcloth, corded woollens and fine chevrot.

7455 in six sizes, thirty-two to forty-two inches bust; 7401 in eight sizes, twenty-two to thirty-six inches waist; fifteen cents each.



Waist 7623
Skirt 7602

Dress 7611

Coat 7598
Skirt 7596

Waist 7601
Skirt 7619

THE NEW STYLES WITH THEIR FULL SKIRTS MAKE DANCING AND WALKING A JOY

FOR the graceful dancing steps one needs the full, generous effect that designs 7371 and 7552 illustrate, so four yards in a medium size is allowed for width at the lower edge of this skirt. This is an unusually becoming model. The bib and girdle in one give a pretty effect. As illustrated, this dress of flowered taffeta with the upper part of the waist of lace requires four yards and one-quarter of forty-inch material, two yards and three-eighths of flouncing twenty inches wide and one yard and one-quarter of forty-inch material for the bib, girdle and ruffle.

Design 7371 comes in eight sizes, thirty-two to forty-six inches bust. Design 7552 in eight sizes, twenty-two to thirty-six inches waist, price fifteen cents each.

THE full silhouette of the effective design 7657 is the characteristic of the dancing frocks for the Summer. The little bolero of the same silk as the bands of the skirt is worn over a net underbouse.

If you wish to reproduce this model you will need four yards and one-eighth of silk faille forty inches wide for the skirt, one yard and one-half of contrasting material forty inches wide for the bolero and bands and for the underbouse one yard and three-eighths of net forty inches wide. The width of the lower edge of skirt in the medium size measures about four yards.

Design 7657 may be obtained in six sizes, thirty-two to forty-two inches bust measure, price fifteen cents.

FOR one who wishes to reproduce the dress which is illustrated in designs 7601 and 7624 five yards and three-eighths of material forty inches in width will be needed and one-half a yard of net forty inches in width for the yoke. The waist is a draped surplice model made over a French lining with a high neck and full-length one-seam sleeve. A small back view suggests a low neck with a fichu arrangement as a possibility for evening. Here the sleeves are short and the effect is more dressy. The fichu is very becoming and graceful. Either a flowered taffeta or a foulard would be suitable materials for this style with the fichu of lace or dotted net. For the plainer waist a plain taffeta, foulard or satin is very good. The skirt is the latest style for Summer and the plaits are very much in vogue, and because of their comfort and their smart effect while walking they have gained immensely in popularity. The deep yoke is a new feature and a pleasing one too, and may be observed on many of the very smart skirts of the season. The plain back is agreeable to the woman who likes the figure to appear quite straight and slender. The skirt, which should be short to be smart, consists of a two-piece upper part lengthened by a plaited lower part with a straight edge. The width of the lower edge with the plaits drawn out measures about three yards and three-quarters in a medium size. This model may be used as a separate skirt, and is smart made of plaids, stripes or checks. Any one of these is very fashionable.

Design 7601 may be obtained in seven sizes, thirty-two to forty-four inches bust, price fifteen cents.

Design 7624 in eight sizes, twenty-two to thirty-six inches waist, price fifteen cents.

THE flounced skirts of this season are being substituted for the narrow skirts of last year, as designs 7634 and 7609 illustrate, in this fashionable model. The waist is a new model with splendid features such as the back extending over the shoulders, the irregular closing and the trim yoke and collar. Small views show other possibilities for the waist. The skirt has the flounces attached to a three-piece foundation skirt and the lower plaited flounce in a medium size measures about three yards and one-quarter. Bordered materials and flouncings may be used for this design and the flounces gathered instead of plaited. Other views of this design we have shown on page 64.

For one who desires to construct this dress, it requires seven yards and three-eighths of cotton crepe thirty-two inches wide and one-half yard of net forty inches wide for the yoke and cuffs.

Design 7634 comes in eight sizes, thirty-two to forty-six inches bust measure and design 7609 in seven sizes, twenty-two to thirty-four inches waist measure, price fifteen cents each.

SILK dresses for Summer have gained greatly in popularity and we offer a quaintly pretty frock in design 7606 for ladies. The lace surplice waist is made over a French lining and with a jumper finished off in a frill effect produced by a narrow sash above the waistline. The shirrings at the top of the skirt supply the new fullness at the lower edge which is about three yards and one-half in a medium size.

To reproduce design 7606 one requires for a medium size, four yards and one-half of faille silk forty-four inches in width and one yard and five-eighths of lace forty inches wide for the underbouse.

Design 7606 may be obtained in six sizes, thirty-two to forty-two inches bust, price fifteen cents.

DESIGNS 7604 and 7516 make a very smart and unusual suit for Spring. The model requires for reproduction four yards and one-half of fifty-inch material and one-half a yard of contrasting material twenty-seven inches wide. The short length of the coat is good. It is illustrated with the front rolled open and a full-length two-seam sleeve with a cuff of contrasting material. The silhouette of the two or four piece skirt is a splendid feature due to its new flaring line. The lower edge of the skirt measures about two yards and one-quarter in a medium size.

Design 7604 may be obtained in six sizes, thirty-two to forty-two inches bust, price fifteen cents.

Design 7516 in eight sizes, twenty-two to thirty-six inches waist, price fifteen cents.



Waist 7371; skirt 7552

Dress 7657



7634



7552

7371

7552

7606

7604

7657

7624

7601

7624



No. 49
Doeuillet

ROBE "LANCRET"

Dress of blue gros grain. Chiffon of same shade forms under-skirt and hem of under-skirt is outlined with blue poppies. The poppies trim the waist at sleeves and hips. Sash of silver ribbon shows only at back. Same ribbon trims sleeves and neck. Vestee of white and silver lace.

XVII
10

E. L. BRADY COM
NEW YORK - PA

1915



No. 47
Haquin

ROBE "PAVOT"

Geranium chiffon velvet with net of same shade and taupe silk net create this gown. The geranium net forms the under-flounce, which is edged with skunk. The velvet is draped over this net flounce and caught with velvet roses, which also trim girdle of the velvet. The taupe net creates corsage and the veil hanging from left shoulder.

1915

E. L. BRADY COM
NEW YORK -

Pg. 21



No. 21
Worth

ROBE "BOUTON D'OR"

Over a white satin skirt and bodice canary net is draped. Velvet of same shade creates girdle and band on skirt. Crystal garniture outlines net draped over waist and sleeves. Garland of white flowers drapes from corsage over left hip and is carried over right hip finishing at left front of skirt with bow and sash of orange velvet ribbon.

XVII
6
1915

✓ 1915



No. 16
Agnes

XVII
5

1915

DRESS "ZOUZOU"

Navy blue serge. Cerise faille creates vestee and collar. Navy faille is introduced into lower part of waist and sleeves. White crepe Georgette band and bow at cuffs and neck. Embroidery in cerise.



Darby

Costume tailleur en britannia mais, garni de labrador.

Costume tailleur en taffetas mordoré.

DEUX TAILLEURS D'APRÈS-MIDI
Modèles de Weeks
156, Boulevard Haussmann, Paris

1915



LY 51.64.85

"De Graciense"
Geïllustreerde Aglaja

C. 1916



LY 51. 64. 81

"De Gracieuse"
Geïllustreerde Aglaja

c. 1916



LV 51. 64. 82

"De Gracieuse"
Geïllustreerde Aglaja

c. 1916



5370

24 5104. 369

ca. 1916
287

"De Gracieuse"
Geïllustreerde Aglayal



L4 5164. 370

ca 1916
278

"De Graciense"
Geïllustreerde Aglaja



5380

L4 51.64.321

"De Gracieuse"
Geïllustreerde Aglaya

ca 1917

293



5383

L4 51.64. 301

ca. 1917
304

"De Graciense"
Geïllustreerde Aglaja



L4 51.64.302

5384

"De Graciense"
Geïllustreerde Gglajal

ca 1917
294



24 51.04.303

ca 1917 5366

298

"De Graciense"
Geïllustreerde Aglaja



5389

L4 51. 64. 304

ca. 1917
299

"De Graciense"
Geïllustreerde Aglaja



3333

L4 51.64.305

ca 1917

"De Graciense"
Geïllustreerde Afgejal



5395

L4 37.04.296

ca. 1917

"De Graciense"
Geïllustreerde Gglajaal

300



L4 51.64.306

"De Gracieuze"
Geïllustreerde Afgoaf

ca. 1917



5397

Lg 51.64.965

ca 1917

"De Gracieuze"
Geïllustreerde *Aglaya*



24 57. 64. 364

ca/19/17

"De Graciense"
Geïllustreerde Aglajal



5403

L4 57. 64. 363

ca. 1917

"De Graciense"
Geïllustreerde Aglaja



5404

L4 51.64.361

ca 1917

"De Graciense"
Geïllustreerde Aglaja



5405

L4 57. 64. 360

ca/917

"De Gracieuse"
Geïllustreerde Aglaja



L4 51.64.362

506

ca. 1917

"De Graciense"
Geïllustreerde Aglayal



5407

L4 51.64.359

ca 1917

"De Gracieuze"
Geïllustreerde Aglaya



L4 51.64.358

ca. 1917

"De Gracieuze"
Geïllustreerde Afgejal

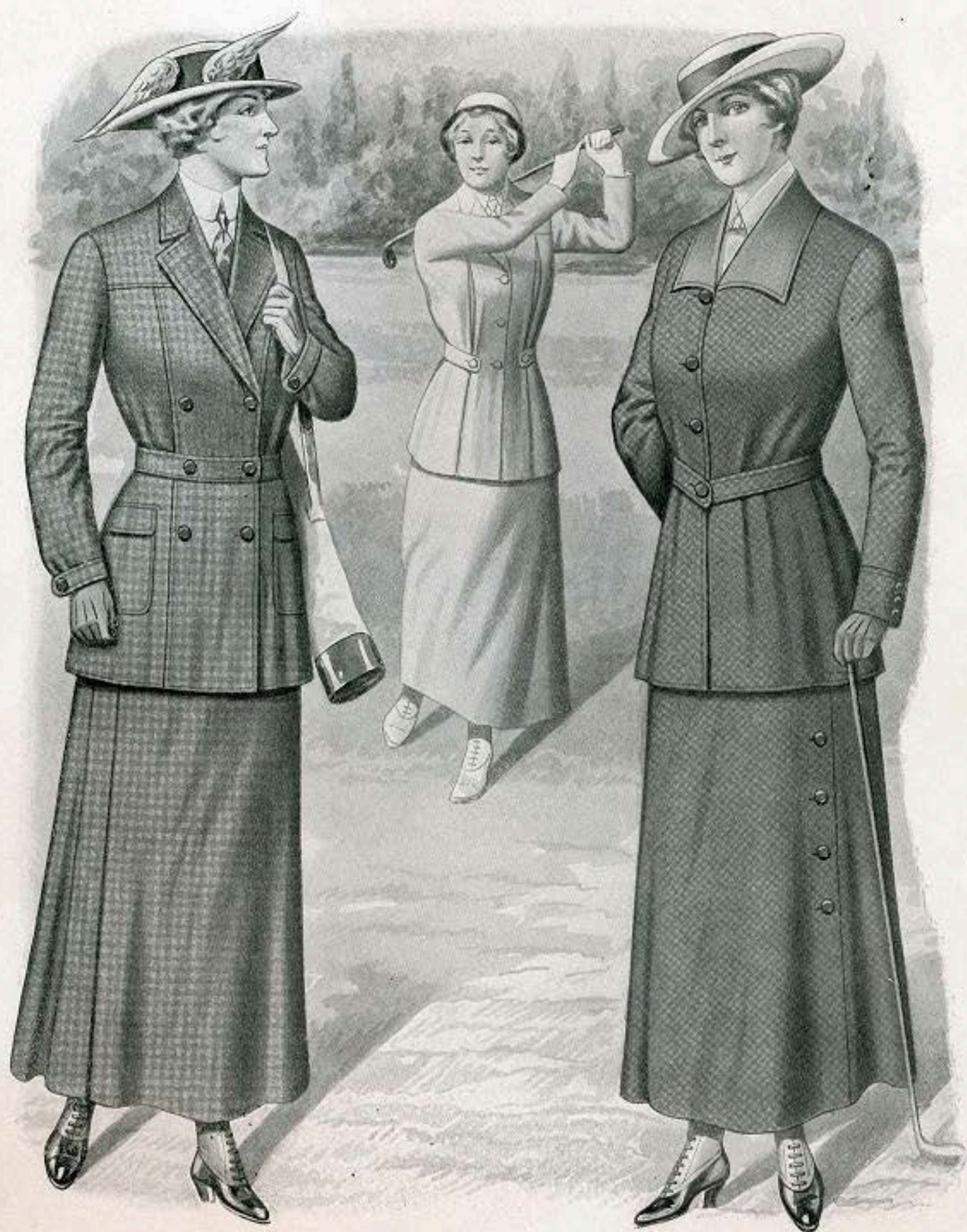


5413

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"De Graciense"
Geïllustreerde Aglajal

ca. 1917



1875

1876

THORNTON'S BRITISH FASHIONS

AUGUST, 1917.



No. 23
Worth

ROBE "DU BARRY"

Black satin gown with train. The material is draped to form corsage and skirt. The corsage is outlined with wide rose velvet ribbon. This ribbon forms the wide bow at each shoulder. The butterfly ornament at back of waist is of the black satin.

E. L. BRADY COMPANY
NEW YORK - PARIS

XVII
8
1915



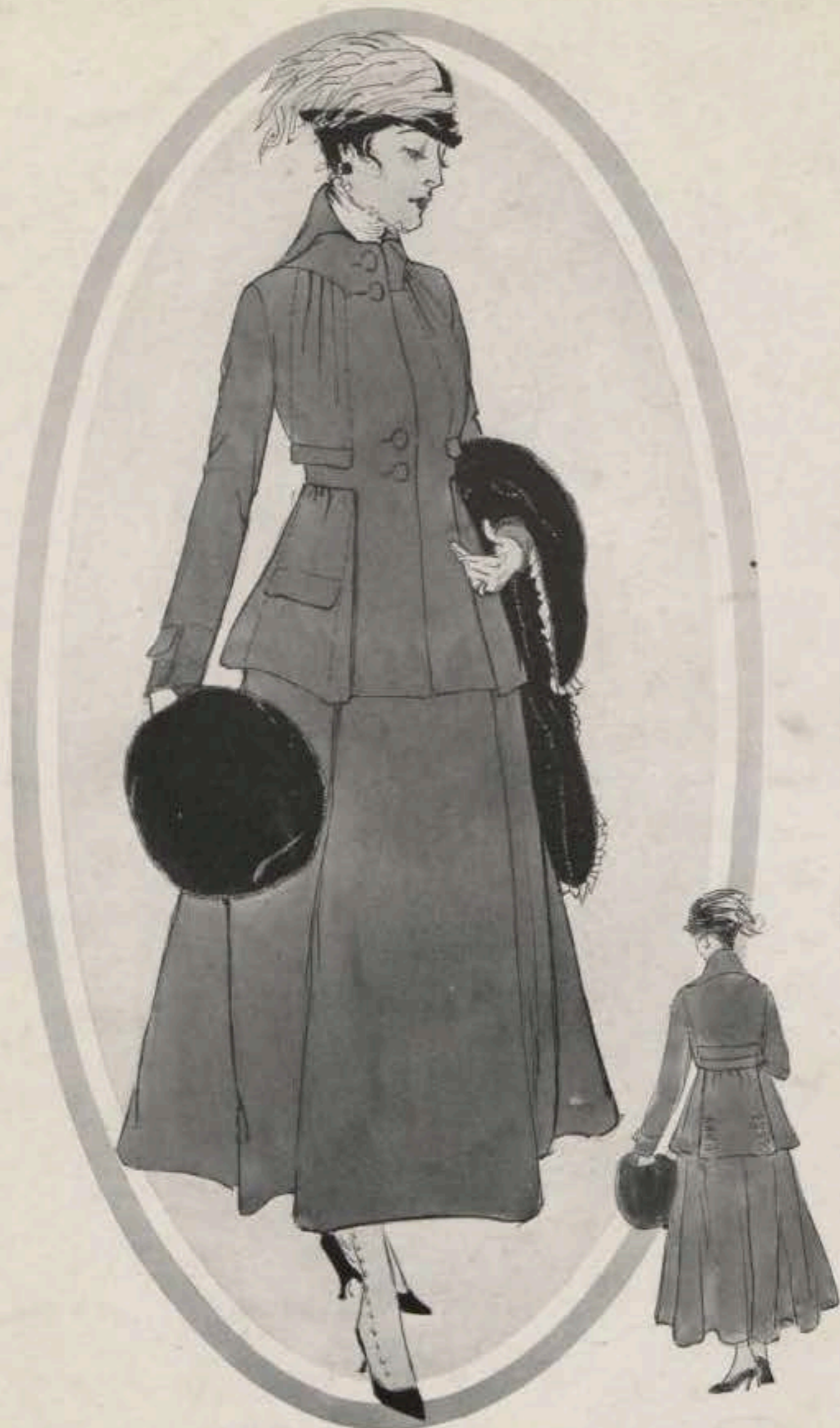
No. 17
Agnes

ROBE "PAGODE"

Dress of black taffeta. Black velvet ribbon forms band on skirt and cuffs. Point d'Boheme lace forms bodice and sleeves and panels at front of skirt. Black silk net ruffle over each shoulder. Jet buttons trim girdle back and front.

E. L. BRADY COMPANY
NEW YORK - PARIS

1915
XVII
16



No. 12
Bernard

COSTUME "TOMMY"

Suit in mustard woolen. Blind pockets. Buttons same color as material. Military collar.

XVII
4

1915

E. L. BRADY COMPANY
NEW YORK - PARIS



No. 5
Georgette

DRESS "CHAT BOTTE"

Dress of dark green velveteen. Chiffon in same shade forms yoke of skirt, waist and upper part of sleeves and veils wide bands of pink satin. Kolinsky trims hem and collar and ornaments are of same fur. Gold and brown beaded trimming over shoulders and down front of waist.

XVII
3

1915

E. L. BRADY COMPANY
NEW YORK - PARIS



Fig. 411.

Fig. 412.

Fig. 413.

MANTEAUX DE FOURRURES

Modèles de RÉVILLON FRÈRES



DEUILLET (Fig. 419).

DEUILLET (Fig. 414).

REDFERN (Fig. 411).

ROBES SIMPLES



Fig. 114.

Fig. 115.

Fig. 116.

COSTUMES EN BRITANNIA

Modèles du "STYLE PARISIEN"

TISSUS de BIANCHINI et FÉRIER.

LE STYLE PARISIEN



BLOUSES ET COLS

Modèles du "STYLE PARISIEN"



Fig. 101.

Fig. 102.

Fig. 103.

TAILLEURS ÉLÉGANTS

Modèles du "STYLE PARISIEN"

TISSUS de BODIER.

LE STYLE PARISIEN



Fig. 366. Fig. 367.

Fig. 368.

Fig. 369.

Fig. 370.

Fig. 371.

Fig. 372.

Fig. 373. Fig. 374.

COSTUMES TAILLEURS ET BLOUSES SIMPLES

Modèles du "STYLE PARISIEN"



Fig. 445

Fig. 446

ROBES EN "TALAMOPHINE" ET DENTELLES

Modèles de "STYLE PARISIEN"

Tissus de LESUR & C^e — Dentelles de MARECOT



Fig. 427
Modèle de PAQUIN



Fig. 428.
Modèle de MARTIAL & ARMAND



Fig. 429
Modèle de PAQUIN



Fig. 430.
Modèle de LANVIN



Fig. 431.
Modèle de WORTH



Fig. 433
Modèle de LANVIN



Fig. 432.
Modèle de BEER



Fig. 434.
Modèle de REDFERN

Figures 427 à 434.

DÉTAILS DES MODÈLES DES COUTURIERS



MARTIAL & ARMAND (Fig. 413)

BEER (Fig. 413)

REDFERN (Fig. 414)

BEER (Fig. 415)

ROBES ET COSTUMES



Fig. 416.

Fig. 417.

Fig. 418.

COSTUMES GARNIS DE "TRESSE MIROITANTE"

Modèles de "STYLE PARISIEN"

Garnitures de SCHILLER.



Fig. 485.

Fig. 487.

ROBE ET MANTEAU
Modèles de WORTH



Fig. 408

Fig. 409

Fig. 410

Fig. 411

CHAPEAUX GARNIS DE RUBANS

Modèles de LEWIS (Fig. 409 et 411) et de LUCIE HAMAR (Fig. 408 et 410)

LE STYLE PARISIEN



PREMET (Fig. 493)

JENNY (Fig. 494)

LANVIN (Fig. 495)

ROBE ET COSTUMES SIMPLES



Fig. 384.

Fig. 385.

Fig. 386.

ROBES PÉKINÉES

Modèles du "STYLE PARISIEN"

Tissus de RAIMON.

LE STYLE PARISIEN



Fig. 387.

Fig. 388.

Fig. 389.

Fig. 390.

Fig. 391.

Fig. 392.

Fig. 393.

Fig. 394.

Fig. 395.

Fig. 396.

COSTUMES ET MANTEAUX D'ENFANTS

Modèles du "STYLE PARISIEN"



Fig. 175.

Fig. 176.

Fig. 177.

TAILLEURS POUR L'APRÈS-MIDI

Modèles de "STYLE PARISIEN"

TISSUS de COUDURIER, FRUCTUS & DESSIGNES.

LE STYLE PARISIEN



Fig. 378.

Fig. 379.

Fig. 380.

Fig. 381.

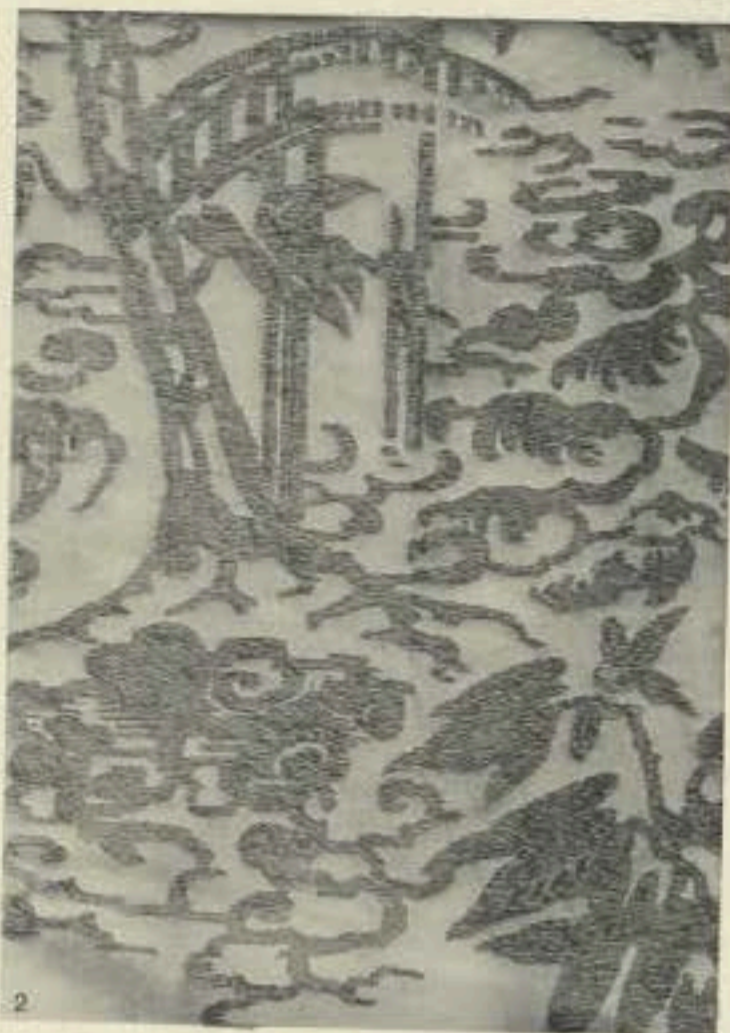
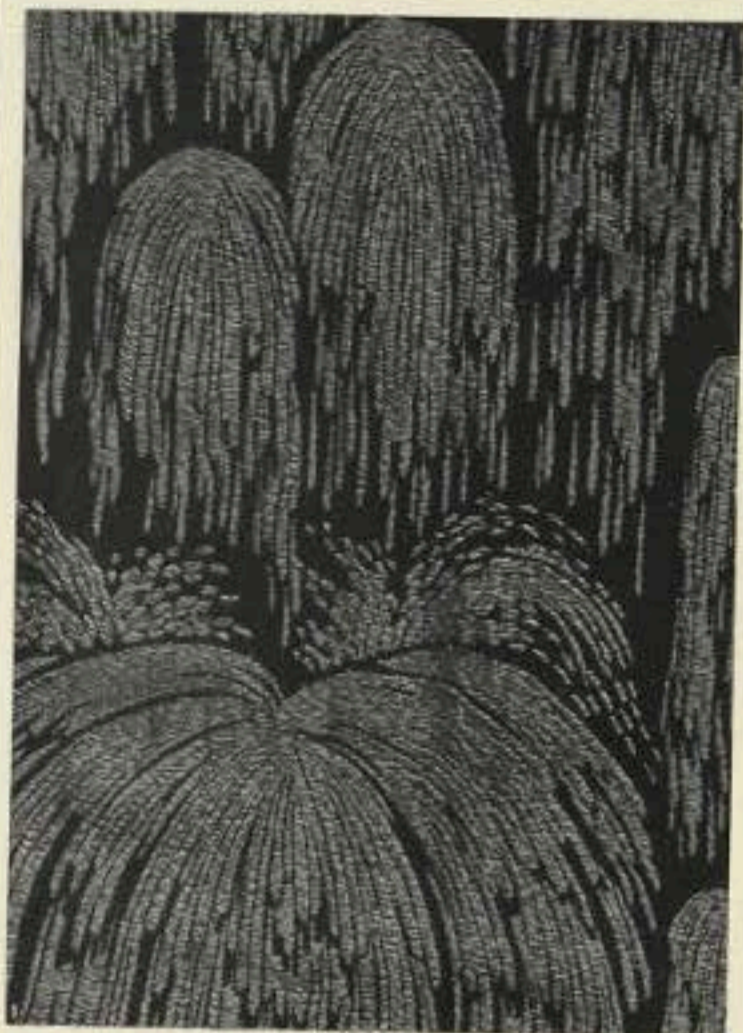
Fig. 382.

Fig. 383.

SIX PETITES ROBES

Modèles du "STYLE PARISIEN"

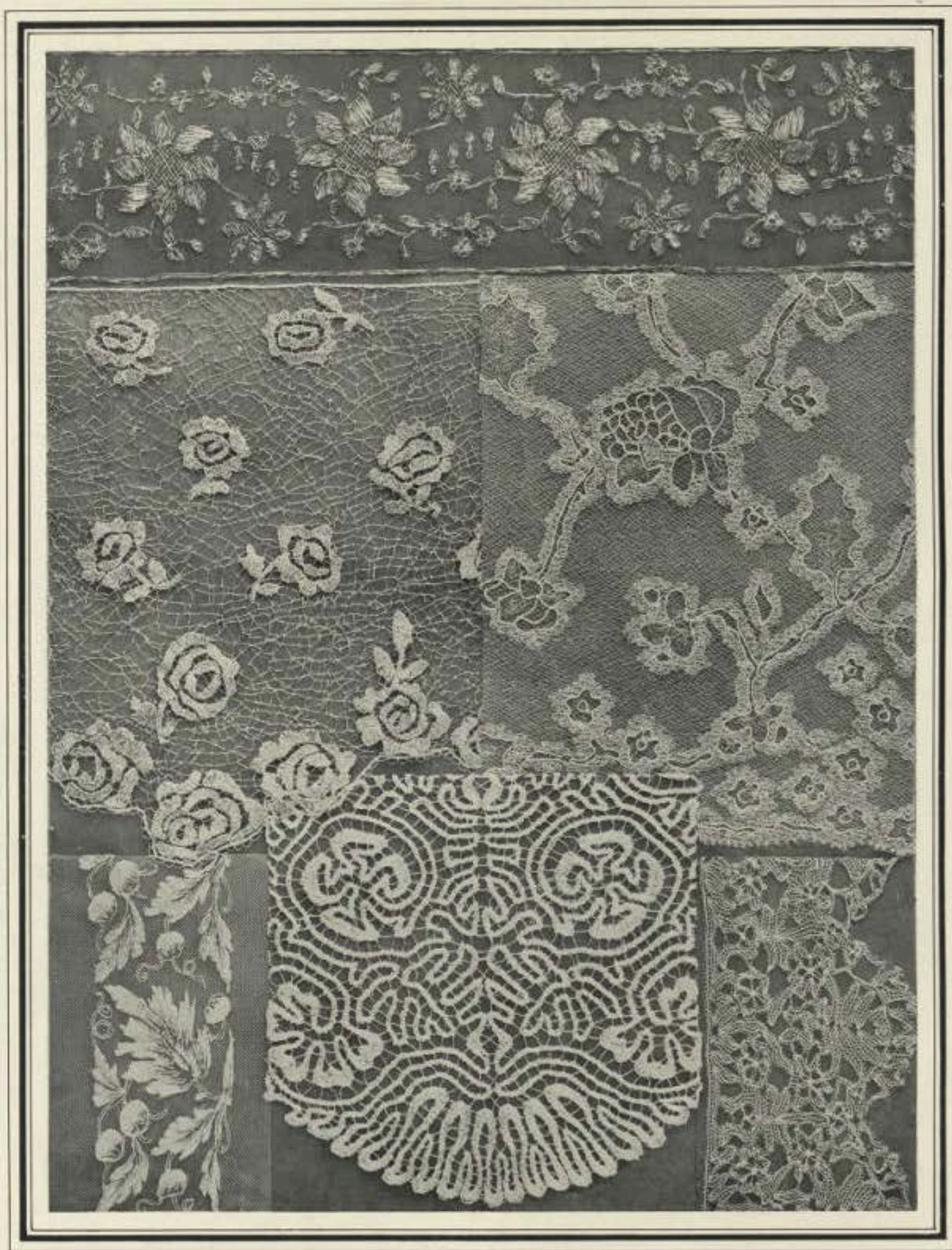
LE STYLE PARISIEN



SILKS "LAMÉS" WITH GOLD AND SILVER

Travels from COUDURIER, FRUCTUS and DESCHER

1. Black silk, black in silver 2' 25 cm. — 2. White gauze, "lamé" with silver 2' 25 cm. — 3. Cream colored silk, black with gold 2' 25 cm. — 4. Black velvet, "lamé" with gold 2' 25 cm.



HAND-EMBROIDERED METAL LACE

Model reserved by PAUL BLAESCOT

1. Black silk tulle inserted "lace" with gold. — 2. Tulle in fancy silk lace "lace" with gold. — 3. White silk tulle inserted "lace" with gold. — 4. Tulle in white silk tulle reinforced with gold.
 5. Tulle in fancy silk lace "lace" with gold. — 6. Fancy silk lace introduced with gold thread.

Le Style parisien

LETTER FROM A PARISIENNE



You must confess, my dear Gisèle, that I am wonderfully persevering, for I have not yet received any answer from you, and here I am again at my writing-table.

You may say that steamers are dreadfully irregular, and that we are in war-time... Alas! that is true, and is your excuse, as I know only too well.

However, I must not delay a moment longer to send you the sketches of Callot's dresses, which came too late for the last post, and which you will, no doubt, be desirous of keeping as a remembrance of the New York Fashion Fête (Pl. X-XI).

The little tulle dress is delicious, do you not think so? And how effective is the handsome mantle in red velvet: I must say, though, I have a peculiar weakness for the large mantle in mink, which looks partly like a Breton peasants' cloak, and partly like Manon's cape, revised by Callot, and which is most imitably chic.

I have noticed lately that a great many large fur capes, without sleeves, are being made: I have seen, too, mantles having capes more or less long. Paquin has made a very pretty model in this style (Pl. I, fig. 552).

Indeed you cannot imagine the variety of marvellous fur mantles that have appeared since the frost has set in.

It is like the touch of a magic wand. Nothing else could seemingly account for it.

Last year, the war had lasted six months, and no one was wearing new dresses; money has diminished and troubles have increased.

Every day a crowd of well-dressed people meet at Ruampelmayer's.

"Abominable inconsistency! Want of decorum", says the old countess of R.

Let us not give way to exaggeration: It is evident that last year's dresses are now "two years old". They begin to look very miserable with their skumpy tightness, and, what is more... we cannot walk in these narrow skirts.

We no longer see them, accordingly, at the five o'clocks, which have be-

come the only recreation allowed to us. A very quiet one indeed, if we compare it to our former bewildering, fashionable life, passed between dressmakers, milliners, hair-dressers and drives in the Bois, together with visits, bridge, tango, dinner parties and the theatre.

Accustomed to this worldly and absorbing life, the lady who, by reason of ill health or other incapacities, has not become a nurse, may economize considerably on her usual expenses in dress (as she is no longer obliged to have evening gowns or mantles) without ceasing to appear well-dressed.

She shows us this, plainly enough, all the mantles are quite new,

wide and full, in breitschwantz (which we will henceforward call by its Russian name: Galiak), chinchilla, mink and seal-skin, adorned with large collars, cuffs and broad bands of chinchilla, kolinski, or fox. Many of them are in mole, lovely in color and pliant as silk.

For mourning, the same kind of mantles are made of astrakan: I never cared much for astrakan, but I must say that it is worked up so skilfully now... it becomes so supple... well in fact, I have seen astrakan mantles extremely smart-looking.

Grey furs are much used for trimmings; there is grey astrakan, grey beaver, grey fox, and grey hare, rabbit and catskin... (the last disguised under high sounding names).

Mantles, not made entirely of fur, are invariably trimmed with it. If possible, they have a wide border below, matching the collar and cuffs, when not, they simply have facings, while others, still plainer, have only a "dog's collar".

By diligently searching through presses and wardrobes every woman can succeed in finding some serviceable piece of fur. That is the reason we see so much of it: either chinchilla, kolinski, or... rabbit.

One thing is evident, all these models are simple in shape, no loud or glaring luxury is shown. Tailor-made in rataan, woollen, or silk velvet, are quite plain, many of them are fastened in the middle, others on one side, but trimmed with their collars and facings in fur. The fastening may be invisible, but some costumes have large buttons in fur or simply in corozo.



Manteau de PAQUIN

Ch. Style Fashion





Chapeau de Lavinie Hanter
en velours gris. Coiffure en mousseline gris-bleu.

Robe de Paquin
en panne quadrée noire; un-
seul garni de chinchilla noir et
de Angora persique; bas de
soie en panne avec une bor-
dure de renard; ceinture noir
et gris.

Tailleur de Paquin
en velours bleu marine. Le
Labrador. Coiffure de velours
avec plumes de rail argent;
sans de velours terminé par
un motif sculpté noir et
la couleur.

It is very certain that for lady who does not wish to be remarked, it is impossible now to wear a mantle bought two years ago, even if it is in chinchilla. It is better to have it taken to pieces and use the chinchilla to trim a new black velvet mantle; one may even have a mantle in raton bordered with jaguarette. To persist in opposition to these changes would mean to give up any effort to appear elegant. Now we do not wish to do that, and we ought not to do it; those ladies who, are not wholly occupied with patriotic duties, should remember that we are "Parisiennes" and that we must keep up, in spite of all things, our reputation for chic, even during the war.

M^{me} Ida Rubinstein has just ordered at Worth's a gown and mantle in the best possible taste of the moment (see Pl. XIII, fig. 406 and 407). What could be more simple and yet more ingenious than this dress of dark corded silk with no other trimming than the embroidery of fine braid, laced with silk cord, which outlines the waist? And how rich is the mantle to match, so lavishly bordered and faced with sealskin!

Trimmed with the same fur is the model from Premet's, in woollen velvet which, as you will see on page 54, is extremely chic.

With these tailor-mades and mantles, so simple in shape, small



Tailleur de Premet
en velours bleu marine garni d'un collier et de double parements
en Angora. Coiffure en velours bleu marine. Chapeau de M^{me} IDA
RUBINSTEIN, en panne noire, avec de velours de la même couleur.

Robe de Premet
en mousseline de soie noire, garnie de bande de velours noir et de
Angora; bord de satin blanc. Coiffure en soie noire; manchettes
en tulle noir.

Tailleur de Premet
en velours bleu. Col très montant, garniture et bordure de
la jupe en loutre. Laine soignée. Manchettes en tulle. Coiffure
de M^{me} IDA RUBINSTEIN, en velours noir.

Modèle de Paris.

1916



Plate IX.

- Fig. 387. Little girl's frock in small island serge with narrow brown stripes. Collar, cuffs and border of skirt in plain brown serge.
 Fig. 388. Child's mantle in green tulle. Collar edged with fur. Shiny leather belt.
 Fig. 389. Child's mantle in cloth, trimmed with bands of tulle.
 Fig. 390. Mantle for a little girl in brown green "cette de Flandre" adorned with bands of velvet. Collar, facings and waistband also of velvet.
 Fig. 391. Little girl's mantle in Natter blue tulle. Collar and cuffs in "moulin".
 Fig. 392. Child's mantle in navy serge. Collar, waistband and facings in blue and white tulle silk.
 Fig. 393. Child's mantle in drab English cloth, trimmed with blue capes after the manner of a jockey's cloak.
 Fig. 394. Little girl's mantle in red and black plaid woollen stuff trimmed with fur.
 Fig. 395. Child's mantle in brown tulle; large bow placed in the back starting from the straps that form the waistband.
 Fig. 396. Black velvet mantle; buttons in corners from top to bottom; collar and cuffs in fur.

Plate X-XI.

- Fig. 397. (Called). Dress in black broché with large red flowers. Draping of the skirt lined with red satin and bordered with a gold "galon". Lace bodice, trimmed with a galon similar to that on the skirt. "Bretelles" and waistband embroidered in red tulle. Small tulle sleeves.
 Fig. 398. (Called). Mantle in very bright red velvet adorned with white fox. Large collar of red velvet forming the hood.
 Fig. 399. (Called). Dress of white tulle over a foundation of navy corded silk. Skirt consisting of five flounces of pleated tulle. Bodice of navy corded silk under white tulle. Frill of silver lace by way of sleeves. Waistband of small pink roses. Mantle to match, see fig. 400.
 Fig. 400. (Called). Mantle in white over a dress of Natter blue velvet.
 Fig. 401. (Called). Dress of Natter blue velvet, adorned with gold embroidery. Skirt slightly bunched up by a gold galon. Sleeves in blue tulle embroidered with gold.
 Fig. 402. (Called). Short cloak in navy tulle trimmed with white fox to match the dress fig. 399.

Plate XII.

- Fig. 403. (Prunet). Costume in brown woollen velvet with collar and cuffs of kaliski. Broad stitched band of the same stuff bordering the skirt. At the jacket, pleat across the front starting from the waist. Bands stitched every way, stretching from the front to the back and passing under the arm.
 Fig. 404. (Jenny). Dress in "serge mouline" (Baudier). Collar, lower part of sleeves, front of the bodice and facings on the two sides of the skirt trimmed with several rows of narrow braid. Small buttons.
 Fig. 405. (Laurin). Costume of black shantung. Broad false hem in grey cloth on the skirt and jacket. The remainder of the lining is in grey "satin nervelle". For the bodice matching this costume, see fig. 433 and 434.

Plate XIII.

- Fig. 406. (Worth). Mantle in woollen velvet trimmed with a facing of silk tulle. Collar, cuffs and trimming round the lower part in ermine. For details of the collar, see Pl. XX, fig. 431. To match the dress fig. 407.
 Fig. 407. (Worth). Dress in "tulle de soie" corded silk facing in thick silk thread passed through loops of "soutache" to match, forming folds to outline the waist. Sleeves trimmed with "soutache" (silk braid) and tiny buttons. Collar and border of the skirt in ermine. Second collar of white tulle. Mantle to match fig. 406.

Plate XIV.

- Fig. 408. (Hautin). Hat entirely made of dark blue "glacé" tulle ribbon. Large bow of ribbon.
 Fig. 409. (Hautin). Natter blue straw hat, trimmed with ribbons of the same shade.
 Fig. 410. (Hautin). Hat in dark red velvet. Large bow in wide dark red velvet.
 Fig. 411. (Hautin). White straw hat. Band of black velvet with a small rose fastened at the side. Big bow of "glacé" black ribbon edged with little white loops (pomp).

Plate XV.

- Fig. 412. (Marcel et Armand). Dress of blue serge. Skirt trimmed at the back with bands of black satin, half way up. Blue serge bodice with small buttons in corners. Black satin sleeves. Osgardi collar edged with tulle. Small bow of organza.
 Fig. 413. (Beno). Costume of blue Natter velvet and black velvet. The gapes on the side of the skirt passing over the waistband, and beneath the arm. The sleeves are corded

over the bodice and form an epaulette. Collar and cuffs in black velvet. For the dress to match, see fig. 415, and also Plate XX, fig. 437.

- Fig. 414. (Reiffers). Dress of blue serge. Skirt fitted on a yoke hemmed with silk. Bottom of pink galatin.
 Fig. 415. (Beno). Dress of Natter blue corded silk and black velvet. Large collar flat in front and ending at the back in a crossed over skirt. The gapes of the skirt rise up under the arm. See front of dress Pl. XX, fig. 431; jacket to match, fig. 433.

Plate XVI.

- Fig. 416. Costume in brown colored tulle, trimmed with "Flashing beads" (Schiller N° 4,001). Collar and cuffs in fur.
 Fig. 417. Tailor-made in "serge flamande" (Coudreau, Freres & Deschamps), with trimmings of "tulle surmontant" (Schiller N° 4,002). Border of jacket and cuffs in shantung.
 Fig. 418. Costume of "pans de mouton" (Robich) in dark blue serge. Three rows of "tulle surmontant" (Schiller N° 4,003) on the skirt. Jacket trimmed with small rows much narrower. Straight collar and cuffs in ermine.

Plate XVII.

- Fig. 419. (Dauville). Dress of blue serge adorned with gold embroidery. Straight collar very high at the back only. Waistband plain in the back and gathered in the front; the gathering being kept in on either side by an ornament in gold embroidery.
 Fig. 420. (Dauville). Dress of blue serge. Skirt sewn on at the back and at the sides by five rows of gathers. The front has an ornament in white wool embroidery. Collar of sailor fashion at the back. Neck and pockets on the skirt outlined by an embroidery in white wool. "Biais" of white cloth on the sleeves and on the border of the skirt. Small buttons in two rows of these are placed on the back.
 Fig. 421. (Reiffers). Black velvet dress. Two small buttons half way up the skirt. Small velvet buttons at the fastening of the bodice. Trimming of cream lace on the collar and sleeves.

Plate XVIII.

- Fig. 422. (Reiffers Freres). Mantle in American silk. Very long pointed in front. Collar and cuffs of Laidroc; green, red and brown galatin buttons. Lining in old pink and blue broché.
 Fig. 423. (Reiffers Freres). Mantle in Hudson ermine, trimmed with galatin. Little faced full in galatin, ending in the front. High collar in ermine lined with galatin. The body of the mantle falls very low on the shoulder, forming a small full on the sleeve. Buttons in garnet galatin, encircled with white. Lining of green and black broché.
 Fig. 424. (Reiffers Freres). Mantle in silk. Large very raised sailor collar in similar fur. With sleeves sewn on very low at the shoulder and terminating in a flounce of silk. Buttons in greyish green galatin. Lining of red and grey broché.

Plate XIX.

- Fig. 425. Dress in "talampion" (Lover and C° N° 4,799). Skirt full raised up in front; two wide lace flounces at the back (Mousson N° 9,797). Bodice in "talampion" lined up over a waistcoat in lace; double full of lace on the sleeves.
 Fig. 426. Dress in "talampion" (Lover and C° N° 4,799). Skirt consisting of a deep flounce in lace (Mousson N° 979), above five small flounces of stuff. Bodice in "talampion" with lace "bretelles" (flat crossing full) round the waist. Border of lace round the low neck. Long sleeves in cream tulle.

Plate XX.

- Fig. 427. (Pupin). Short cloak in ermine. Bow of ribbon in black velvet. See another view of this cloak, fig. 429.
 Fig. 428. (Marcel et Armand). Short ermine cloth lined with black velvet. Fastening draped on one side and kept down by two large buttons. Collar turned down and lined with black velvet. Mill of black velvet edged with ermine.
 Fig. 429. (Pupin). Another view of the ermine cloak, lined with black velvet, of the fig. 427.
 Fig. 430. (Laurin). Collar in grey cloth bordered with black satin; can be worn open (see fig. 431).
 Fig. 431. (Worth). Detail of the fastening of the collar of the mantle in ermine velvet. Pl. XIII, fig. 406.
 Fig. 432. (Beno). Front of the dress in Natter blue velvet trimmed with black velvet (see Pl. XV, fig. 413). The lower part of the collar is fastened to the bodice, but only at the rounding off of the sleeves and the front.
 Fig. 433. (Laurin). Bodice in black satin matching the tailor-made of Pl. XII, fig. 403. Collar of grey cloth bordered with black satin; can be worn open or shut as will (see fig. 431).
 Fig. 434. (Reiffers). Blouse in serge Georgette (Baudier) strawberry color, adorned with small silk tassels. Epaulettes entirely in small tassels cut in one piece with the sleeves. Buttons of pink galatin.



EXPLANATION OF THE PLATES



Plate I.

- Fig. 374. (Poussin). Mantle in wool, large cape falling below the waist. The cape, bordered with blue fox, is attached to the fastening of the cloak and has only two openings for the arms. Collar and cuffs of blue fox. Made for M^{lle} Ida Rubinstein.
- Fig. 375. (Chérent). Mantle in lustrous material trimmed with grey fox. Waistcoat in lustrous material at the back and sides. Three big buttons very close together on the collar. Made for M^{lle} Ida Rubinstein.

Plate II.

- Fig. 376. Mantle of "Britannia" (Bianchini N° 20,770) gathered at the waist, very full below. The furings, and a kind of "grosgrain" trimming round the hem of the mantle, are of silk.
- Fig. 377. Tailor-made in "Britannia" (Bianchini N° 20,770) with sealskin trimming. The waist bands on either side of the neckline terminate, in order to give fulness to the bust, in three large hollow folds starting from the waist. Yoke forming the collar; Monopetate velvet bands and border of the jacket in sealskin.
- Fig. 378. Dress in tailor-made style (Bianchini N° 20,770). Skirt with pocket, slit up and hemmed with sealskin, on the left side. Bodice ending at the waist with a very decided peak in front. Waistbands and large collar shaped "à la chinoise" in grey castor. The collar may be raised at will, so as to fit close to the neck.

Plate III.

- Fig. 379. Blouse in silk mousseline trimmed with bands, pleats and silk lace (Mazzoni) over pink skirt.
- Fig. 380. Blouse in cream tulle adorned with Alençon lace. Large collar of Alençon lace, open at the back to the shoulders and falling very low in front and over the sleeves.
- Fig. 381. Chemise in silk crepe trimmed with cream "charmeuse" (Bianchini).
- Fig. 382. Tulle blouse trimmed with lace (Mazzoni).
- Fig. 383. Tulle blouse trimmed with black velvet ribbons (Blanc).
- Fig. 384. Blouse in broad lace (Mazzoni). Waistcoat of white satin. Collar made of alternate velvet and satin ribbons (Blanc).

Plate IV.

- Fig. 385. Costume in "mousseline serge" (Rocher). Skirt trimmed with three rows of broad imitating astrakhan (Rocher N° 29,541) in different widths. Jacket also bordered with astrakhan, short-waisted and adorned with braided bands of "pommes d'orange" (Schiller).
- Fig. 386. Tailor-made in navy serge with a black border embroidered on the stiff (tail) (Rocher N° 29,186). A double row of buttons fastens the jacket. Short pointed bands widening out and edged with braid.
- Fig. 387. Tailor-made in "pau de marocain" (Mazzoni skin) (Rocher N° 29,626). Skirt slightly raised open a band bordered in matching color. Jacket with a short bouffant trimmed with braided bands in silk (Schiller) and with a velvet collar.

Plate V.

- Fig. 388. Blouse in cream colored crepe de Chine trimmed with fine embroidery of the same tint.
- Fig. 389. Blouse in "pau de" (Rocher) trimmed with black satin.

- Fig. 390. Costume in brown green wool en velours, jacket adorned with facings and with a turned down collar. Sleeves made slightly wider at the bottom.
- Fig. 391. Tailor-made of "serge mousseline" (Rocher). Broad waistbelt passing through the jacket and fastening at the side. Collar in crepe.
- Fig. 392. Costume in black colored rayon ornamented with stitching. Skirt with deep low pleats. These pleats also, on either side of the jacket. Sash crossed over in front.
- Fig. 393. Tailor-made in "pau de marocain" (Rocher, N° 29,246). Jacket fastening in front by one row of small buttons. High collar very wide at the top.
- Fig. 394. Costume in Russian green cheviot. Skirt with broad pleats. Pocket placed symmetrically on the right side of the skirt. Jacket fitting close down to the waist; pleated basque without seam.
- Fig. 395. "Cape de Chine" (Hesse (Coudurier) trimmed with open-work and bands of tulle.
- Fig. 396. Blouse in charmeuse (Bianchini). Waistband made in the blouse itself by a series of small pleats.

Plate VI.

- Fig. 397. Costume in "pau de" (Coudurier, Frenet & Descher N° 1400), trimmed with tulle and with rows of buttons.
- Fig. 398. Tailor-made in "plush" (Coudurier, Frenet & Descher N° 536), small round and double collar falling very low on the shoulders, in the same stuff as the jacket. Little bow at the waist.
- Fig. 399. Costume in "mousseline" (Coudurier, Frenet & Descher N° 5600). Skirt with three buttons. Jacket trimmed with facings and cuffs in black velvet. Three narrow velvet ribbons in the collar.

Plate VII.

- Fig. 400. Dress in "laine de soie" velvet, very pleated. Small collar in beaded tulle falling over the shoulders. Skirt open to the hips with a broad filled head.
- Fig. 401. Dress of navy cloth very pleated. Yoke and sleeves in silk mousseline to match over satin.
- Fig. 402. Dress in lavender colored charmeuse. Skirt consisting of large widths separated by rows of big low pleats. Bodice crossing in front ornamented with fine braidings. Blouse in lavender colored silk mousseline.
- Fig. 403. Dress in greyish blue silk velvet, trimmed with silk. Beaded embroidery on the bodice.
- Fig. 404. Dress in "pau de marocain" (Rocher N° 29,626) bodice with a long bouffant; leather belt passing through the folds of the bodice. Embroidery from Schiller's on the collar and cuffs.
- Fig. 405. Dress in navy grey velvet and blue silk mousseline with pink velvet flowers (Bianchini). Skirt trimming.

Plate VIII.

- Fig. 406. Dress of "pau de soie" (Bainon N° 5332). The waist is indicated only by the gathers called "saccking". The collar, cuffs and hem of the dress are in yellow shark (quartz).
- Fig. 407. Dress of "pau de soie" (Bainon N° 5320), waistcoat; and on the skirt starting from the waist are bands of silk velvet to match. Cabochon at the waist. The neck is outlined by a band either of the same material or of fur.
- Fig. 408. Dress navy "pau de soie" with small red stripes (Bainon). Very full double skirt, waistbelt and bias round the collar of red satin.



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