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This illustration shows the Newest Points of the Newest Fashions—the Overskirt as it is to-day, the Wide Draped “Murat” or “Robespierre” Sash, the short Directoire Bodice, the long, closely-fitted Sleeves, and lastly the Polonoise in a Simpler and more Becoming Style than formerly. Further details of these dresses are given on page 59.

The New Styles in Vogue in Paris

Some Information to guide you in selecting your Winter Gowns

By Mrs. RALSTON

THE new fashions are so decided in character this year that a great deal of judgment and diplomacy will have to be used by women of taste in choosing their clothes; to follow the fashions implicitly would be at the risk of one's own looks and future economy. Perhaps this is an unwise way to begin a fashion talk—to divide the fashions into prices, as it were—and yet this is what most people must do when it comes down to actual everyday facts.

THE very newest styles—what we may call the extreme fashions for those who can afford to have many clothes—are so severe in character that more clothes are required for the same needs than formerly, and more than most people can afford; so it resolves itself into arranging the new fashions to meet the needs of every-day purposes. If we cannot have all the things that we want, or that will be seen in the fashions, at least I can tell you about

them, and we can come as near to them as is practicable and within our reach.

MANY of the fashion writers will tell you that the present-day fashions are “classical,” or that they belong to this period or that. No doubt this is true in a sense, and there certainly is some ground for the statement, but “classical” clothes in a modern tramcar do not seem in keeping. Unless the thing can be well done throughout it is better to compromise. The fashions are undoubtedly modelled more or less on simple, regular lines which suggest a classic origin; but then, in the very next person you meet you see a suggestion of quite another period: the Directoire, for instance; while the third person will wear a bodice and sash suggesting the clothes of the Orient—so, you see, there is nothing hard or fast as to a “period.” Personally, I think all this sort of thing may have its influence, but, as I said before, we have

to dress for the practical needs of the day, and not for an artistic perspective.

So let us talk about actual clothes for real people—first taking up colours and materials, which will come under one general heading. I cannot recommend too strongly the new colours for the winter clothes: they are soft and low in tone, they look so well-bred and modest—you understand what I mean by a “modest” colour?—do not think of Quaker-grey alone, but of the whole scheme of quiet colours. The blues run through a whole line, from the dark navy and marine blues to the palest and softest shades of the Nattier blues, and in between these two shades are many others, but all soft and low in tone—blues that are mixed with plenty of grey. The hard, cold stone-blues and the bright purple-blues should be avoided for two reasons; they are more liable to fade, and they are sure to be unbecoming.

The colour of one's clothes is more important than ever this year, because the trimmings are nearly always the

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Some Details about these Illustrations

No. 432.—This Empire gown has the charm of simplicity in its graceful long lines. Silk crepon in a soft brown, with satin trimming a shade darker with a golden tinge, would make a lovely house-gown, while for a gown for the street a supple cloth could be used, worn with a separate coat in seven-eighth length. The skirt is six-gored, having the side-front and side-back gores lengthened by a circular flounce.

Costume: About 6 yards of 44-inch material.

No. 433.—This is a useful gown for the house or general afternoon wear. The skirt and bodice may be of the same material, or the skirt may be of cloth or any wool or silk material, with a chiffon blouse matching the colour of the skirt. Lace, net, satin pipings and satin-covered buttons form the trimming. The skirt is four-gored, closed at the left side-front pleat.

Costume: About 9 yards of 36-inch material.

No. 434.—This is one of the new seven-eighth-length coats which is simple in line and rather scant. It may be made of cloth or the heavier silks or satins, frequently forming a contrast to the skirt or gown with which it is worn. The small roll collar and the buttons and loops should be of contrasting material—not colour—while a really new touch is the attractive frill which falls over the hand. The back, though perfectly plain, is given the shorter waist-line by buttons and loops.

Coat: About 3½ yards of 44-inch material.



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No. 435.—An afternoon gown of cloth for street wear, to be worn with a separate coat of cloth or satin. Any one of the soft cloths or crêpe materials could be used, with the collar and small round yoke of ivory tulle, while the deep, square yoke is of tucked chiffon matching the cloth. Braided net harmonising with the material could form the trimming. The skirt is three-piece, with a panel back gore, closing at the left side front.

Costume: About 6½ yards of 44-inch material.

No. 436.—Something entirely new is this good-looking morning dress, as it is cut in one from the neck to the hem, and also has the advantage of fastening at the side front—a really practical, easy-to-get-into garment which is a dress, not a dressing-gown. Cashmere or merino in one of those between-shades of blue or green would be attractive for it—not a light shade, as it would soil quickly, nor yet a dark one, but a grey-green or blue. Make the buttons and loops to match.

Costume: About 6½ yards of 36-inch material.

No. 437.—A blouse, fastening in front, for the morning to wear with tailored suits. A silk and wool material, cashmere, wool voile and French flannel are all nice materials for it, trimmed with bands of cloth embroidered in the tones of the material piped with silk.

The six-gored skirt—which could be of broadcloth to wear with a fur coat.

*Blouse: About 3 yards of 27-inch material.
Skirt: About 6½ yards of 44-inch material.*

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Here is a good-looking shirt-b blouse to be worn with a separate skirt. It could be made of washing-silk, or of cotton material. It has a white muslin collar and frills. The skirt would look well in tweed, hop-sacking, or serge.

Blouse: about 2 yards of 36-inch material. Skirt: about 5 yards of 44-inch material.

much mixed with grey and yellow—in fact, the combination of brown and grey is quite noticeable, but contrasts this season are not in colour, but rather in shades of colour. They must look as if they were closely related and not on formal visiting terms. There are warm grey-browns which are chiefly used for coats and skirts, and the soft, deep seal-browns with a dull finish for coats and for the dressier tailored gowns. The plain, solid colours are better for special occasions, while the mixed stripes and checks are kept entirely for the every-day tailored coats and skirts,

same colour as the material of the gown; this is very noticeable in clothes of all kinds, from plain tailored costumes to evening gowns. It is in just such points that the much-talked-about “classical” simplicity of the new clothes is shown. To be simple in dress is such an art that no small point can be overlooked. The most simply-made patterns can give the most “fussed-up” appearance if the colours and trimmings are out of key, and in this one can be more quickly out of fashion than in the actual cut and make of the garment.

BUT to return to the subject of colour and material. After the blues come the brown shades, and they are quite as soft and mellow in tone as the blues,

but even in these the pattern and colour are not too pronounced.

Among the new colours is one known as “mustard.” When material of this colour is made into coats and skirts it is used quite alone, without any contrast whatever in trimmings. There is a revival of many of the old-fashioned colours and materials, not only for gowns but also for blouses and coats—the soft colours we have known in the broché and moiré silks.

TAILORED styles were never before so much worn: they show the most unquestioned variety. They have been found so useful and economical for one and all of us in every sort of place, that now all kinds of materials are being used to develop them—satin and velvet, for instance. To be sure, these materials are not for the economical, practical, every-day costume, but in many instances they have taken the place of the



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This would make a most useful school dress for a young girl for good, hard wear. A well-woven tweed and a good quality of serge are among the best materials. Have the collar attached, finished with two rows of braid. The skirt is six-gored.

Complete Dress: about 9 yards of 36-inch material.

finer, softer cloths and voiles which have been so much used for the past year or so. As a matter of fact, a tailored coat of satin or moiré is more useful than one might suppose, and is likely to become popular for wear with more elaborate dresses.

THE very new things in fashion are the revival of the polonaise, the over-skirt, the long Directoire coats, and the Directoire one-piece dresses, the big revers generally used on the gowns, the scantily-draped bodices, the



A suggestion of drapery in a very simple way is given in this blouse, which could be worn with the dressier tailored skirts. Silk or satin pongee, matching the colour of the cloth skirt, could be used, “hung” over a soft foundation lining; or it could be made of chiffon and net. The lace—which may be either filet net or net braided in soutache—is put on as a trimming, arranged to give the short waist-line in the front.

The New Styles in Vogue in Paris

plain long skirts, and the long, close-fitting sleeves. This list simply gives an idea of the most decided novelties, and not only where the fashions have changed, but also along the lines where they will continue to change in the future: points which should be considered in making new clothes and in changing old ones. Of course, between these points lie many details, of which I hope to speak more fully.

Do not imagine that the clothes are extremely simple to make. They appear at a glance very simple in line and character, and that unquestionably is the sought-after impression, but it requires considerable cleverness and ingenuity so to cut and construct them that they can be easily made. It is quite a mistake to imagine that because a thing looks simple it is simple throughout. As a matter of fact, after many years spent in the study and construction of clothes, it seems to me that I have never before known them so difficult to make; and the reason is that they are so simple in outline and general design that nothing which is not really good can be left in. When all the little turns and twists that go to hide and conceal bad workmanship must be left out, and only that which is true in line may remain, I assure you it is a test of good cutting and making.

WHEN you look at the new designs you may say: "But how plain they look—how flat! I am sure I can never wear them—I need something broad to make me look well." But is it not a mistake to hold to preconceived ideas along certain lines of clothes?—and really the present fashions can be adapted to everyone in a becoming way. Take the new sleeves, which have grown so suddenly plain, long and tight: as a fashion they are much less exaggerated than the mode of sleeve we have had for some time past, and can be adapted to the individual much better. Then the plain, long, untrimmed lines of the skirts are becoming to almost everyone. The short, ankle-length shirt is kept entirely for rainy days—a skirt which we all need, but which we have been apt to wear at the wrong time. The new skirts do not flare, but are cut with long, straight, clinging lines that follow those of the figure, a cut which is becoming alike to stout, thin, tall and short women, though, of course, to one and all a certain personal touch and cut must be given.

An important point to remember is

that clothes to look well this year must be taken as a whole—the entire costume is considered in colour and cut. You cannot simply take one point and say; "I will have that on my coat," or "I will have this on my bodice"; you must consider whether that yoke will look well with the general line of the gown; and really,

you know, a line this year does mean a great deal. You must have that one-piece, long, slender look that suggests a continuation of line and an omitting of those interrupted lines that have been so mistakenly used in clothes, with the delusion that we were trimming them or making them becoming. All these things have been left out this year. Simplicity is aimed at in clothes of all kinds, and not only in line but also in colour. There is no confusion in even the most elaborate gown—no startling contrast which detracts from the gown as a whole. I believe that the good lines and the necessary good workmanship in the new fashions are due to the number of tailored clothes being worn. It has brought a standard of work into women's clothes that has not always been there, and it has put in so much good cutting, and left out so much of the "folderol" that meant nothing, that it has unquestionably had a generally strengthening effect on the fashions.



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For older women and those inclined to be stout, nothing could be better-looking than this tailored suit. Cheviot diagonal serge and broadcloth make serviceable costumes in smoke-grey or mole—two colours which will be much worn. Face collars and cuffs with satin of the same colour. Costume: 7 yards of 44-inch material.

THE shortened line at the waist is seen in all kinds of clothes, even in those plain tailored coats where it would seem almost impossible to hint at the Directoire or the Empire fashion, yet these coats are cut with just the suggestion of the shorter line to give them the necessary new look. The scanty cut and hang are very noticeable: I say "cut" because in these very plain coats it is really the cutting far more than the making, since when the material is cut it only remains to be sewed and finished, as there is absolutely no superfluous trimming.

Separate blouses are worn, but they do not look separate: they are made to appear a part of the skirt with which they are used, and they suggest the idea of a one-piece costume. The idea of the separate blouse is more in the difference in material than in anything else. The waist-line, as a hard, straight, round band of division between the bodice and skirt, no longer exists. Either the skirt is cut with a mounted girdele or the bodice is cut with folds or drapery to form a girdele. They call the new cut of skirt "mounted" rather than "Empire," these skirts having the gores cut to cover the waist-belt, and so do away with the separate girdele. When the sash or girdele is worn separately it is made wide and soft, suggesting drapery.

There is no doubt that clothes have a tendency to be more fitted, and



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Two useful semi-tailored dresses to be made of serge or faced cloth, and a tailored coat and skirt. The first dress is trimmed with braid and buttons, while the second—which shows the new long tight sleeves—has the front opening bound by a bias fold of satin with the loops of the same. The smart coat and skirt may be of cloth or fine serge, its simplicity of line making it becoming.

by fitted I mean they follow more closely the lines of the figure. The bodices do not blouse so much; indeed, there is a marked revival of the old-fashioned pointed bodices which were worn a couple of decades ago.

In order that the lines and colours may not be monotonous, several materials are combined in one gown—

such as cloth, satin and net. Net, in various weights and qualities, is to a large degree quite superseding the ever-popular chiffon and silk voiles. Three and even four materials are combined in a gown, and yet the effect is anything but patchy.

Many of the skirts are made with panelled and cut sections set in flatly; or the open petticoat-skirt, the under

part of which is of a different material from the upper, matching in colour the sleeves and the yoke.

Yokes, by the way, are cut very much deeper, and with square and pointed lines rather than round. In fact, some of the new yokes quite cut the bodices in two, as they extend nearly to the waist-line in front and quite to it in the back.

How a Matronly Woman should Dress.

THE new fashions are so simple in line that their severity, unless well handled, is trying to a matronly figure. Do not think for a moment that I mean that trimmed or elaborate clothes are better for stout women, because that is the most fatal error; but there is a happy medium between the severe, scant simplicity of the rather classic lines noticeable in the new clothes and the fussiness of overtrimmed clothes. The first and really the only thing for such a woman to consider is what she personally looks well in, and then she must, as far as possible, after she has found her own style, adapt the new fashions to her individuality.

The Hat is a matter of Importance.

Take the hat, which is for the time being large, and worn rather low over the face. Now a very large hat crushed upon a large woman's face is almost sure to be unbecoming, as it adds to the general size of the whole figure. And equally unbecoming is a small hat perched up on top of her head; this

does not look well, because the face is too broad for the hat. But between the two extremes there is a happy medium which suits the width of the face. So choose, therefore, a hat which gives height more than width, and yet is wide enough to be in proportion to the head. The modified "Directoire" shapes would look well, rolled up at one side and slightly down at the other, with the medium-high crown and rather high arrangement of the trimming.

Veils should not be much figured nor heavily dotted; the lightly-meshed net veils are far more suitable. Lace veils with a heavy border should also be avoided, as these give a line across the face and decrease its apparent length.

Long lines are very desirable.

The "Polonaise" is one of this season's revivals which will be becoming to the stout woman, as it is a style which gives simple long lines to the body. Another good model is the very long plain coat—which may be worn separate or as

a part of a suit—coming almost to the edge of the skirt and often cut slightly shorter at the sides and front. It is made with long, plain sleeves and with scarcely any trimming, and is much more becoming to a matronly figure than is the three-quarter coat. But, of course, for the everyday coat and skirt one must have a short coat, and a stout woman should always choose one which reaches beyond the hips, a length that turns the full curve of the hip-line and that does not finish distinctly at the waist—a coat which hangs straight in the back and front, and is shaped at the sides and under-arms.

I particularly advise that the stout woman's garment be designed and cut especially for the lines of her figure. It is a mistake to



This shirt blouse, with a wide tuck at the outer edge of the shoulder, will be becoming to matronly figures.

imagine that every coat or dress, provided it is made in large sizes, will be becoming to a large figure; it is not a question merely of "getting into" a garment, but how the lines of that garment suit the figure. For instance, you will see that the coat shown in our illustration has more seams in the front and back than are used in the same style of coat in the smaller sizes, for the seams break up the width of a stout figure and also make the garment easier to cut and dart—in other words, the material may be handled more flexibly. In fact, a plain tailored coat of this kind is well made fundamentally in the cutting, and nowhere else, so that the extra number of seams is absolutely required.

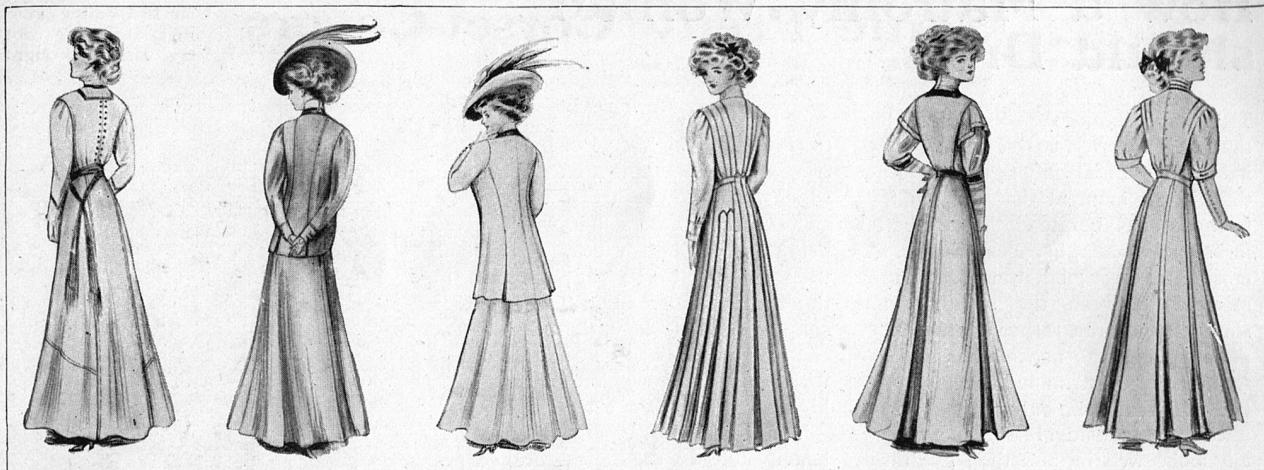
The Fit of the Coat.

A coat should fit rather snugly across the shoulders, and should hang from them in straight, easy lines throughout. Do not think that a coat which is too loose will suit a stout figure, nor that a tight coat will make the figure less pronounced. The ideal coat should fit easily, should fall softly, but it should not be big, nor should it be tight.



The extra seams in the front and back of this coat are a great gain.

How a Matronly Woman should Dress



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THESE ILLUSTRATIONS SHOW THE BACKS OF THE COSTUMES SKETCHED IN THE PRECEDING PAGES.

The shirt-blouse is so necessary and convenient a part of one's clothes that it seems hard that it should be unbecoming to stout people; but a plain garment of this description is not a becoming thing unless it is more than ordinarily well made.

The Ideal Style for a Blouse.

The usual shirt in a large size is the most unsuitable thing imaginable to the woman with a large figure. She should have a shirt which fits well in the back, across the shoulders and under the arms; it should not blouse over the belt, and the fullness in the front should not be drawn down to a point. A mistaken idea among most stout women is that this device gives length of line in the front; on the contrary, it shortens and brings into unbecoming prominence the fullness of the figure. Especially in the washable shirt should the fullness be kept at the side front, carrying a straight line from the shoulder to the waist-line.

The majority of large women will find it well in making shirt and plain blouses to lay in a fairly wide tuck or a pleat at the outer edge of the shoulder, stitched to yoke depth, giving the necessary fullness at the side of the bust, so that the spring of the fullness comes where it is most needed when the woman is sitting down, and which also prevents that ugly draw across the bust. This tuck I am showing in the illustration. You will have to lay the tuck in the material before cutting it. Another important thing about this blouse is that it is cut especially for women with wide chests and proportionately narrow backs—a very usual thing in stout figures.

A Tight Sleeve is unbecoming.

Now that the sleeves have grown so much smaller they must be adapted to each individual person; a tight sleeve is unbecoming to a large arm. There should always be enough fullness at the top to prevent the sleeve from

being drawn, as nothing shows more quickly than this the largeness of the arm.

The Important Question of Belts.

And now the important question of belts. A fancy separate belt is the one thing to avoid, as it divides the body into sections and cuts with the most unbecoming severity the bodice and skirt one from the other. It is always better to have your belt a part of your skirt; attach it to the skirt and let it match the skirt in colour unless you are very short-waisted. This is more becoming than having it match the bodice, for the reason that it gives length to the lower part of the body, where length is more needed than above; exaggerated length above has a tendency to make the body look top-heavy.

As important as a good corset is a snugly-fitting, firm corset-cover, which gives support to the full bust, without making the lines of the figure severe and unyielding.



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IT WILL BE QUITE EASY TO IDENTIFY THE CORRESPONDING DESIGNS BY THE NUMBERS.