

RECORD of FASHIONS LATEST WHIMS



THE NATURAL FIGURE

Corsetieres of To-Day Are Engaged in Producing the Natural Figure—Pure Bones and Lighter Materials Are Combined in Scientifically Built Corsets.

To be truly fashionable one must be natural—natural in speech, in action and in figure. The art of the corsetiere of to-day is to produce the natural figure. If her customer is blessed with a good figure, the task is just so much easier, and all that is required is a corset that will fit. Few women, unfortunately, possess good figures. They have been compressed here and out there for so many years that the dictate of fashion for the natural figure finds them twisted all out of shape.

The art of the corsetiere is displayed in the gown, but all his genius would go for naught if the art of the corsetiere had not previously performed the more difficult task of moulding the figure under the row into the lines demanded by the mode of the hour. And this mode of the hour is calling to-day for the natural figure. If only this figure might appeal so strongly to the dictators of fashion that it would be permitted to remain, artists and poets would join hands with all humanity in a general rejoicing. Only time will reveal the fate of this latest dictum, but in this age of rebellion and individuality all things are possible. Only let us hope that the natural will remain in favor in our times!

THE NEW CORSETS.

To repeat that there is nothing as beautiful as the "female form divine" is to be revealed this coming spring by those fortunate enough to possess the blessing of a good figure, and the trailers whose corsetieres are clever enough to make them appear well built. To begin with, the material from which the present-day corset is fashioned is very different from that of five years ago. The heavy coutils which were thought so necessary to hold a stout woman have given way to lightweight batistes, or, better still, the new knitted fabrics. The resiliency of these knitted fabrics is remarkable. When they were first introduced they were eagerly seized upon by the women who were so divinely thin that they required no corset of any kind, while the others lamented the fact that fastidious nature had not given them the figures which would permit them to wear a corset of this type. Even the corsetiere was chary of advising women of large build, who had been accustomed to depend upon their corsets for support, to adopt this knitted goods, fashionable as it was. Experiment soon demonstrated that, though flexible and soft, this fabric could withstand the strain which a large woman would put on it, provided that the corset was so cleverly cut that the strain was evenly divided. To add to the resiliency of the knitted material, two thicknesses may be pasted together, so that the strain of one may be supported against the other. This gives the added

elasticity, as the pull then goes both ways, thus combining to keep the corset in shape. When cotton is combined with silk in manufacture of the silk maillet it is found stronger and more resistant than when made entirely of silk. The result of all this endeavor is that it is now possible to buy a custom-made corset of knitted material for a forty-two, and, in fact, a forty-six bust, and at the same time procure a corset that will hold its shape and do its share in giving the wearer the correct lines.

When corsets of this knitted goods were first imported into this country they were very expensive, seldom retailing for less than \$25. Now it is possible to buy a well cut corset for as little as \$3.50. It is advisable to pay a little more, however, and buy a corset of stronger material, for the economy will be apparent in the longer life of the corset, as not only the material but the boning is superior in a higher priced corset. A very satisfactory corset in this knitted material can be bought for from \$5 to \$7.

FLEXIBLE FIGURE.

The first step in procuring the desired flexibility of the figure was thus secured by fashioning the corset from a pliable and supple material; the second was in eliminating all unnecessary bones. It is really remarkable how many bones have been discarded, until to-day many styles show only the front clasps and the back stays for the lacing. Oh, the comfort and relief from restraint which went with these bones! And the bones which have now been adopted are exceedingly flexible, giving easily with every movement of the body.

As the hips are held in by the corsets the flesh is compelled to go somewhere, and it now settles around the waistline. The large waistline is a joy to the admirers of Venus and other Greek beauties, and finally the modern realize its charm. It is likewise one of the features of the natural figure.

THE GIRDLE.

The unconfined bust is another mark of beauty in the natural figure, and is shown with all its charms in the very low cut corsets, which are little more than girdles above the waistline. With these corsets the brassiere is a necessity, but the latest styles of brassieres are practically corset covers rather than bust supporters.

THE NATURAL LINE.

The distinguishing features in the newest corset models are a slight compression of the diaphragm and a corresponding release of the abdomen. This new cut is developed on the theory that the natural line in front is not a straight one, or, more strictly speaking, a backward one, such as is produced by the straight front corset. The back should



DAINTY NEGLIGES.

Boudoir robe of broché crepe edged with swansdown. The little Dutch cap is finished with the swansdown. Tea gown of a soft, dull blue crepe de chine, with a jacket of cream net and garlands of old rose and old gold flowers. The net cap is decorated with a garland of the roses. A dainty model which may serve for making over an old ball gown. The foundation is of lace, caught at one side with a twist of crepe de chine, matching the coquettish crepe jacket, which is edged with lace. The cap of lace has a bow of ribbon matching in color the crepe de chine.

NEGLIGES OF VARIOUS TYPES

be as flat as it is possible to make it, and in order to aid in this effect there is no curve at the back nor nip in at the sides. With these changes it is promised that the corsetiere can produce the natural figure with all its alluring curves. Certainly the flexibility of the newest corsets, the freedom of movement which is possible while wearing them and the grace and ease of poise which they permit are far more attractive than the stiff, unbending, rigid figure of several years ago. Incensed in a harness of steel. From the viewpoint of health and hygiene there is no comparison. Even physicians agree to-day that the modern corset is drafted on scientific lines.

NEW BRASSIERES.

The latest models of brassieres are simple little affairs intended rather more for bust confiners than supporters, for the natural figure had demanded the unrestrained bust. To carry out this idea the new brassieres are built on the order of the corset cover, and are fashioned from heavy linen, with generous trimmings of lace, or from the allover embroideries which show under the sheer waist.

MANY STYLES.

There are quite as many styles of brassieres as there are of corsets, and the knowing woman spends quite as much time and thought in selecting them. Instead of one or two she buys four, even six, perhaps a round cover, using them as she would corset covers. A practical feature of many of the new ones is the adjustable shoulder strap, which can easily be slipped off with a décolleté gown. The straps of ribbon are the prettiest and have been universally adopted as an adjustable strap.

FEW BONES USED.

There are few, if any, bones used in the most recent models of brassieres, for unless the bones are cleverly placed they tend to shove up the bust when the wearer is seated, thus producing an unsightly appearance not at all in harmony with the grace of the natural figure. The secret of the success of a good fitting brassiere lies in its cut and the arrangement of its gorges, the bones, if added, merely lending additional support.

GLIMMERS OF COLOR.

The suggestion of color, glimmering through a thin lingerie or chiffon waist, is very appealing, and has been thoughtfully provided for in some of the loveliest of the new brassieres, which are extensively embellished. The ribbons are drawn through the eyelet embroidery and finished in the flat pump or Japanese bow in front, for the little full bows of yesterday are entirely too fluffy to be used in the underdress of to-day, where all superfluous fullness is strictly eradicated.

THE DELIGHT OF SOAP BOWLS.

The soap bowls have become almost as much of a necessity here as in dear old England, where they originated, for it is said that "dampness, soap and salts" are responsible for the beautiful complexion of the English women. There are, however, soap bowls and soap bowls; in some of them the soap is only of a mediocre quality; in others, it is of the best. In the latter class there is a soap bowl containing a soap which won great favor with fastidious women. It is delightfully perfumed, not too strongly, but subtly and delicately, with a sweetness which is most appealing. These soap bowls with a pinkish sell for \$5, \$7.50 and \$8.25, according to the size of the bowl.

The word "negligée" covers a multitude of frilly, intimate costumes. There is, first, the tea gown, so named because it was the comfortable, informal costume the English woman slipped into on her return from a day's sport when she joined the men again for tea. The English type of tea gown, however, has been glorified by many French touches, until to-day it is a thing of great beauty. Many women wear these tea gowns to informal dinners in their own homes, and often at that jolly function, the Sunday night supper. It is very difficult, even for the initiated, to describe the difference between the tea gown and the dinner frock, a difficulty often increased by the fact that the tea gown has been evolved from a dinner dress which had begun to show the signs of wear and tear. It is the simplest matter imaginable to take the foundation of the dinner frock and drape over it an overdress of chiffon or lace, as the fancy may dictate. The tea gown in the sketch shows the possibilities of this idea.

The first requisite of any negligée, whether the more formal tea gown or the simplest boudoir robe, is comfort. It must be a garment so loose and roomy that it can be worn without corsets, and for this reason the high waist line is generally more becoming than the normal one. The fullness of the gown hanging from this raised waist line hides the fact that the support of the corset has been withdrawn.

COLOR SCHEMES.

Another important feature of the negligée is the color, and here is where the woman blessed with a sense of color has the advantage over her friends. It is in the combination and blending of color that much of the charm of the negligée lies. The woman who revels in daring colors may indulge her fancies to her heart's content; she can be herself without fear of criticism, for it is in these intimate costumes that one can express the personality in a way that is impossible in the more formal street and evening costumes. The success of the tea gown shown in the sketch lies largely in the fascinating combination of color. The foundation is of crepe de chine in one of the queer, dull blue shades, softer even than a Chinese blue. Over this is draped a net jacket in a creamy tone, a shade almost as deep as ecru. The garlands of flowers finishing the belt at either side of the front are of old rose and old gold—all soft, delicate colors, blending into a perfect whole, giving a charming effect.

MATERIALS FOR NEGLIGES.

The array of materials offered for tips more formal type of the negligée, the tea gown, is too varied to be mentioned in detail. All of the soft, clinging fabrics are lovely, particularly the crepe de chine and broché fabrics, which follow so closely the lines of the figure, and drape in graceful, easy folds. In these materials the colorings are particularly delightful, many of them as unusual as those found in the Eastern fabrics. For the women who like the more vivid tones there are the genuine Eastern stuffs, so decorative in themselves that they require little or no trimming. It is well to remember that the success of a negligée in this material depends largely on the skill displayed in the drapings, for there should be harmony between line and fabric. Much of the grace in the swaths of the Oriental robe can be adapted in an intimate robe. The fad for all these Eastern effects was introduced into Paris by the famous "Bals Persians" last summer, and has brought this style of tea gown into favor. For women of a certain type it is most picturesque. The effect is a bit incongruous, however, when it is worn against a background of Louis XIV furnishings.

BOUDOIR ROBE.

The third negligée shown in the sketch may be worn either as a tea gown or as a boudoir robe, and must never be worn outside the sacred precincts of the dressing room. The material of broché crepe is suggestive of a tea gown, but the lines and general informality of the costume are more appropriate for the boudoir. The trimming of swansdown is a happy inspiration, for it lends the becoming softness so necessary in these costumes. Many of the crepe de chine robes which are frankly boudoir apparel have this same soft edging to add to their charm, and are completed with a cap of the material, edged with swansdown.

THE SAUT DE LIT.

In addition to the tea gown and the boudoir robe, there is the saut de lit, which derives its name from the fact that it is a simple, one-piece garment, to be slipped over the nightgown when first arising. Even the most elaborate of these garments are built on the same simple lines as the kimono. The soft silks, such as crepe de chine and china silk, and the warmer materials, such as albatross, or a soft flannel, are used for these garments. A little hand embroidery, with discreet touches of lace, gives the desired ornamentation, but, as with the underdress, all the trimmings are now applied flatly, and many of the frills and furbelows which made these gowns irresistibly feminine have disappeared.

MATINEE AND SKIRT.

Still another boudoir costume is made up of the matinee and skirt to match. The simplest of these matinees are fashioned in the following manner:

Continued on eighth page.

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PRACTICAL UNDERDRESS

All Undergarments Must Be Devoid of Bulk, Fulness or Extra Material; for This Reason Crepe de Chine Is Used Extensively and All Trimmings Are Flat.

Fashion demands that all underdress shall be devoid of bulk, fulness and extra material which may take up space; common sense, that it shall be comfortable and practical. The wise woman seeks to combine these two requisites. Fashion is not always foolhardy and anxious to exploit the sensational and freakish; she allows her devotees to indulge their practical tendencies at times. While there was much that was pretty in the frills and furbelows of other days, there was likewise much that was impractical. More material was required for these garments, hence more expense, more work for the laundress. One can be just as comfortable in less material, fewer ruffles, trimming applied flatly, with lining involving other features which distinguish the underdress of to-day.

TO WEAR UNDER THE CORSET.

The union suits in silk, a combination of silk and wool, or silk and cotton, merino, or all cotton, are constructed to give the greatest amount of comfort with the least amount of bulk. The silk ones have a little hand embroidery and perhaps a little lace, but they are no more comfortable in cut than the plainer ones in merino or cotton. Heavy underwear is not advisable for the woman who lives in steam heated rooms where the thermometer registers the heat of summer. It is far more hygienic to wear summer weight underwear—the same as one would wear in summer temperatures—and add the extra warmth in the outer clothing when going into the cold. Hence the

heavier weights of union suits are seldom purchased except by the woman who lives in drafty rooms where heat is a luxury.

The clinging qualities of the union suit make it ideal to wear under the corset, but there are women who dislike silk, merino or cotton close to the skin, and for these women there are the new chemi-pantaloons. The first of these garments was introduced last summer, but it was not as successful as the manufacturer anticipated, but later improvements have resulted in a garment which is both practical and attractive. It may be made of silk or linen, and is cut on lines similar to the combination of corset cover and drawers, except that there is no dividing line at the waist. It is a one-piece garment, fastening by buttoned straps over the shoulder. It is the simplest matter imaginable to slip into such a garment and clasp it over the shoulders. The first garments buttoned in the front, but these buttons proved very uncomfortable under the corsets, and as the garment was to be worn under the corset to do away with the necessity of wearing a combination over the brassiere it was necessary that it should be designed for this purpose.

THE UNDERVEST.

There are other women who cling tenaciously to the good, old-fashioned undervest—not old-fashioned in cut, but called so because it was worn in the days gone by, when combinations were as yet undreamed of. A particularly satisfactory

Continued on eighth page.

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Conforming to our fixed policy of selling our furs the season they are made, our entire stock of fur sets and coats has been radically reduced in price. All these garments bear the Revillon label, the guarantee of the very best in furs.

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Copies of French models and correct conservative styles made in our own workroom from carefully selected skins.

Near Seal	\$45 up
Caracul	95 "
Sable Squirrel	95 "
Hudson Seal	150 "
Marmot	115 "
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Natural Pony	65 "
Fur-lined Coats	45 "

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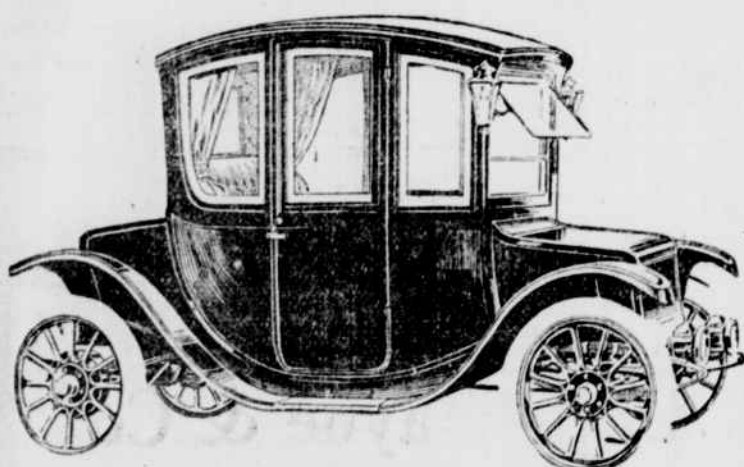
Civet Cat	\$35 up
Dyed Raccoon	30 "
Mink	85 "
Black Fox	45 "
White Fox	95 "
Wolverine	90 "
Skunk	80 "
Dyed Skunk	40 "
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Blue Wolf	22 "
Black Wolf	22 "
Hudson Seal	50 "
Mole	60 "
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