

Slenderizing Lines in NEW MODELS

by Barbara Winslow



SIDE PANELS AN UNEVEN HEM AND CUTWORK TRIMMING DISTINGUISH THIS GOWN OF CREPE



PHOTOS BY JOEL FEDER



BLACK LACE FASHIONS THIS FROCK FOR AFTER-NOON—BRIGHT JET MAKES A DISTINCTIVE TRIMMING



INDIVIDUALITY ACHIEVED BY MEANS OF A CLEAR CUT PATTERNING OF BEADS



STRICT SIMPLICITY IN A FROCK THAT PRACTICALLY TRIMS ITSELF

There's a Noticeable Tendency To Proportion In Line, Color and Trimming - The Increased Length of Skirt Gives Appearance of Height - Draperies An Asset.

One watches the whimsicalities of the mode with more active interest than the woman who tends to that pleasing dress which demands slenderizing apparel. Materials, lines and trimmings—each one has its important place in the ever-changing mode, to be adopted, or adapted, to the personal need of every woman—slender, medium, stout. In fact, the secret of the success of any mode is its adaptability, since it is then possible for each type to choose those elements of the mode that best suit her purpose and her particular style. There are always new things to be had, always certain changes one may follow, whether she be tall and slender and eager for a greater degree of plumpness, or short and stout and on a set.

Shops Specialize In Stout Apparel
No longer do the shops inconsistently display models that range in size from thirty-two to fifty-four or fifty-six inches. They specialize in apparel for misses, apparel for slender folk, and garments for the full-figured woman. Not only do department stores have special sections, but there are certain shops that devote their entire attention to meeting every possible need of the woman who takes the larger sizes, and admits it. So cleverly are the garments designed and cut, that sometimes they need no alterations whatsoever, and when they do, it is only in the minor details. The value of this service is instantly recognized, since any extended alteration changes lines, and lines are the success or failure of any garment. A gown should be planned originally for a particular size, not fitted to a slender model and then made up in the full range of "cut" as well as regular sizes.

Ways To Perfection In Gowning.
Three things demand the utmost consideration in the costume of the full-figured woman, and the three are fabric, color and line. Of the three the first is, perhaps, considered least, when in reality it has much to do with the ultimate success of a model. As a general thing, shiny materials should be avoided, since they are quite likely to increase the appearance of weight. Be wary of shimmering

satins and tricolettes, for in nearly every instance a crepe weave, or a soft pile fabric is greatly to be preferred. Once seen, the "perfect fifty-four" complacent in a shiny gown, all a-hub and a-flutter with frills and odd bits of trimming, is an object lesson never to be forgotten.

Colors Should Be Sombre
When it comes to color—blues, browns, black and taupe are the preference. An old story, familiar to all, perhaps, points a moral that is opportune. It tells us that when nature clothed the humming birds and butterflies, she revealed in glowing, exotic, peacock colorings, but when it came to choosing a garment for the elephant, she selected an inconspicuous taupe. Exaggerated, a bit, in its present application, but straight to the point in its intimation that dull colors reduce apparent size. Color there may be, but only a hint or a suggestion, in a facing or a motif of ornamentation, cleverly placed. As to lines, they must be up and down, not round and round; no sudden starts and stops that make for broken lines. Trimmings should add to the appearance of height, else they have no reason for being. Short ends, and odd, bizarre or any wise noticeable things should be avoided strictly. There should be the decided effect of long lines—sweeping, unbroken lines, that make for graceful height.

The Adaptability Of The Present Mode
There is every reason for the woman inclined to plumpness to rejoice in the present day mode, for it is kind to her, both as a whole, and because of its adaptability. The materials are specially becoming, since the crepe weaves, the velvets—both silk and wool—and dull surfaced serges, tricolettes and twills are the favorites. The vogue for velvet is a becoming one—supple, it drapes; lustrous, without being shiny, it is flattering to the over-developed form. Lace is much used for afternoon and evening wear, alone or in combination with velvet or Georgette. The colors most widely shown are black, blue and certain shades of the modish brown. Trailing draperies; the uneven hemline; loose, flowing panels; sleeves, wide at the edge and the lowered waistline are the outstanding features of the mode that adapt themselves satisfactorily to stout attire. Both draperies and the uneven

hemline add many desirable inches to the stature, and the coat-style dress, one of the favorites of the season, is an excellent model for the woman who is large, especially when long line trimming from shoulder to hem is utilized. And fashion decrees that when the love of color is too strong to be denied, it may be introduced into a vest, or sleeve and panel facings. Better yet, a bit of costume jewelry may be worn, for it is most decidedly "the vogue."

The Pictured Models Are Ideal Types
Both gowns of crepe, illustrated

above, show a slightly lowered waistline and a just-the-right-width girdle. Both have an uneven hemline, the one attained by side panels, the other by an overskirt effect, that comes to a decided point on one side and reaches to the instep. The trimming on the latter is self-trimming, a touch of color in the sleeve facing and self-colored drops, placed at the exact point where they accentuate length of line. The sleeve shows a new wrist line that has a two-fold purpose—

unusually, and one more up and down line to give an appearance of height. On the other gown, self-colored cutwork adds the necessary touch of trimming, while the ornament at the waistline contributes to the slenderizing effect of the paneling.

A Gown That Exemplifies The Mode
There's a wide girdle on the soft wool velvet frock, and a cleverly arranged drape that subtly accomplishes the desired effect of height. It has all the characteristics of the present day mode—the drapes; the side panels; the lowered waistline and the unusual sleeves, the latter cleverly

bloused to give added length of line. Picture the sleeve without the bloused effect, and you will instantly see its purpose. The long, swinging loops of jet beads are trimming sufficient to assure individuality, yet in no way detract from slenderness or simplicity. Jet, again, this time in an ornament and a narrow link girdle, brings out the beauty of the lace that fashions a frock suitable for afternoon or evening wear. Draperies that come to a point on either side, and long sleeve lines contribute to its undoubted success.

Dull Colors Predominate In These Models

Blue and black are preferred colors in the pictured models. Black is the choice of the gown of wool velvet and the afternoon frock of lace, but the crepes are to be had in either black or blue. A clever use of contrasting color is to be noticed in the gown with the beaded pattern that outlines neck, sleeve edge, slightly lowered waistline and the panels, front and back. These panels are so arranged that they swing open below the waistline and give a glimpse of the narrow strip of accordion pleating which comes to a point just below the head fringe that helps make the uneven

hemline. Note the heading is beneath the narrow belt knotted at the side, and the contrasting color does not appear until it is quite safe for it to do so. Were it to appear too soon, it would shorten the waist and spoil the slenderizing lines brought out by the beaded design that edges the panels. As it is, it accentuates these lines. Each separate model is, in itself, an excellent example of the type of gown that best becomes the woman who is generously proportioned. They show long lines, an entire absence of arresting color, and sobriety in both fabric and trimming.

An Item Of Great Importance

One thing should be kept constantly in mind in choosing the slenderizing model. It is no use pretending, even to one's self, that size is not there. When one is admittedly large, much may be done to obviate the appearance of size. I would hold a bit of a brief for the woman who is plump, with her unlined face and smooth neck lines, that are the envy of her slender sister. If she gives strict attention to the fundamentals, making her choice with an eye to harmony in lines and colors, always remembering that strict tailoring makes for distinguished individuality, she need have no fear of the success of her costuming. She will achieve an appearance of slenderness, where slenderness there is none.

THE COATEE an Established Vogue

Of all the modes that have come out of France—some of them lasting, but most of them transitory—the vogue for the coatee has sprung most promptly into favor. It is, at the outset, convenient and distinctive, with a direct appeal to the woman exacting in taste, yet considerate of her own real comfort. It may, or may not have been the popularity of the three-piece suit that taught the world of women the usefulness of the separate jacket coat, but sure it is that the short coat of fur, or of cloth, fur-trimmed, has no rival in outer apparel, this most interesting season. For sports or trot-tour wear, over the one-piece dress or the more elaborate frock for afternoon, its uses are varied—its smartness, undeniable. Of the furs that fashion it, caracul is, perhaps, the most popular, not only because it is, in itself, most attractive, but because it comes in various shades—brown, taupe, beige, platinum, as well as black and white. It is durable, wearable, softly rugged, and, if one may coin the term it is essentially a sportslike fur. Other furs that adapt themselves to the coatee type, are squirrel, mole, beaver, skins, Hudson seal, wild cat, civet cat and coney, and each has its own particular beauty to be offset or augmented in some particular way.

There are really three distinct types of the fur coatee: the bloused jacket type with tight fitting hip bands; the bloused jacket with a circular three-quarter collar, the waistline with belt or girdle, and the straight hip length coat, boxed in at the bottom. Each type has many variations as to detail and trimmings. Some choose another fur for trimming, others depend upon the same peltry for cuffs, collar, belt or girdle. Details of fancy buttons, clasps and ornaments make for un-usuality in many models.

Part and parcel of the coatee mode is the cloth jacket, designed for wear with a separate frock of either matching or contrasting color and fabric. The coatee for the separate pleated skirt, to be worn with a costume blouse, is accountable for many of these smart coatees. The lap skirt, draped on one hip, and worn with a long waisted blouse top of some rich material demands the bloused or semi-bloused coat, or some model kin to it. There are several variations of the bloused coat, ranging from the hip band jacket, fastened with a clasp, to the bloused, tie-around jacket with well-defined, low waistline. And while one is on the subject of jackets, some models are even longer than the so popular hip length type. The materials that fashion them are, as in the case of the cloth coatee, rich and striking, many of them heavy with brocade, embroidery and metal threading. Frequently the cloth coatees are some color or material that forms a contrast to the skirt. Not infrequently, of soft materials in the same color. Shaves are ornamental, collars fastened high about the throat. Few models show revers.

Yet a third manifestation of the same idea is the so-called "jacquette" or coat blouse, also Paris inspired. The connection with the coatee of cloth or fur may readily be seen, since the blouse is worn beneath the outside jacket, or on warm days may take its place—this latter, of course, when the fabric of which it is made is a heavy one. This type of blouse has quite usurped the place of the slip-on style, and when it is worn with a pleated skirt, it makes a costume of unique attractiveness. It has many variations,



An Ornamental Clasp And Buttons Enhance The Beauty Of Broadtail. Fox Collars It.

broadtail fur, while the black rimmed buttons smarten the caracul. Each model takes its own becoming way to smartness. In passing, it is well to note the skirts that show beneath these typical coatees, for they show the tendency of the hour to soft adaptable fabrics, subtle draperies and the becoming uneven hemline.

SLEEVES ARE LONG

For two seasons, now, fashion has turned her faith—and with good reason—to the treatment of sleeves. Beginning with models of

excessive width, they have ranged through various stages of fullness to the close, tight sleeve that is a feature of some of the newest gowns. Almost without exception, sleeves are long, but that is the only thing on which they do agree. Some show puffs above the elbow or at the wrist; others have ruffles over an extremely tight wrist band or gauntlet cuffs in triple tier style; and yet others are slashed, or long and circular or leg o' mutton. Generally speaking, they're highly ornamental, showing clever trimmings and embroidery.



A Coat Of Natural Caracul, Made Fur Plush Fashion, Favors Kolinsky Fox. Cuffs And Collar.

The Wisdom of a Firm Foundation

SIMPLE frocks, with unbroken lines from neck to hem, demand—demand—finally achieve—the combination of brasserie-corset and jacket, known as a costume slip, proved sensible, practical and altogether worthy of the popularity it enjoyed. So with the new season there—the so-called "cosume slip skirt," specially designed to supplement the jacquette blouse.

The new vogue of pleated skirt and contrasting overblouse is a fashion that combines economy with smartness, especially when the skirt is attached to a bodice of the same material. Usually this material is Canton crepe, and when it is not box-pleated it has living panels—pleated or plain—that give the long line and uneven hem. Thus is the costume slip elaborated to the dignity of a skirt, quite lovely enough to wear with even