

Mme Simcox describes
The New Silhouette
 Mme Simcox is America's
 Greatest Designer
 & Creator of Fashion
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With the coming of Easter the acceptance of the new silhouette is an accomplished fact. In my opinion this 1914 Spring silhouette was first inaugurated in the skirts of the kilt or lampshade skirt, and it was only to be expected that the increased fullness around the hips would result in the course of time in the inevitable swing of the pendulum; in other words, we pioneers of fashion were not slow to see the evolution capable of being worked out on the quaint outstanding tulle, and the hard straight line of this mode has given way before the greater grace of draperies to attain the pronounced slope upwards from the hips and the subsequent drawing in at the ankles. I am still making an absolute rule, but the prettiest, softest thing imaginable reminiscent of flower petals.

Viewing the styles in a mass, there is no denying the impression left is a superabundance of detail. Models have been created to suit every type

of woman, and accessories have been launched this season to harmonize with every woman's particular personality. The woman who is short of the average height by several inches and who is, moreover, inclined to spread unduly from side to side, cannot wear the same as her tall, slim sister; who also can only hope to carry off successfully creations boasting three or four decker skirts of one or two materials, surmounted in all probability by a coat of a third differing fabric.

Perhaps the most typical silhouette I can offer you is that of an elegant New York woman who is noted not only for her exquisite gowns, but her manner of wearing them. Tall and very slim, her sinuous movements conveying the impression of bonelessness, she wears a costume of lilac colored taffeta, that beautiful shade of the purple line. The skirt is draped in an entirely new manner. It somewhat resembles a Turkish skirt, but upon closer investigation it is found that the effect is achieved by means of clever shirtings. It is very full and presents a double puffed effect above the knees. The material around



the bottom is also gathered loosely, in such a way as to give the effect of a bird's nest. Two broad pieces of moiré silk of the same shade are arranged over the hips like deep, flat sashes. They are crossed at the back and left to hang with long pointed ends which are finished with silk tassels. The concluding item of the scheme comprises a smart little jacket of the same shade, the basque cut sharply away in the front and drawn into a point low down at the back beneath a large bow. Underneath the jacket was worn the ubiquitous soft little transparent blouse of lilac tulle, the V-shaped décolletage finished with deep frills of the finest black tulle, and in the belt was tucked a little bouquet of deep pink rosebuds.

The little pantaloons, those quaint hand embroidered bits of muslin that show four or five inches below a full frilled skirt, are charming; whether they will have much vogue it is impossible, at this early date, to say. It is a radical change in dress, and although the idea of course is not new, being a revival of an early Victorian mode, it is old enough to appear novel.

We on this side of the Atlantic are still rather reluctant to adopt such a wholly changed figure as this sudden amplitude of the figure, the circular skirt, unquestionably effects. These little pantaloons are so quaintly pretty in their delicacies that they do not in any way shock our sensibilities. They are really to be recommended to be worn when dancing, for the vester can move with greater ease than if hampered with a clinging skirt that falls to the ankles.

In Fig. 1 I am showing here an entirely different silhouette from the frilled model with which pantaloons are usually associated. The gown is in rose taffeta. The fullness of the silk or skirt is quality drawn in with a garland of pink roses. From beneath the taffeta falls a superposed flounce of exquisite lace, a gray net foundation woven with silver threads, under the lace and falling a few inches below, is an underskirt of rose colored chiffon—then come the little pantaloons; these are made of the finest of cream lace, encircled around the ankles with a wreath of tiny pink rosebuds. Another distinctive feature of this

model is the necklace. Following the vogue for a lavish display of beads on evening gowns, there is a necklace composed of strands of rose pink and crystal beads decorating the waist.

Tango Pantaloons.
 With the new "cross over" dancing frocks, whose graceful folds are so cunningly arranged as to reveal no opening, when in reality it exists up as far as even the waist line itself, is worn a single undergarment, called the Tango pantaloons. These are shaped very much after the fashion of those worn by the odalisques of the harem, being quite baggy directly below the hips and ending shortly below the knee, where they are held in place by a garter, jeweled or plain, as fancy may dictate. They are attached high waistedly to a silk brassiere, forming a one piece garment, and are made of various fabrics, such as crepe de Chine or silk chinolene. One of the most fascinating models is cut from a cloth of gold and has been designed to wear under an ethereally lovely dancing dress of ruffled pink tulle. When walking or sitting there was not the slightest hint of the existence of such an undergarment on the figure of the wearer, and it was only when in the midst of the complicated figures of the dance that an evanescent gleam of gold flashed forth from among the swirling draperies.

The sketches which illustrate my article portray the typical silhouette for 1914. In Fig. 2 note the trim fit of the skirt on the hips and the flare given to the pleated Van Dyke flounce, the tight effect at the ankles, and the long sleeves coming down to the wrists. Black taffeta is the medium used for this gown. A black silk braid about ten inches in width forms a perfect fitting hip yoke and is again used on the waist, giving to the gown a smart, corset effect. The upper sleeve is black chiffon is fairly wide, while the lower sleeve, in white net, like the yoke and frills on the waist, clings to the arm. A smart touch of color is introduced in the black satin sash. The ends are embroidered in peacock blue and gold and edged with a black jet fringe.

A charming skirt drape and application of the eastern sash is shown in Fig. 3. The gown is in taffeta of a deep amber color, the deep egg plant shade which is so rich in its varying depths. The sash is in faded rose embroidered in black; black satin faces the skirt. The dainty waist under the little bolero is in two shades of amber colored chiffon. This curious color called "amber" is very popular in Paris. It is that of the egg plant in its various stages of ripeness and unripeness. This shade used for the model has a pinkish rose tinge in some of the lights the shimmering taffeta reflects.

Stripe and Plaids.
 How many there were who deemed that the vogue for plaid and plain material combined would have but a brief life, as popularity would kill it. Tailor-made in this order are smarter than ever. This combination in its latest guise as shown in the French robe de tailleur, Fig. 4, is quite charming



and is sufficiently smart to have received the approval of the most elegantly gowned mondaines. The plaid employed in the model is in green and blue with a yellow stripe. The back of this model has caught much comment. It is an instance showing that in some models the backs of gowns are more elaborate than the fronts. Note the sweep of the plain green cloth draping, as it emerges from beneath the little pointed semi-fitting coat. A novel idea is portrayed in the taffeta ribbon which is drawn through the back of the coat and fastened in the front of the waist in a large smart bow.

Stripes and plaids are even more used than predictions led us to think they would be. They are used for the trimmings of coats, for the coat itself,

for the underskirts. One coat reaching scarcely to the hips is in red, blue and green Roman stripes. This is worn with a plain blue cloth skirt. Another superb colored costume has the large sailor collar and wide cuffs in brown and red stripes. On many of the French tailor-made the deep square collar or the monk's hood is used. The hoods are finished with heavy passementerie tassels.

Tortoise Shell Combs Are Smart.
 We are not apt to give credit to Andalusia for much of our changing sartorial inspirations, and yet it is from the sonnet-veiled serenitas of Sevilla and the olive tinted coquettes of Cadix, that we have adopted the present mode of the high rolling head-dress which with a spreading tortoise shell comb which is now so much the vogue.

From them also comes the pretty mode of wearing a rose tucked over one ear, and the graceful mantilla which is this season draped, simple fashion, pendant from the back of many of our sleeveless evening gowns, acting as a sort of framework for the bare shoulders which rise boldly from the short bodice beneath.

To the matadors and picadors of the Madrid bull-ring we owe the crazy for gilt and silver trimming which has obsessed us for so long now, and also the jaunty bolero and broad swathed sash which figures on many of our new models, also the chenille fringe which trims our more elaborate out of door wraps so plentifully, is of absolutely Spanish origin. It is, moreover, from the granadee of Granada that we have filched the basic idea of the long cape, which I have already mentioned, which reaches to the heels and which is swung over one shoulder. This is called the Neapolitan cape by some couturiers, but it was primarily worn by the Spanish troubadour who nightly serenaded the lady of his heart on her balcony.

The rejuvenation of the ornamental comb, always an effective addition to the coiffure, has been brought about through the new so-called "German" method of arranging the hair, and many of us are ransacking great-grandmother's trunk in the attic for the wonderful high, broad, carved tortoise shell comb which spread, fan fashion, from almost the tip of one rosy ear to the other when she treaded the measure of her stately minuet or minuted through the Roger de Coverley a hundred years ago. This is the simple pure article of Spanish manufacture and has an elegance of form and grace of line hard to find in its spurious offspring, which is as often developed in the demi-blonde—a Parisian favorite—or one of the many tones of amber, as in the rarer tortoise. In fact, there seems to be a predilection for dark amber over other substances for hair ornaments at present, and many of the combs and pins one sees are set with colored semi-precious jewels to match or harmonize with the color of the dress one is wearing. Another shell which is becoming high in favor for hair ornaments and which is also reminiscent of the one time beauties of the Alcazar is mother-of-pearl, whose opalescent, changing tints show up most beautifully in blue black hair, the hair belonging, however, more to the Celt or Latin than to the Saxon.

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