



Fall and Winter Tailor Styles for 1910-1911

Another season is upon us, and woman-kind the world over is asking herself the old, old question, "What are to be the styles this Fall?" And particularly, "What is to be the style in the tailored suit?" "Is it a three or a two-piece costume? What kind of a skirt will we have? Is the coat to be long or short, belted or loose fitting, and most important of all is it to be a real tailormade, or a coat and skirt too far removed in point of cut and trimming from the simple man-tailored coat suit to be classed as a tailormade?"

These and like queries are agitating feminine minds at the moment. And well may they. For the tailormade is the "piece de resistance" of every woman's wardrobe and the garment that deserves her first and best attention. Long before any of us had thought of the Fall, and even before many of our Summer wardrobes had reached the stage of completion, designers had come to a definite understanding on the subject of Fall, 1910, suits with this result: The tailormade this season is to be a tailormade, that is the strictly man-tailored coat suit smartly and simply cut and beautifully made.

We are to be emancipated from the fancy coat suit which invaded the fashion world last Spring and allowed to return to the simple effects. So strongly has the tailormade costume established itself in the regard of the American woman, and the American man as well, that it is now considered as a national street costume in this country. Even Paris has taken up the plain tailormade for street wear, and of course London can always be counted on for approval of an idea which our English cousins really originated.

The general suit outlines of the Fall and Winter are these: Slender silhouette, hipless effect; coat slightly fitted; coat length 32 to 34 inches, with occasionally a 35—the suitable length depending on the height and general build of the woman; skirts clearing the ground 2 to 4 inches, this again depending on the figure and age of the wearer; skirts narrow, either quite straight with a broad box pleat in back or front or both, or in some of the many new banded-in effects described below; material, fancy mixtures and plain dark colors in serge and chevrot weaves, very little trimming and that of the simplest nature.

The Question of Coats.

The main and most striking feature of the new season's coats is their simplicity—simplicity of outline or silhouette—which is the later and more appropriate fashion term. There is simplicity in the trimming scheme also, if indeed any trimming be used. Where trimmings appear they take the form of buttons cleverly and judiciously used, alone and in company with small braids, preferably soutache. Wide plain braids are simple and smart. Tiny metal or fabric covered buttons, scarcely larger than the proverbial pea, in groups

of half or a full dozen, are set on the back edge of the double slits at the back of the coat. If of fabric these often-times match the colored lining, as in the case of a blue serge lined with dove gray blue, the buttons being of the lining material, a rather heavy grade of surah. Again these buttons are grouped on the collar, in this instance of shawl shape and rolling to the bust line. Some models roll to the waist line, though the opening at the neck extends only to the bust. When this is the case two or three large buttons accomplish the fastening. Hip-length coats is the dictum this season, and since we have so successfully taken off our hips and incidentally years of our age, with proper corseting, there is no reason to expect anything but universal approval of this length garment—the youthfulness of which is its chief attribute.

While the majority of coats are cut on semi-fitting lines, there is no suggestion of looseness in the new models. On the contrary, every good line of the figure is brought out by perfect fitting without exactly defining it. Some models have a peculiar bias cut under the arms which tends to narrow the figure perceptibly at the hip line. This and other tricks of cut will make many new friends for the tailormade suit this season.

Skirts Show a Change.
Skirts are a matter of individual choice, so long as they complete the straight, narrow silhouette of the figure prescribed by Dame Fashion. One may take the band skirt, as Paris calls it—the cuff skirt one designer designates it—which is the high style note in skirts for Fall, the new narrow gored or the pleated model. These last two because of their conservative shaping will doubtless prove the more universal.

A word about the banded skirt; 1 1/2 to 2 yards is the accepted width of the French model. Put the average American woman in a skirt of this width and she looks ridiculous. We cannot take this French skirt without adapting it. It must be widened proportionately to our figures. Mademoiselle is petite. Her figure is round and compact, her hips

small. She has youth in every line and curve, therefore the two-yard skirt. But the typical American woman must adapt this new style. The American is larger of frame, athletic, the product of our same and healthful out-of-door life. With her greater height and hip measures she must increase the skirt width proportionately.

Very clever types of the banded-in skirt are brought out by American designers; pleated models have wide bands halfway between knee and hem; foot-bands slightly circular, the spring of the circular band being more becoming to the American figure than is the straight narrow band. There is also a straight band with inverted pleats at side and back, which is very good.

Skirts are of course short, anywhere from two to three inches from the ground. Here again we have an American fashion adopted by our friend, the Parisienne. The French woman was wedded to trailing skirts, but the last few seasons she has taken up our American fashion of short skirts, and even wears them more emphatically short than we do ourselves. Furthermore, she wears the short skirt for dressy costumes, as well as for the street, but that is another story.

Fabrics and Their Colors.

Dark blue serge in narrow and wide wale, basket weaves and chevots come first in the list of materials. Black will have its following, but blue, particularly a dark, rich black-blue will be the popular favorite, with browns and dark greens as second choices. Linings will be plain or striped or Persian, printed foulards be relegated to the past Summer.

Novel bone and wood buttons will divide favor with some new and unique buttons of composition in various colors, odd in shape, and sometimes set in metal rims. A smart touch of red or emerald green on blue suits will find a repeat in the buttons and the lining.

Manish mixtures, browns, grays and greenish grays are classed as the season's novelties. These homespuns and Scotch worsteds straight from the hand looms of the "Land of lads and lassies," are however finding their greatest use in smart top coats, the story of which you will find elsewhere on these pages.

A Separate Coat Season Ahead of Us

The vogue of the dress—"the little dress," as the smart dressmaker rather endearingly terms it, is directly responsible for the popularity of the separate coat.

Last winter in Paris every woman wore one of these "little dresses" and a handsome coat of velvet or seal, imitation seal or muskrat, if we term it correctly, trimmed with skunk bands and heavy cord ornaments and buttons. This with the dress of velvet constituted the highstyle Parisienne costume of 1909. High style in Paris one season means high style in America the next. Accordingly we may expect to see much of this class of costuming this winter. Manufacturers of separate coats have gone

heavily on pile fabrics, velvets and plushes making them up into attractive garments sufficiently moderate in price to please the vast majority of buyers. The most appealing virtue of such garments is their adaptability for both day and evening wear. This fact alone will give them great popularity.

Coats. Many mediocre imitations of seal will be forced upon us with clever arguments on their quality and durability. Beware, fair reader! Nothing so cheap and tawdry as a cheap imitation. Unless one can afford the expenditure of a fair sum of money the velvet garment is far the wiser choice, and infinitely more satisfactory from

the point of looks as well as wearing qualities.

Coats for Real Service.

We Americans are practical people and we like practical clothes. In this day and age woman is an important factor in the business affairs of our country, and it behooves the designers of women's clothes to consider her to no small degree. Then there are her more fortunate sisters who though inclined to the frivolities of life demand practical clothes for traveling, auto-mobiling and like occasions.

The topcoat—famously known as the ulster in days gone by—is a decidedly chic affair this season. If designed for good, practical service, of course, but its practicability has in no wise interfered with its smartness. It is beautifully and sometimes smartly cut, and its perfection of tailoring is the hall mark of good style.

Scottish Mixtures the Favored Materials.

The ultra smart top coat which will do duty as a street garment over

simple little dresses of serge and fine worsteds in stripes and checks, as an auto or traveling wrap, is built of a natty mixture—a Scotch mixture in brown and white—with trimmings of velvet. Designers have taxed their ingenuity in the matter of trimmings. Very frequently the coat material cut on another way of the goods forms the trimming scheme. Such trimming is applied plain or outlined with a piping of velvet. The one detail manufacturers seem to universally agree upon is the collar. No matter what its formation, its width or its length, it is so moulded that stormy weather will see it buttoned snugly about the wearer's throat.

Though the brown mixtures rank as first favorites one may choose from black and white and green and white the same models made in the brown toning. Large buttons are a feature of all these garments. So also are the pockets. Some are set in with flaps of contrasting material or color, others are of the "patch" variety, quite long and set somewhat nearer

the back this year in an effort to aid in narrowing the hip line.

The Coat Silhouette.

Right here let it be remarked that the new coats, like the new dresses, do not flare. They describe the straight silhouette, which is fashion's dictum this fall. One of these models is styled the polo coat. It is plain to the point of severity, of soft, warm fabrics, with deep "patch" pockets and big pearl buttons for trimming. Then there is the rug coat. Have you seen it? To see it is to want it. It's such a novelty, but without so smart, and make one's figure look so youthful that its success cannot be doubted. Its material is a two faced, plain and plaid steamer rug, the plaid on the inside of the garment proper and on the outside in the collar, cuffs and pockets. It hangs perfectly straight and close to the figure with the fringe at the bottom, and fastens with low rolling revers below the bust line with four large wood buttons. Blue rugs with red, white and blue plaid back; gray with gray and

white, and brown with brown and white plaid are the three choice combinations, though it must be confessed, the blue is by far the most attractive.

This Season's Black Garment.

Some very good black coats in moire, heavy soft satin and bengaline weaves are seen, these for early wear, and black broadcloths and rough weaves for later on. Black is the fashion this year, hence these black coats are doubly important. Black is always practical, since it may be worn to advantage with a dress of any color, and can, if a suitable model be chosen, be made to serve as a semi-dressy as well as a street coat.

One unusually handsome wrap of this character shows the three-quarter sleeves cut in one with the coat body. The coat is somewhat shorter in the front, curving up from the skirt hem in the back to the knee where the last button of four between this point and the bust line, fastens the garment. It is lined throughout with old blue satin, and the wide roll collar and high cuffs are of the same.

DEAR MADAM:

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214-216 North Sixteenth Street

