



At the Vaudeville

S H Abbott

New York City

*Costume - Evening wear - 1908*



BALL TOILETTE FOR YOUNG MARRIED WOMAN.—Pale pink embroidered  
 in *maison de soie*, trimmed with tucks and insertion. A deep lace  
 flounce, sprinkled with *pailettes*, ornaments the skirt, and narrower lace  
 to match forms a berthe to the bodice



HIGH DINNER DRESS.—Mauve embroidered *maison de soie*, with plain *causeline*  
 of a darker shade forming a flounce from the knees. This is overlaid by handsome  
 gulleps up *diapys*, which are reproduced on the bodice with touches of the darker  
 tulle, and knots of mauve Liberty satin



THEATRE TOILETTE.—Pale green *maison de soie*, trimmed with tiny  
 ruckings and silk flowers appliquéd on the material. Handsome evening  
 cloak in soft green cloth, ornamented with strappings and heavy guipure  
 and lined with white satin

SMART EVENING DRESSES

Costume - Evening wear - 1903

ILN Nov 28, 1903

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BLACK NET EVENING GOWN.



Between the acts

S H Abbott

New York City

*Costume - Evening wear - 1907*

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### BLACK SILK EVENING GOWN.

A simple design for an evening dress in the ever-useful and suitable black taffetas chiffon. The skirt is trimmed by graduated tuckings, and the corsage, folded round the figure, is trimmed with a white gauze fichu edged with frills.

16N July 7, 1906



A CHARMING EVENING DRESS.

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EMPIRE EVENING DRESS IN WHITE GAUZE AND LACE.



The End of the Game

S N Abbott

New York City

\*11,001 C. 1908

Costume - Evening wear - 1902

11,001 C. 1908





Photo Étienne F. Tappin.

ÉTOLE ET MANCHON D'HERMINE  
DES FOURRURES MAX

Costume - Evening wear - 1909

LEO M. DE LA 1909

N. Y. FUR AND SKIN HOUSE  
PICTURE COLLECTION



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AN EVENING DRESS IN BLACK AND WHITE.

# FRENCH EVENING GOWNS

BY MARIE OLIVIER

THE keynote of the season's evening gowns will be found in soft fabrics—soft silks, soft muslins, soft satins, soft crêpes; thin and equally soft voiles, sometimes in cotton, but as often in cotton and wool, or cotton and linen or silk. Even the ribbons must be soft; and the test of the material is that it may be crushed and drawn through the hand without a crease showing over its silky surface. Stoles, long panels, scarfs that fall from bust or shoulders, are the prominent characteristics of fashionable trimming; and in addition, silver and gold threads, crystal and turquoise and similar beads, are used among embroidered motifs where the effect of a heavy incrustation is required, such as you will see illustrated in the



EVENING GOWN of mousseline trimmed with same shade liberty satin and having satin hem; bands of crystal.

gown shown on this page, and in that illustrated on page 558. In the gown on this page crystal beads are embroidered on tulle, which forms the band across the décolletage and again simulates an overskirt form at a certain depth from the foot of the skirt.

Gold thread and turquoises massed upon a filet foundation form the trimming on the pale pink gown next shown. Long stoles of this sort of jewelled embroidery are among the rich trimmings which exactly suit the "Greek" and "princess" dresses of the moment. I take it that we continue to use these terms for want of others that would really describe the evening dress of the season.

Actually many of the new models are crude, composite affairs without any really developed or correct idea of a given epoch. Perhaps it would not be prac-



EVENING GOWN of pale pink satin; white mousseline tunic at sides only; white mousseline tucked sleeves and tucker; silk gulfure embroidered with stones and crystal beads.

Costume - Evening wear - 1908

H 6-1908

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H May 1908



Drawn by Our Rose, Paris

EVENING GOWN OF PINK MOUSSELINE

Design by Mathilde See for a pink gown with trimmings of cerise and black

*Apr 1908*  
Costume - Evening wear - 1908

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AN EVENING GOWN OF WHITE CHIFFON.



FIGURE 181 G

(Waist 6383)

(Skirt 6371)

DESCRIBED ON PAGE 709

695

THE DELINEATOR

NOVEMBER, 1902

Costume - Evening wear - 1902

Nov 1902  
Evening wear

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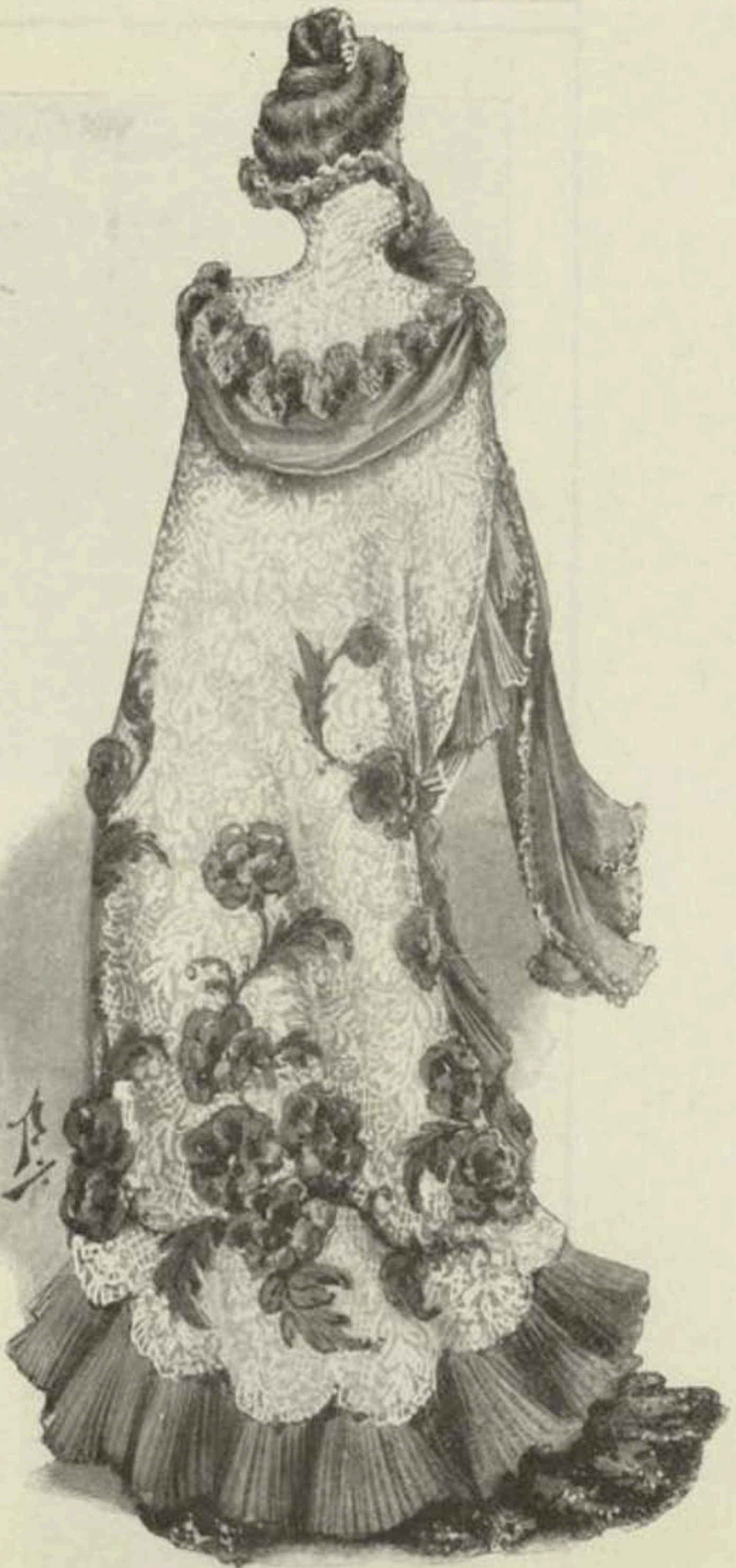


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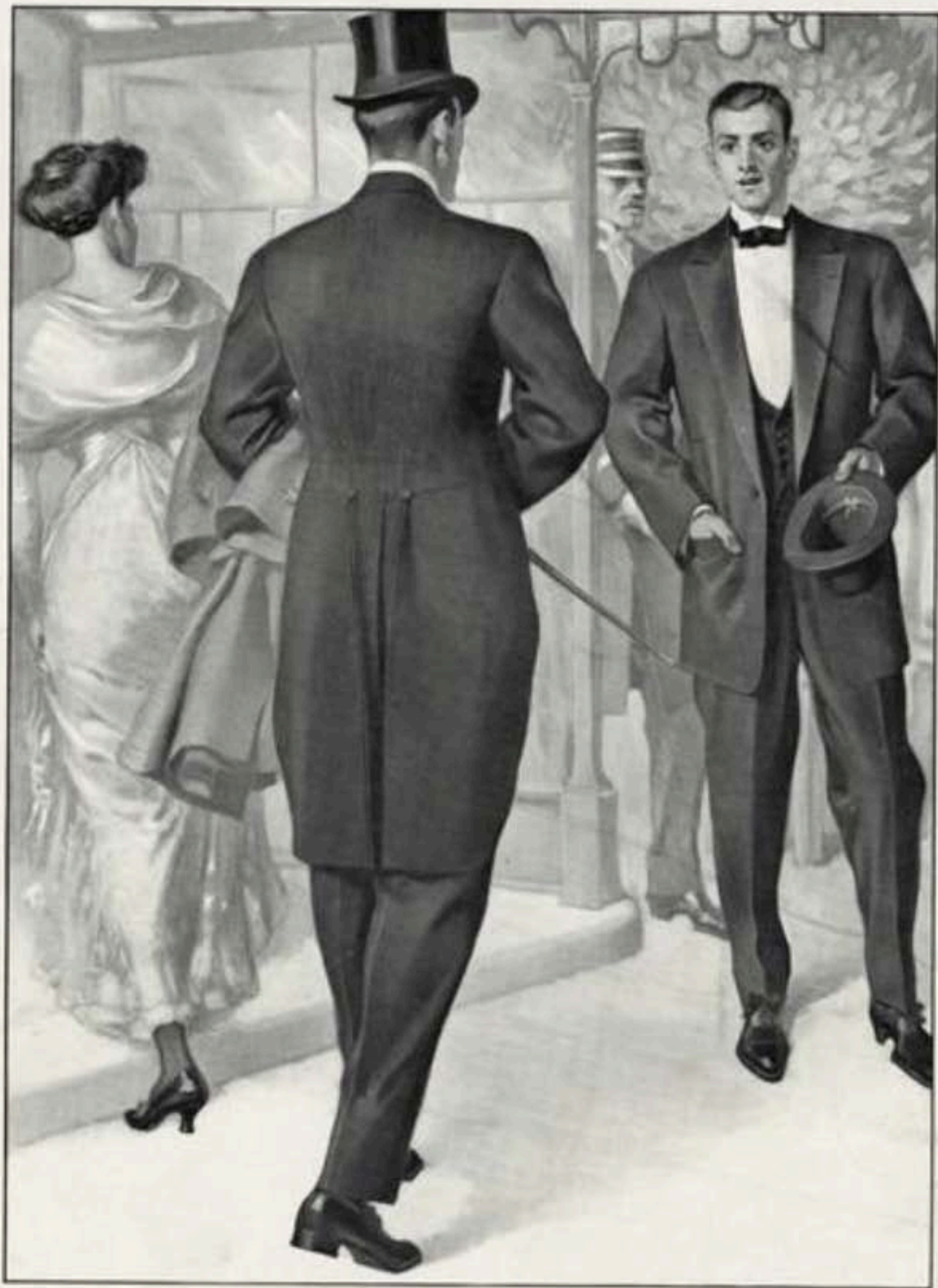
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AN EVENING WRAP OF BLACK SATIN TRIMMED WITH LACE.





AN EVENING WRAP OF WHITE LACE AND PINK CHIFFON.



The Guests.

S. N. Abbott,

New York City.

#11,001

1909

Costume-Evening wear - 1909



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of  
A. Dupont

*2. Anne Dupont*

574 FIFTH AVENUE  
NEW YORK



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LIGHT CLOTH EVENING COAT, TRIMMED WITH LACE.

MILLE DE JOIRE IN DIRECTOIRE GOWN

413-1

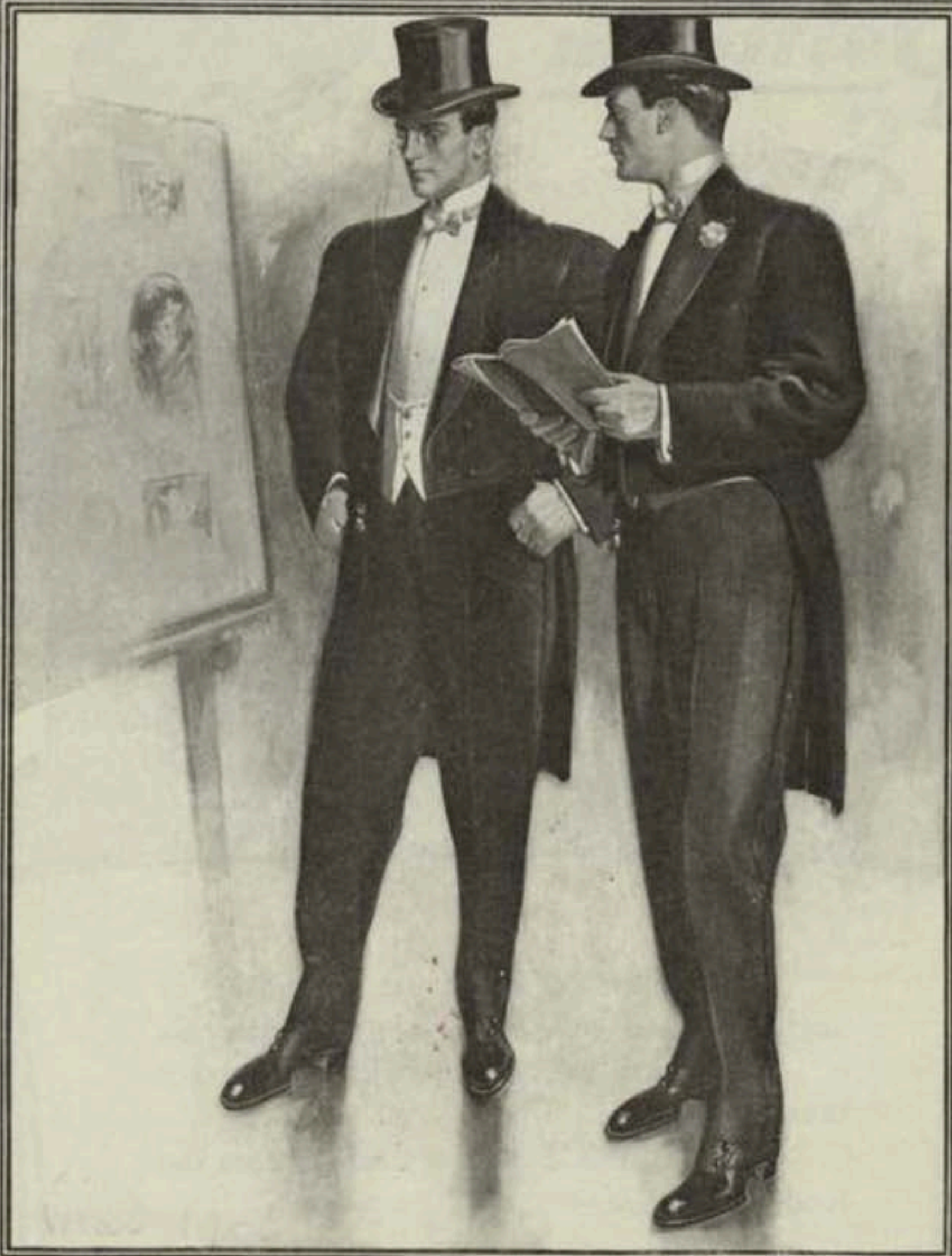






COSTUME

1904  
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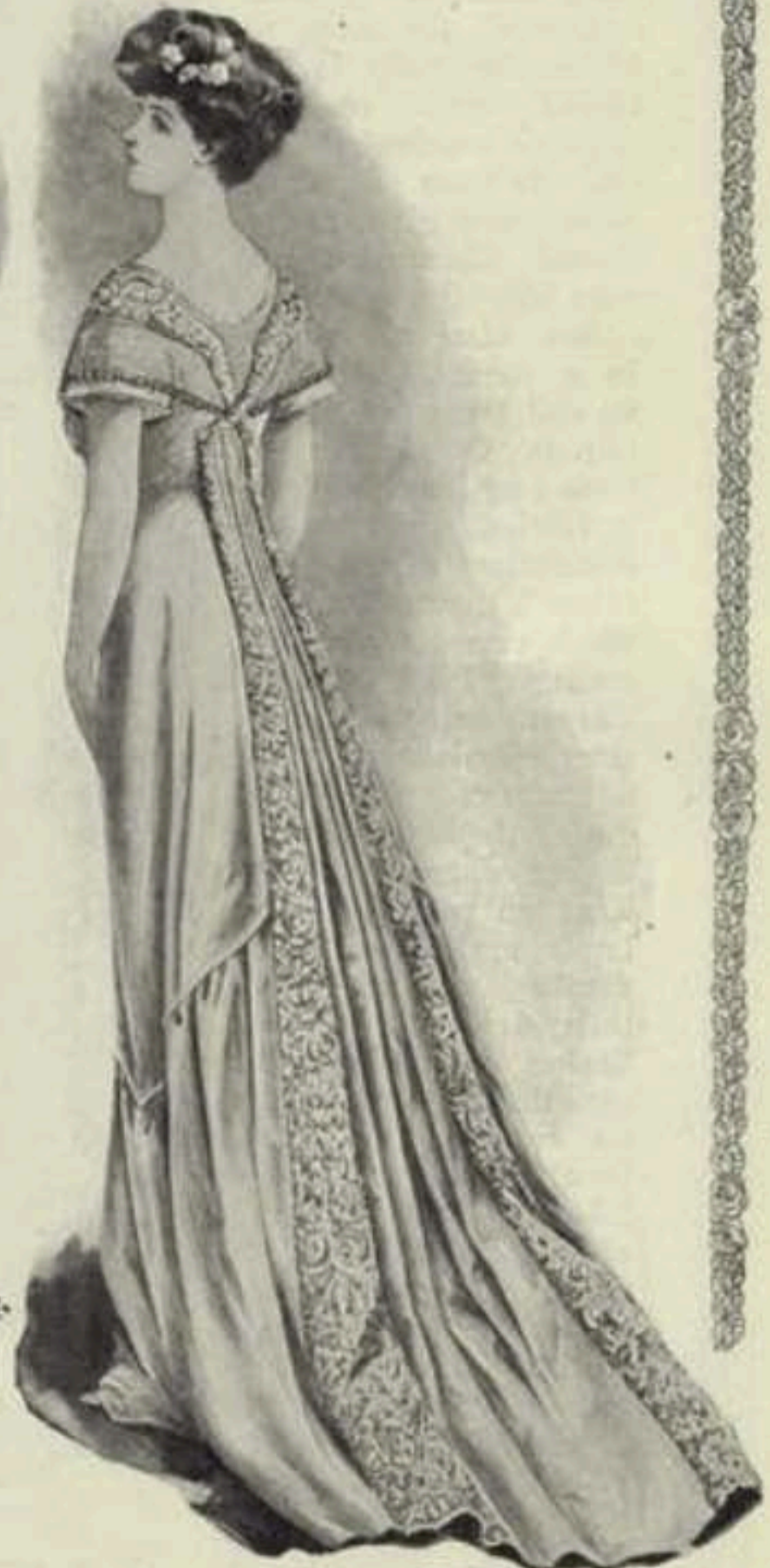
serve the weighted ends of the satin scarf draped at the left side of the corsage. The weights are tassels composed of strings of crystal beads.



BYRON P. DORR,  
ARTIST

MODEL EVENING GOWN of pale pink satin; cape effect of white tulle edged with balls.

with bands of liberty satin. The deep hem, seen below the border of embroidered tulle, is also of satin. That, by the way, is a novelty of the moment. I have seen satin hems of this sort which were twenty inches deep. Ob-



BYRON P. DORR,  
ARTIST

BACK of the pink satin gown showing long lines of trimming in gold thread and turquoises.

11 June 1908

Costume - Evening wear - 1908

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OPERA CLOAK IN BLACK GLACÉ.



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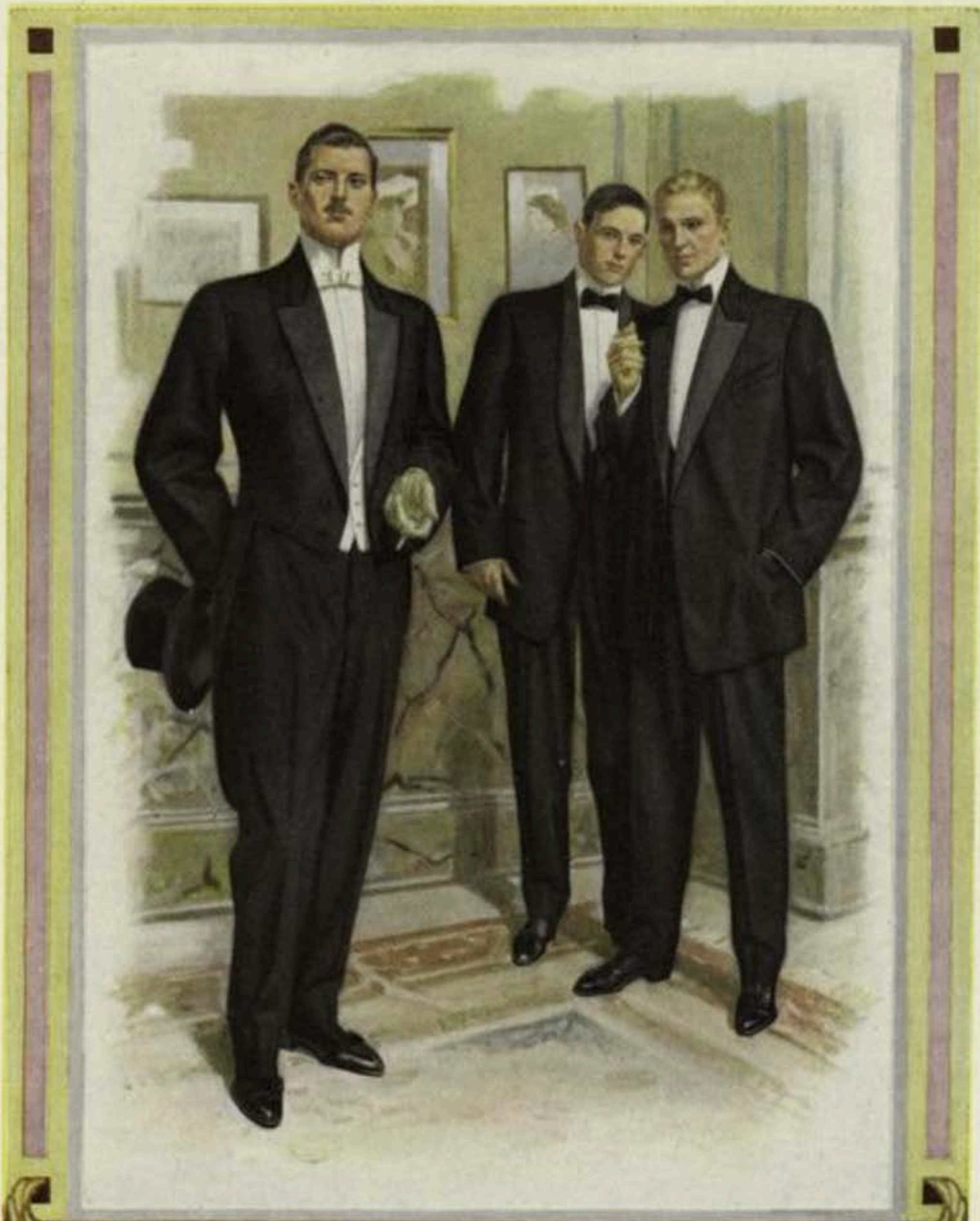
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OPERA COAT IN WHITE SATIN AND SABLE.



Our clothes bear the unmistakable stamp of quality.  
So does the man who wears them.

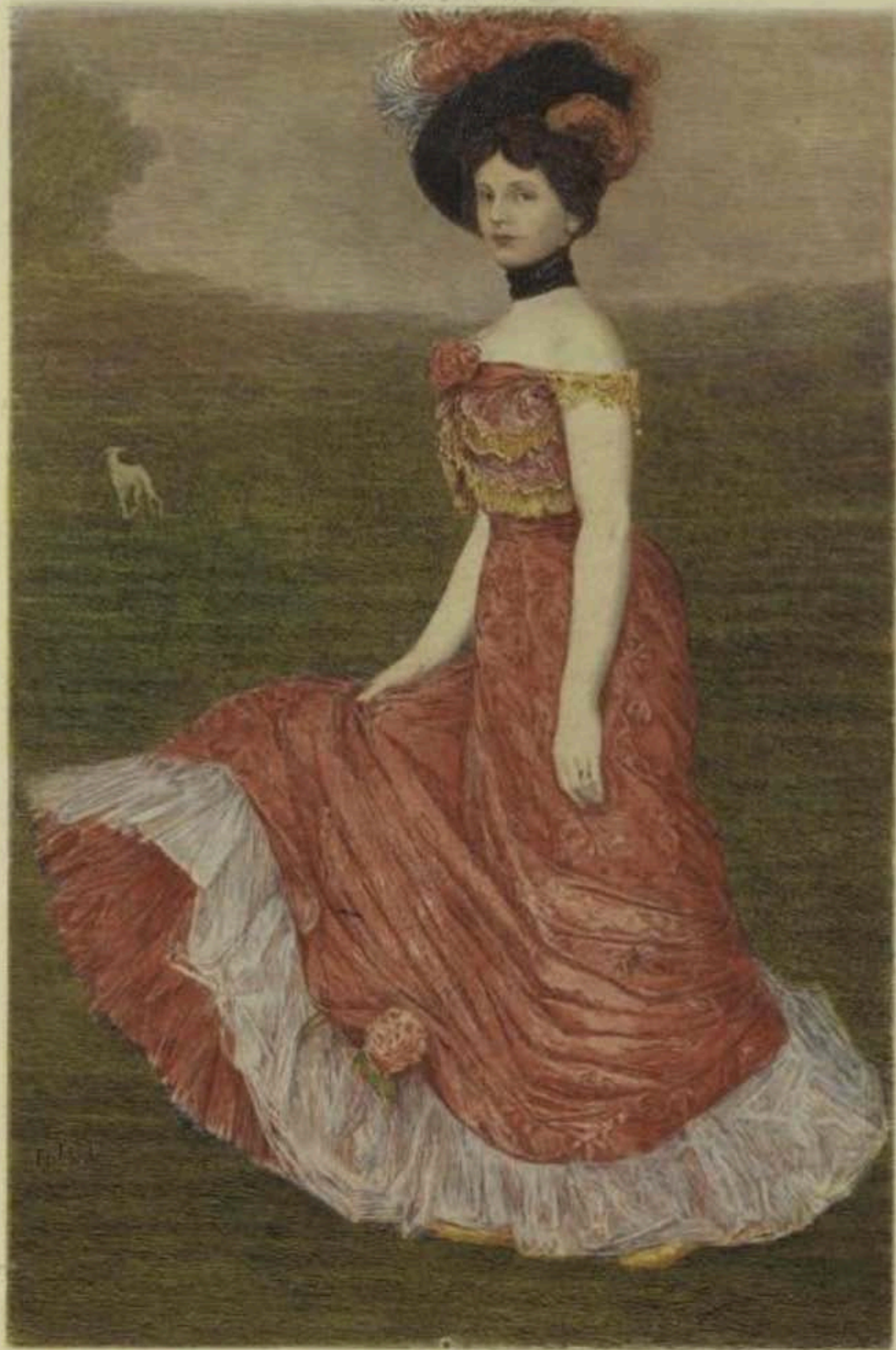
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Page Twelve

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Costume - Evening wear - 1909

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Wm. G. & Co.  
Boston  
by J. D. Atch.



pour M<sup>lle</sup> Lina  
2. 18/10/1905  
Felix Fauvigny 34

1905 Evening dress  
Costume - Evening wear - 1905

Les Modes, January 1905  
1905, French

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David

SOEUR BENEDICTINE  
DE ROME (XVIII<sup>e</sup> SIECLE)  
(COSTUME DE VEUVE)

N° 10 de La Gazette

Année 1922. — Croquis N° VII

Costume - Evening Wear - 1922

B.G. #10, 1922  
France



Tuxedo



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Chicago

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WHITE SATIN AND PEARL EVENING GOWN.

*Bonnaire*





Wm. Gilbert

1900

Costume - Evening wear - 1900

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Copy Life Pub. Co. 1900

The skirt is of black tulle. There is a painted border around the foot, done in water colors, representing the azaleas, but in more delicate tones than those in the silk. The underskirt is of deep azalea red. The short satin sleeves are finished at the elbow with bands of black tulle.



YOUNG GIRL'S EVENING GOWN of figured white net trimmed with silk lace and pompadour ribbon.



DESIGN BY MATHILDE SÉE; pale blue satin embroidered with pink roses; pink drapery across bust.

Evening frocks for young girls are all made on simple lines, and show a liberal use of lightly printed pompadour ribbons. The gown of white figured net which you will find on this page illustrates how this trimming is employed by fashionable dressmakers. The easy armhole and sleeve in this Paris model are proof

H Apr 1908

Costume - Evening wear - 1908



### All-wool's the thing

**I**T gives you more wear and satisfaction; it's the only fabric that stays stylish; that's enough for us; we use nothing else.

Many young men like the plain sacks; it takes master designing to make them look different; ours do—they look more stylish.



# ARROW

*Donchester*

## DRESS SHIRTS

The bosom of a DONCHESTER SHIRT—like good manners—is never out of place. The lower end of the bosom, being free, slides over the trouser band, instead of buckling up and bulging out of the waist-coat opening.

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TROY, N. Y.

BEER MODEL - GIMBEL'S





3668-10 CALLOT EVENING GOWN



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# LA CARESSE A LA ROSE

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Robe de dîner, de Dœuillet



Clothes for evening affairs

**FULL DRESS** some call them; the name isn't so important as to have such clothes perfect fitting and of the right quality.

You'll get, in our evening clothes—"full dress" or Tuxedo—all the latest and most sensible ideas in smart fashion; the finest fabrics woven; silk lined. Ask the merchant who sells our clothes about this.

COUTURIERS DESIGN FOR AFTER-

NOON AND EVENING, PLANNING

FOR EACH WITH IMPARTIAL SKILL

The greedy ermine collar on this black velvet evening gown decided if it couldn't be both cape collar and "choker," it wouldn't be either; so it needed its cape to protect the shoulders and its "choker" to conceal the ears and its satisfaction to cover the situation. The pockets at each side are embroidered in deep shades of silk in various colours

Only recently have couturiers appreciated the sartorial possibilities of the monastic garb which, in its mundane form, is dubbed the chemise frock. Here abricote coloured chiffon is embroidered in silk of the same shade, hung over abricote coloured satin, edged with bands of bolinsky, and girdled with a most unmonastic silk and chiffon cord



With all the supriciousness of its youth and its modernity this unruly black velvet evening gown fairly refused to have a long and stately train—but the wrathful ghosts of all the trains of long ago combined themselves into ethereal black tails and trailed along behind the rhinestone shoulder straps and the velvet and rhinestone girdle, just as they used to do

Almost from time immemorial the black evening gown has trailed its train across the drawing-room of fashion. This black satin gown adheres strictly to the tradition of its ancestors and to the dogmas of the slim silhouette. Black tails over flesh-coloured tails winds itself all the way up from the doubly pointed train to the jet tressle on the right shoulder



*Donchester* — an  
**ARROW**  
*Evening* **SHIRT**

THE MOST IMPORTANT REQUISITE OF A DRESS SHIRT IS GOOD APPEARANCE, A SHIRT THAT FITS BADLY AND THAT HAS A BOSOM WHICH CREASES AND BULGES CANNOT BE CALLED A DRESS SHIRT, THE "DONCHESTER" HAS A PATENT BOSOM WHICH IS ATTACHED TO THE SHIRT IN SUCH A WAY THAT IT ALWAYS REMAINS FLAT, IMMACULATE, AND IN ITS PLACE

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\$1.50, \$2.00 AND \$3.00

COSTUME - EVENING WEAR - 1915

**DOUBLE-BREASTED FROCK COAT** (2101-6). An appropriate garment for church or semi-dress occasions or for street wear after mid-day. Made of soft cheviot, vicuna or diagonal worsted, black or gray; silk-faced, serge or silk-lined with vest to match, and trousers usually of different material, quiet in tone.



21014-19

**TUXEDO** (2105-13), of vicuna fabrics, silk- or satin-faced. For wear during the warm weather, and appropriate for informal occasions at all seasons of the year.



2101-4

**FULL DRESS COAT**, of dress worsted or the more popular soft-faced vicuna; coat with silk or satin facing; vest and trousers plain or braided. White Dress Vests, double- and single-breasted. Dress shirts, ties and bows, silk half-hose.

- |               |               |
|---------------|---------------|
| 2101 Coat     | \$20 00-36 00 |
| 2102 Vest     | 4 50- 9 00    |
| 2103 Trousers | 9 50-13 50    |

Inverness Coats of black chevots and vicuna, in light and heavy weights, lined with satin or wool, with or without sleeves, and intended mainly for wear over evening dress.

- |           |               |
|-----------|---------------|
| 2104 Each | \$32 00-45 00 |
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2105-13

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|----------------------------|---------------|
| 2105 Men's Coat            | \$22 00-28 50 |
| 2106 Men's Vest            | 6 00- 7 50    |
| 2107 Men's Trousers        | 10 50-13 50   |
| 2108 Young Men's Coat      | 18 00-24 00   |
| 2109 Young Men's Vest      | 5 00- 7 00    |
| 21010 Young Men's Trousers | 9 50-11 50    |
| 21011 Boys' Coat           | 15 00-17 50   |
| 21012 Boys' Vest           | 4 00          |
| 21013 Boys' Trousers       | 7 50- 8 50    |

- |  |               |
|--|---------------|
| 21014 Men's Coats and Vests  | \$22 00-45 00 |
| 21015 Young Men's Coats and Vests                                      | 20 00-36 00   |
| Also Double- or Single-Breasted Fancy Vests of cloth, Marseilles, etc. |               |
| 21016 Each   | 3 00-9 50     |
| Extra Trousers of worsted or cheviot.                                  |               |
| 21017 Men's  | 6 00-12 00    |
| 21018 Young Men's  | 5 00-11 00    |
| 21019 Boys'  | 4 00- 6 50    |



21020-21

**CUTAWAY OR ENGLISH WALKING COAT**, of black or gray, mixed cheviot, vicuna or worsted, with vest to match, and trousers of different goods, or for ordinary business wear, of the same material throughout. Also entire suit of fancy Scotch goods, cut with full skirts and convenient for travelling and morning wear.

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| 21020 Men's Suits       | \$20 00-45 00 |
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6561

**6561—LADIES' AND MISSES' COLLARS AND CHEMISETTES.** The Pattern Includes Five Collars. Collar No. 1 Rolled High or Low. No. 2 Standing Collar with Flaring Points, to be Made with or without the Chemisette and Rolled in Two Styles. No. 3 The Fashionable "Chin" Collar, Cut Circular and Suitable for Velvet or Fur. No. 4 Standing Collar with Square Tabs at Sides and Back, and Plaited Jabot in Front. No. 5 Standing Collar with High Flaring Section in Graduated Depth. Sizes small, medium and large. For the medium size No. 1 requires  $\frac{3}{4}$  yard; No. 2,  $\frac{3}{4}$  yard; No. 3,  $\frac{3}{4}$  yard; No. 4,  $\frac{3}{4}$  yard; No. 5,  $\frac{3}{4}$  yard, each of 27-inch material. Price, 10 cents.

Embroidery 11339; transfer pattern, 15 cents.  
Embroidery 11904; transfer pattern, 10 cents.  
Embroidery 12073; transfer patterns, containing 3 designs, 15 cents.  
Embroidery 11904; transfer pattern, 10 cents.



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6562  
SKIRT  
6185

**6562—LADIES' CORSAJE.** Sizes 34, 36, 38, 40, 42 and 44 bust. Price, 15 cents.

**6185—LADIES' ONE-PIECE GATHERED SKIRT.** With High Waistline and Having a Straight Lower Edge. Perforated for Open Front and for Tunic Length. Having a Two-Piece Foundation. Width around lower edge of foundation about  $1\frac{1}{4}$  yard, width around lower edge of outer skirt with closed front, about  $2\frac{1}{4}$  yards. Sizes 22, 24, 26, 28, 30, 32 and 34 waist. Price, 15 cents.

**6562 and 6185 as illustrated, in the medium size, require 2 $\frac{1}{4}$  yards 36-inch material for outer waist, short puff sleeves and underbody; 3 yards 36-inch for tunic;  $1\frac{1}{4}$  yard 36-inch lining for upper part of gorse;  $\frac{3}{4}$  yard 36-inch lace for lower part of gorse;  $\frac{1}{4}$  yard 7-inch lace and 2 $\frac{1}{4}$  yards fur to trim.**

**6166—LADIES' BLOUSE.** Underbody with High, Square or Round Neck. Long or Elbow Sleeved Sleeves, or Short Puff Sleeves. Underbody May be Finished with Surplice Waist Gathered at Shoulders, or with Bretelles. Sizes 34, 36, 38, 40, 42 and 44 bust. Price, 15 cents.

**6529—LADIES' DRAPED SKIRT.** High Waistline. Two-Piece Foundation Closed at Left Side Seam; Front Goes Slightly Gathered at Top. The One-Piece Tunic May be Closed at Center-Front and is Perforated for Open Front. Width around lower edge of foundation about 2 $\frac{1}{4}$  yards; width of tunic about  $1\frac{1}{4}$  yard. Sizes 22, 24, 26, 28 and 30 waist. Price, 15 cents.

**6466 and 6529 as illustrated, in medium size, require 4 yards 36-inch satin for foundation gorse, underbody and girde; 3 yards 40-inch chiffon for bretelles, sleeves and tunic;  $1\frac{1}{4}$  yard 9-inch lace.**  
Beading 12130; transfer pattern of 1 large and 14 small motifs, 15 cents.

**6531—LADIES' DRAPED TUNIC SKIRT.** High Waistline. Skirt is Built on a Three-Piece Foundation Lengthened by a Straight, One-Piece Gathered Flounce. Falaise in Tunic is Plaited in at Waist; Front and Back Edges Meet at Center-Front and Center-Back, or Made with a Seam; Perforated for Open Front and Back. Width around lower edge of lower flounce about 3 yards; upper flounce about 2 $\frac{1}{4}$  yards; width of tunic with closed front about 5 $\frac{1}{4}$  yards. Sizes 22, 24, 26, 28 and 30 waist. Price, 15 cents.

**6466 and 6531 as illustrated, in medium size, require 6 yards 27-inch satin for tunic, underbody and girde;  $1\frac{1}{4}$  yard 27-inch chiffon; 5 $\frac{1}{4}$  yards 33-inch lace flouncing;  $1\frac{1}{4}$  yard 9-inch lace to trim.**

### DESCRIPTION OF COSTUME ON FRONT COVER

**6529—LADIES' COSTUME.** See-In Shield with Collar in Two Styles; Long One-Piece Sleeves Perforated for Shorter Length with Turn-Back Cuffs; Attached One-Piece Skirt with Slightly Raised Waistline. Width around lower edge about 2 $\frac{1}{4}$  yards. Sizes 24, 30, 36, 40, 42, 44, 46 and 48 bust. Size 36 requires 4 $\frac{1}{4}$  yards 44-inch material. Price, 15 cents.

Embroidery 11800; transfer pattern in yellow only, of two different borders, 1 and  $1\frac{1}{4}$  inch wide, and 2 motifs 3 and 4 $\frac{1}{4}$  inches high, 15 cents.



6565

**6565—LADIES' AND MISSES' COLLARS AND CHEMISETTES.** The High "Chin" Collar Shown in View No. 1 Attached to a Tucked Chemisette and Closing at Left Side. Flaring Collar No. 2 Finished with a Ribbon Bow and Jabot. Collar No. 3 with Chemisette Front Which May be Rolled High or Low. Collar No. 4 Closed at Center-Back, the Upper Back Edge in Two Styles. Smaller Collar No. 5 and Large Revers Cut in One Piece. Standing Collar No. 6 with Pointed Tabs at Sides and Back and with Double Revers. Sizes small, medium and large. For the medium size No. 1 requires 1 yard; No. 2,  $\frac{1}{4}$  yard; No. 3,  $\frac{1}{4}$  yard; No. 4,  $\frac{1}{4}$  yard; No. 5,  $\frac{1}{4}$  yard; No. 6,  $\frac{1}{4}$  yard, each of 27-inch material. Price, 10 cents.

Embroidery 12047; transfer pattern, 10 cents.  
Embroidery 12173; transfer pattern of rambler rose sprays, 10 cents.  
Embroidery 11741; transfer pattern containing 60 sprays, 15 cents.  
Embroidery 11339; transfer pattern, 15 cents.



BEADING  
NO. 12136

BLOUSE  
6466  
SKIRT  
6529



BLOUSE  
6466  
SKIRT  
6531



### EVENING CLOTHES

AN IMPORTANT FEATURE OF A MAN'S WARDROBE. THEY MUST BE PERFECTLY TAILORED AND RICHLY LINED, SO AS TO RETAIN THEIR STYLE AND APPEARANCE.

*Costume - Evening wear - 1912*

*©1912 Adler Bros, Rochester N.Y.*

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ca 1915

***EVENING CLOTHES.*** Look around any gathering of men in evening dress and you will know why we consider it so important to have evening clothes right. Kuppenheimer evening clothes are correct and distinguished, expressing at once good form and good taste.

EVENING GOWN 1915

3490-11





Copyright Hart Schaffner & Marx

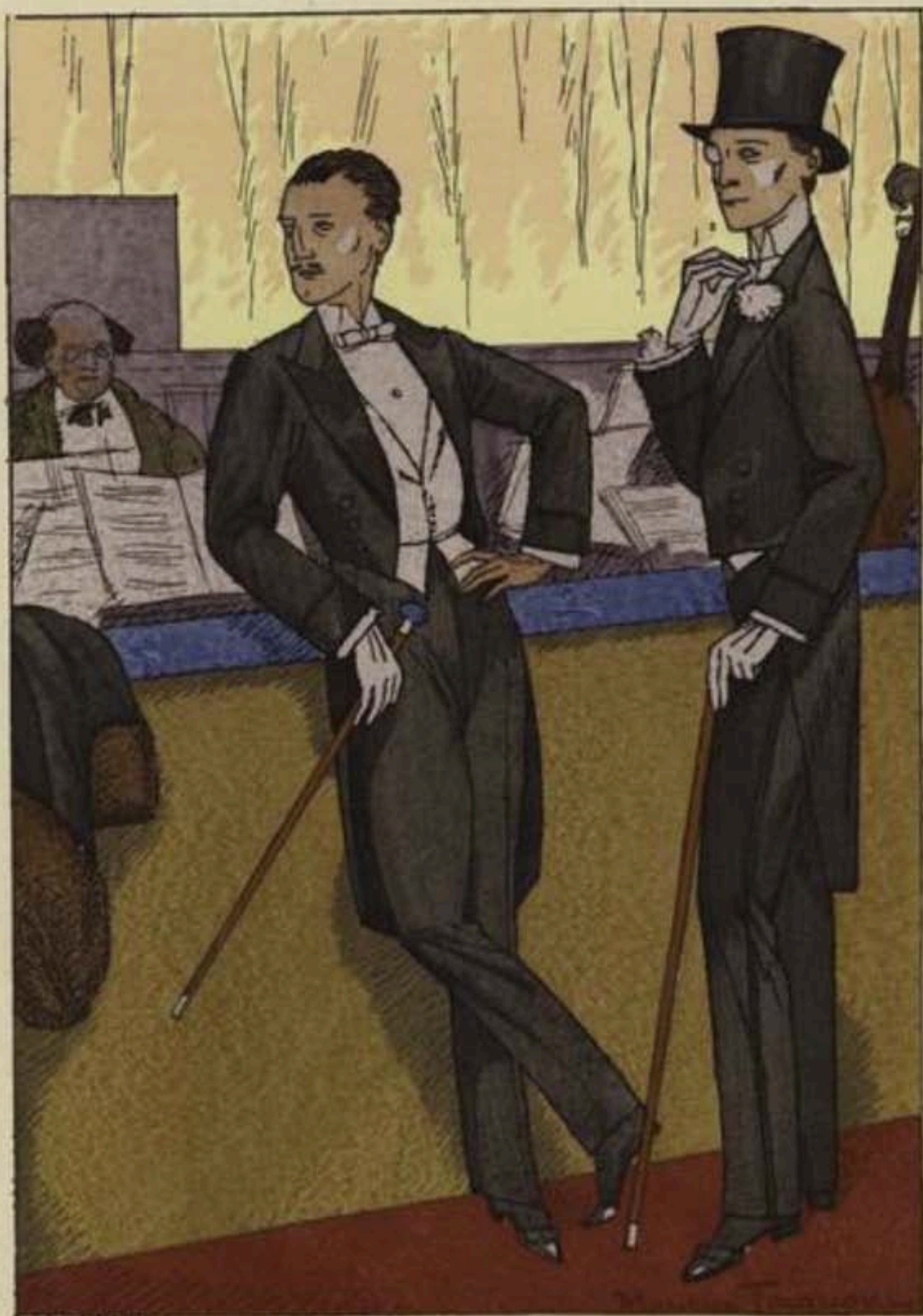
©1915 Hart Schaffner & Marx, Chicago

**F**ULL dress clothes for spring are more graceful than ever; the coats are made with softer fronts; the waistline is a little more defined; waistcoats are made to show more shirt bosom than formerly. Ask your clothier to show you a full dress or Tuxedo suit at \$35 or more.

FLOOR

GIMBEL EVE'G  
GOWN





*Habilles par Barclay.*

*GW 1919.*

*Costumes - Evening wear - 1919*



©1912 B. Kuppenheimer & Co. Chicago

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HERE is Fashion's latest decree in Full Dress and Tuxedo. Note their individuality and exceptional style. There is nothing newer or better made.

*Costume - Evening Wear - 1912*



## The Long Evening Coat

Drawings by Anna May Cooper

The fitted coat shown above is an excellent example of the good lines to be obtained by the use of a good form, so becoming to most figures. The general wear a smooth-finished clover, or serge, or buck, blue or gray, would be practical, but for those occasions broadcloth or corded silk is one of the lighter ones would be more satisfactory. No patterns can be supplied for this coat, but other that patterns will aid in making it.

When broadcloth was used for the long cape shown above. Heavy white lace over yellow silk, inclosed by strips of the cloth, made the collar and gave a pretty touch of color. It is fastened with white braided buttons. No patterns can be supplied for this cape, but it may easily be duplicated. It is in five pieces, with a seam under the strips in both front and back.

Woolen-tweed clover makes the most fitted coat shown above a good utility garment. Made of good material and machine-attached, stitching is not necessary, though the collar and cuffs may be of velvet if desired. No patterns can be supplied for this coat, which is without seams in the front, being fitted by the under-arm and center-back seams.

5416—Tan-colored broadcloth and golden-brown velvet were effectively combined in making this handsome coat for evening wear. If made in a darker color it would be equally suitable for more general use. Patterns (No. 5416) for this coat, with a head collar, come in six sizes: 34 to 44 inches bust measure. Size B requires four yards and a half of 34-inch material.

For a young girl's evening wear the Princess cape and hood is always pretty. No patterns can be supplied for the one shown here, as it is the regulation circular cape, having the silk and trimming applied to give a color effect. Light blue, old rose or candy-colored broadcloth, with silk or tulle, and white ribbons, are pretty young combinations.

5624—As an evening coat, and one which does you the most during day, this coat can hardly be improved. It is very fitting, with gracefully proportioned sleeves, making it easy to slip into, and the high lined collar is an advantage if one does not wear hair. Make the collar of broadcloth, or of any material material with a smooth finish. Patterns (No. 5624) come in six sizes. All in 42 inches bust measure. Size B requires four yards and a half of 34-inch material.



**PATTERNS** (including Guide Chart) for the numbered designs shown on this page can be supplied at *given cost* for each number, *post free*. The amount of material required for the various sizes is printed on the pattern envelope. Order from your nearest dealer in patterns, or by mail, giving number of pattern and bust measure, and enclosing the price to the Pattern Bureau, The Ladies' Home Journal, Philadelphia.



COLES PHILLIPS

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Costume. - Evening-wear - 19'2

#79129 (1912)

PHILLIPS





Costume - Evening wear - 1919

SP 1919  
Am. (129)

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N. Y. P. 1000

Whitney




W

1912, American cat. Whitney Shirt Co. N.Y. 1912

N.Y. PUBLIC LIBRARY

PICTURE CO. 278 W.

Costume-Evening WEAR-1912



What's correct?  
Do you know what's right in evening dress or the Tuxedo? Probably not; you don't need to. Our dress clothes are correct in every detail: style, fabrics, silk linings, and all.



Costume - Eveningwear - 1918 ©1918 B. Kuppenheimer, Chicago N. Y. PUBLIC LIBR PICTURE COLLECT



Costume - Evening wear - 1915

AMERICAN SAFETY FILM  
250 FIFTH AVENUE  
NEW YORK



DESIGNS shown in this magazine as a rule will last and please their wearers for several seasons. Everything we show is so intensely practical as well as exquisitely new and beautiful.



8055D

8057D

8058D

Fig. 8055D. Open coat of brocaded velvet cut on kimono lines and trimmed with broad bands of pommeterie; heavy shawl collar and cuffs of fur. Material required: 2 1/2 yards 48 inches wide.

Fig. 8057D. Evening wrap of gauze net treated with metallic threads about the entire hem and the kimono sleeves; heavy cord and beaded ornaments; collar and cuffs of sport of ermine. Material required: 1 yard 48 inches wide, 1 1/2 yards 36 inches wide.

Fig. 8058D. Evening wrap of metallic crepe fashioned with wavy lines above finished with beaded ornaments. Material required: 2 1/2 yards 48 inches wide.

© PHILIPPE ORTIZ







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**T**HE personality of Kuppenheimer Clothes is hard to describe, but easy to appreciate; it's exceptionally well evidenced in this illustration.

**Y**OU'LL find the same distinctive style-character in every garment we make; and the pure wool fabrics and masterly tailoring insure permanence in service to the last.

You'd better see them; now being displayed by clothiers everywhere. Send for the book, "Styles for Men."

**THE HOUSE OF KUPPENHEIMER**  
CHICAGO

# Society Brand Clothes

FOR YOUNG MEN AND MEN WHO STAY YOUNG

AT church, in society, in business, everywhere—Society Brand Clothes. They are authoritative in style and proportioned to fit all types of men without tedious measurings and fittings.

For your guide and safeguard rely on the Society Brand label. It is the pledge of the makers.

ALFRED DECKER & COHN, Makers  
In Canada, Society Brand Clothes, Limited  
Chicago New York Montreal

*Invariably correct for all ages.  
Society Brand Clothes typify the  
modern trend toward youthfulness,  
in business, in thought  
and in dress.*



LD No. 2311918



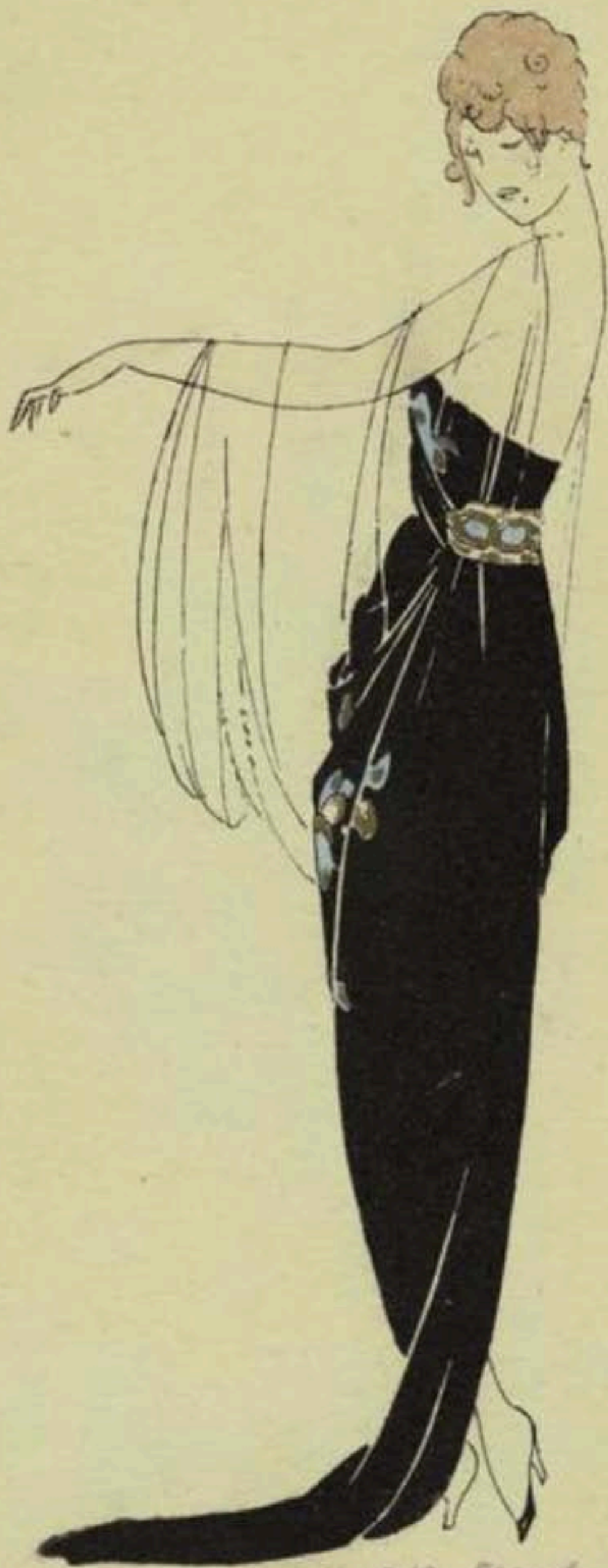
©1912 B. Kuppenheimer & Co. Chicago

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**THERE** are times when a Prince Albert or a Cutaway is essential. Be sure to have them right by selecting garments as illustrated above. They are correct to the very moment.

*Costume Evening Wear - 1912*

PICTURE COLLECTION



1919, French  
GU Nov 1919

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Costume-Evening wear-1919



FIG. 37

e 5300, 1912  
AUGUST 12

58

Costume-Evening wear-1912



FIG. 26

\*5300, 1912  
AMERICA

40

Costume - Evening wear - 1912



9

246-18

FIG. 6

\*5300, 1912  
AMERICA

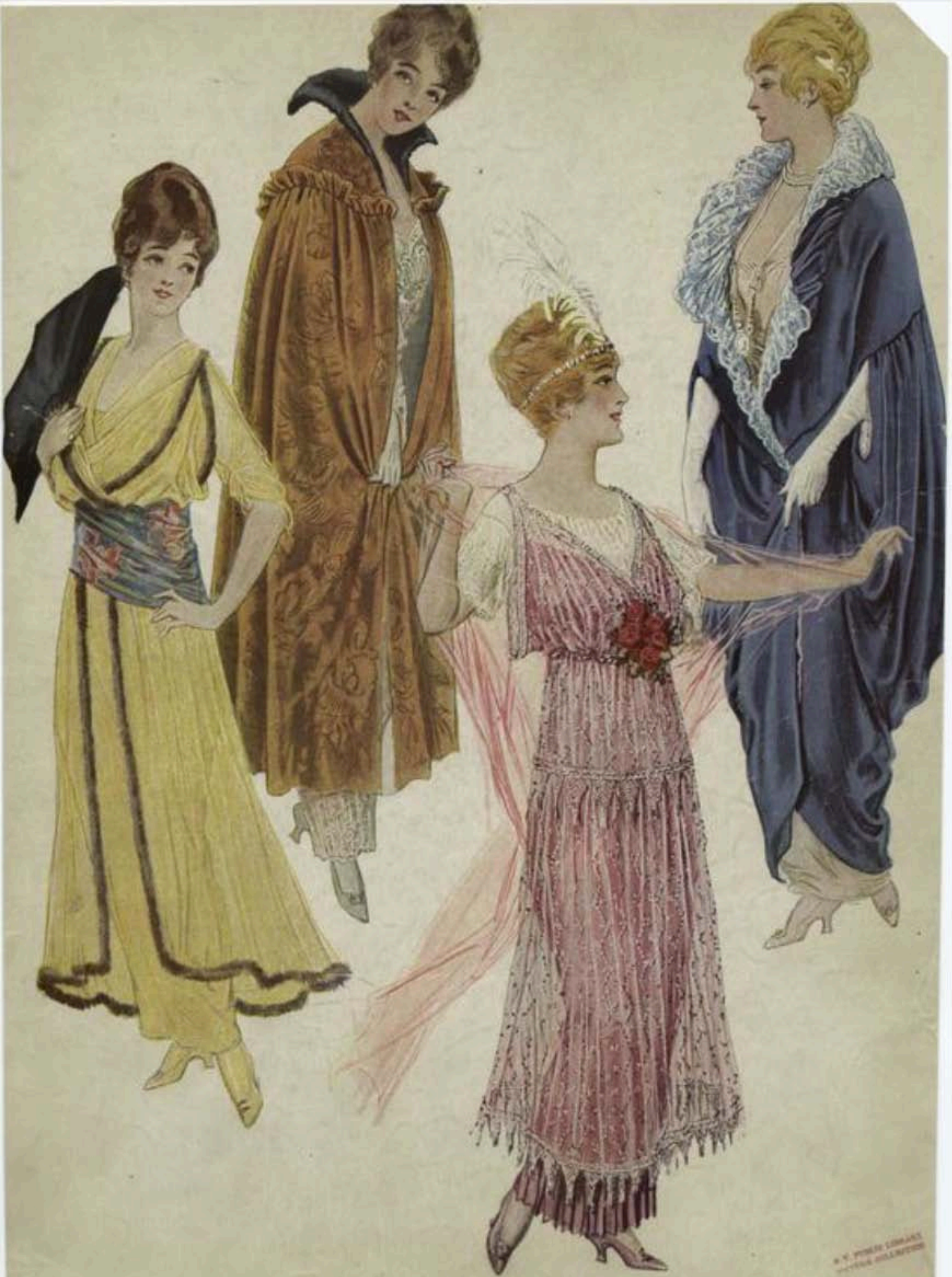
Costume - Evening wear - 1912



5

FIG. 3  
" 5300, 1912.  
America

*Costume - Evening wear - 1910*



Costume - Evening wear - 1914

1914, American

W. V. PINKER COMPANY  
NEW YORK



50

(b)

FIG. 38

#5300, 1912  
AMERICA

Costume - Evening wear - 1912





©

## A L'OPÉRA

Manteau et robe, pour le soir, de Jeanne Lanvin

B.G. 1920



APRÈS LA DANSE

ROBE DE DINERS, DE WORTH

BG. 1921



85 1911  
F. Rénch



# AU BAL NOIR ET BLANC

MANTEAU DU SOIR

N. Y. PUBLIC SQUARE  
PICTURE GALLERY

Costume - Evening wear - 1911



## Au Fumoir

HABILLÉS PAR BARCLAY

32 1920

Costume - Evening wear - 1920

LA GUIRLANDE



J.B.

## Ayant fui le Bal

60 1921

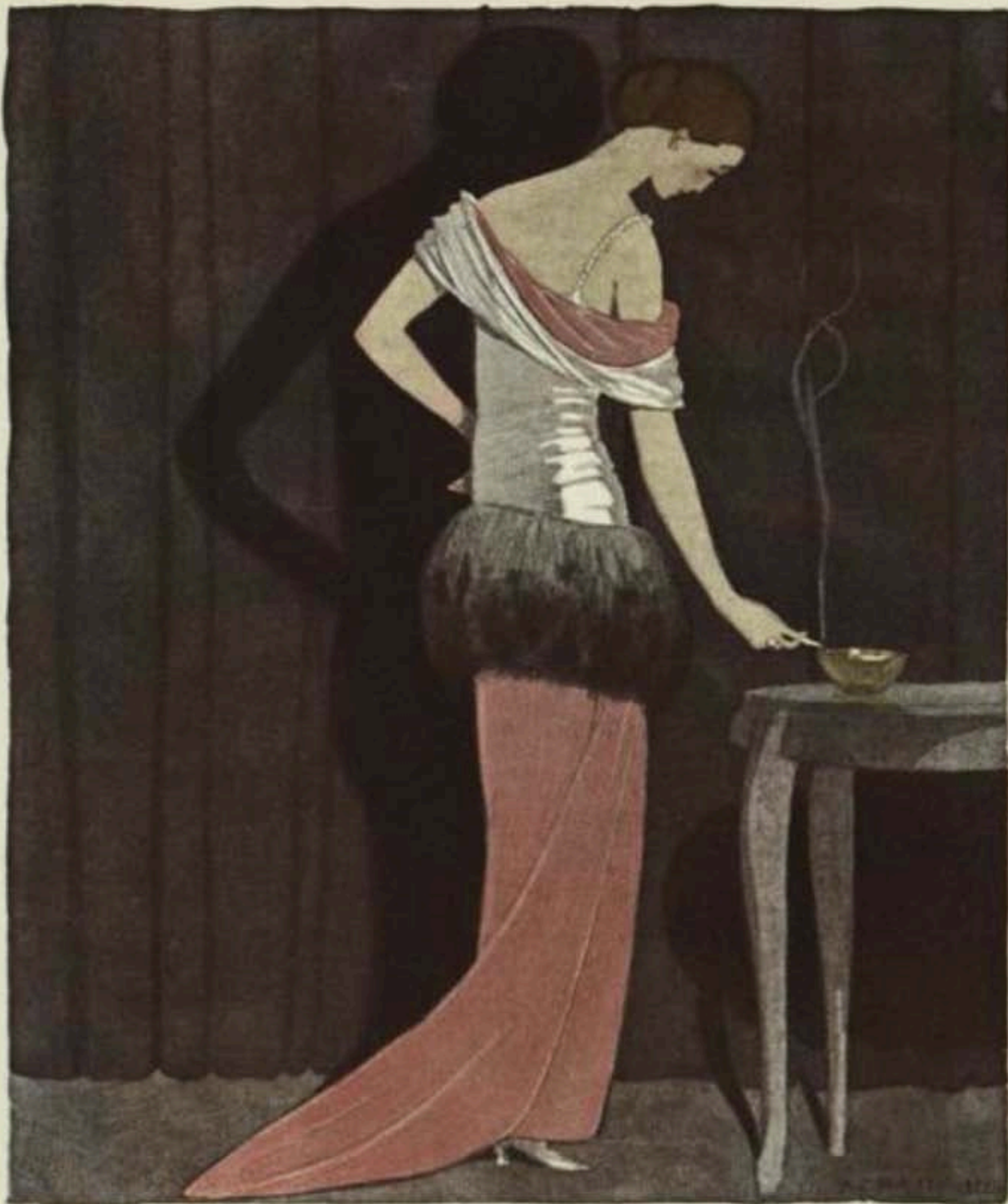
Costume - Evening-wear - 1921

M. Y. FURBER LONDON  
DESIGNER COLLECTOR

LA GUIRLANDE



LA BELLE AFFLIÉE  
ROBE DU SOIR. DE PAUL POIRET



LA CENDRE DE LA CIGARETTE

ROBE DU SOIR, DE PAUL POIRET

86, 1922



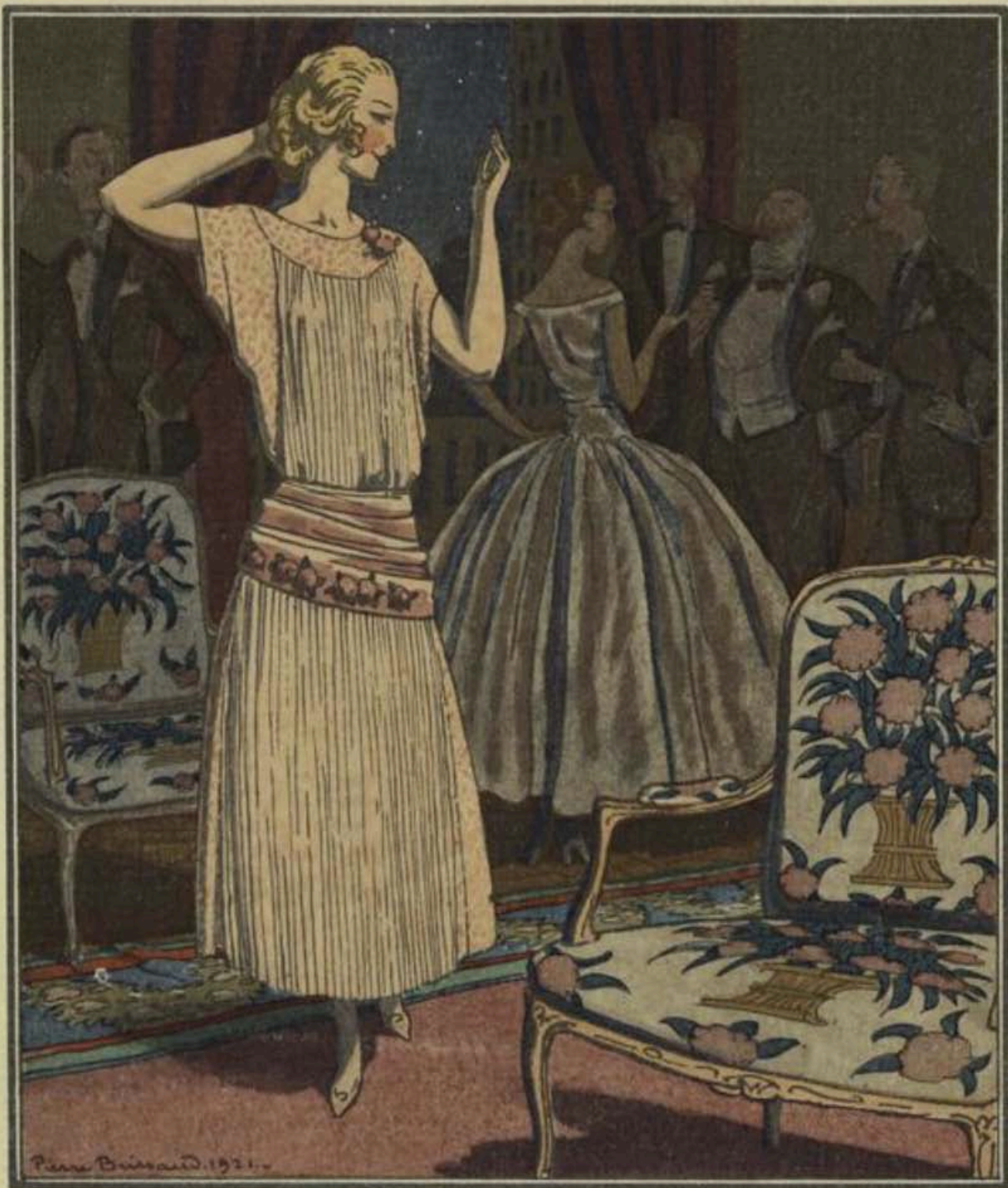
CENDRILLON

Robe du soir, de Dœuillet

136, 1920

Costume - EVENING WEAR - 1920





1921, French  
Source: U.D.

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# LA COIFFURE RÉPARÉE

ROBE DE DINERS, DE DŒUILLET

Costume: Evening wear - 1921

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En attendant, dans les thés mondains où chacune annonce son départ — réel ou fictif — pour la Riviera, on voit des chapeaux du plus amusant inédit. Quelques-uns, campés d'impertinente façon, encadrent à ravir le spirituel minois de la Parisienne et font prononcer le nom de Cora Marson, avec un petit air connaisseur... La place Vendôme est là, tout près... Si on grimpaît?... Et voilà comment tant de jolies femmes sont pires après une tasse de thé au Ritz et une visite à ce salonnet si peu banal.

N'ai-je point oublié de vous dire qu'à la reprise des *Deux Écoles* à la Comédie les coquettes peuvent s'offrir une glane appréciable de silhouettes très éclectiques.

M<sup>lle</sup> Bovy, est d'un chic savoureux depuis A jusqu'à Z et sa robe noire, brodée de monnaies du pape et allurée d'une longue ceinture *capucine*, fait tourner toutes les cervelles... M<sup>lle</sup> Suzanne Devoyod est d'une suprême distinction, qui ajoute encore à la séduction de ses silhouettes si différentes toutes, mais M<sup>lle</sup> Andrée de Chauvron, dans une courte scène, trouve le temps de faire applaudir une robe de lamé

vert jade, d'où s'évadent des flambées de mousseline du ton, d'une grâce aérienne — Berthe-Hermance

*fecit*, dit-on, et ceci suffirait à attirer à la très élégante maison des Champs-Élysées de nouvelles sympathies si déjà quelques-unes des plus admirées parmi les comédiennes du Théâtre-Français ne lui accordaient une toute spéciale prédilection... Et j'allais oublier Melnotte-Simonin qui a présenté de si jolis modèles au Salon d'Automne et dont le talent des plus délicats se précise de jour en jour.



Berthe-Hermance.



Cora Marson.

M. de Minerva

Gu 1921

COSTUME - EVENING WEAR - 1921

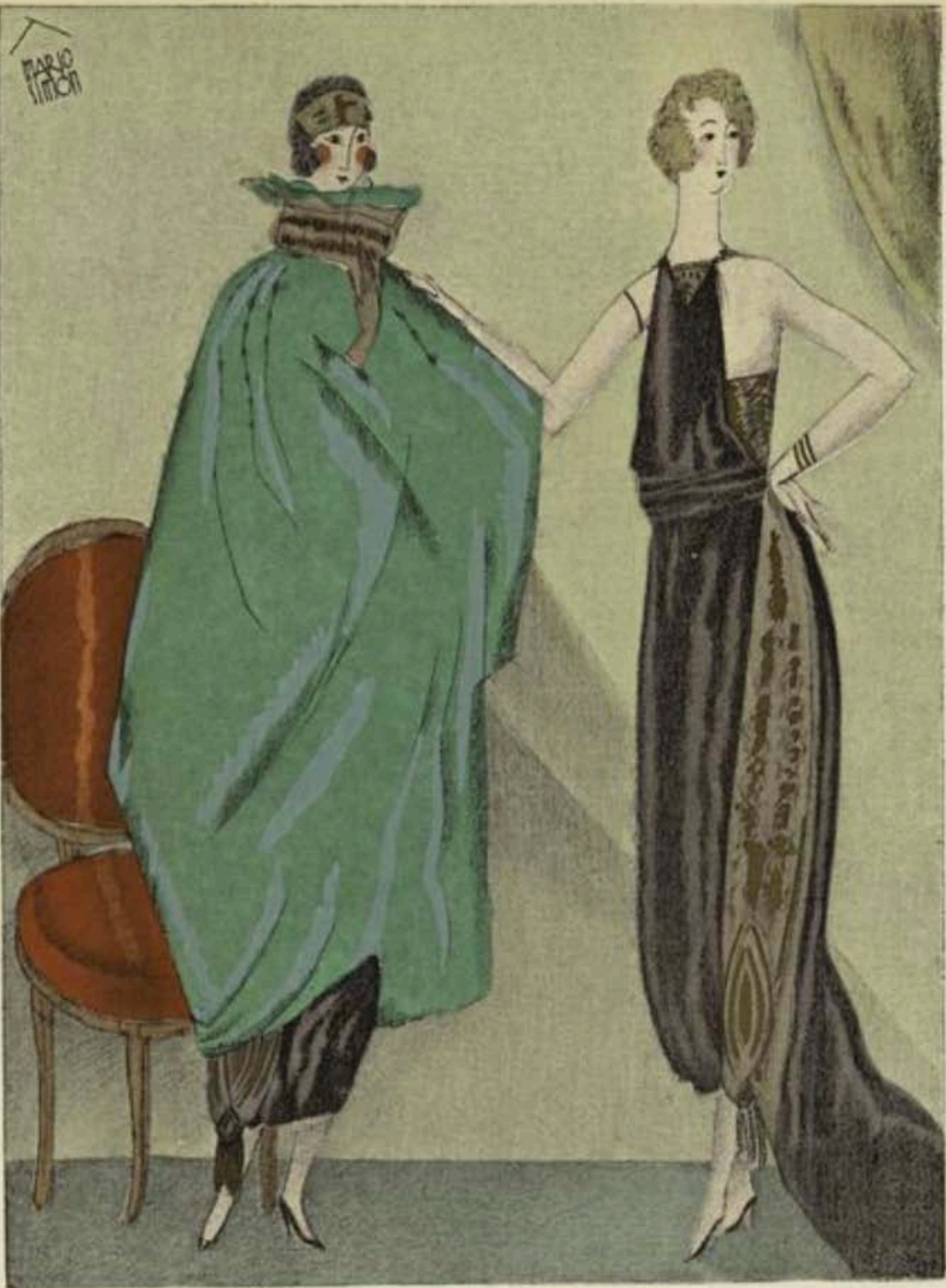


Création Melnotte-Simonin

Gu 1921

Costume - Evening dress - 1921

LA GUIRLANDE



LES DEUX SŒURS

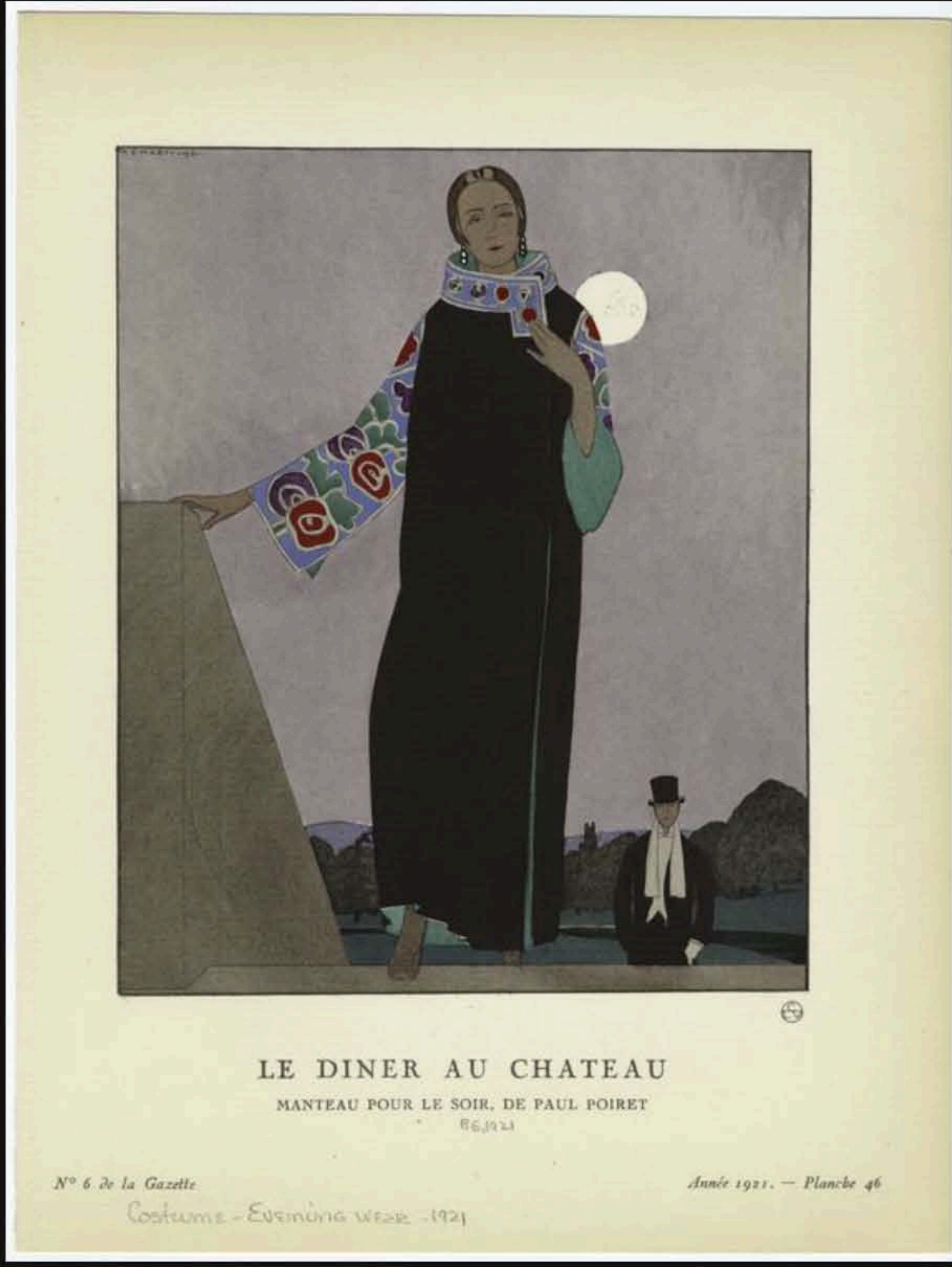
Manteau et robe pour le soir, de Beer

BC, 192(1?)

N° 7 de la Gazette du Bon Ton

Planche 54

COSTUME - EVENING WEAR - 1920S



### FAIRCHILD'S PICTURED CHART OF FORMAL EVENING DRESS

Prepared From an Analysis of the Apparel Worn by Well-Dressed New York Men  
(Copyright, 1922, by Fairchild Company)

	<p>The better dressed New Yorker wears a silk hat with 6 inch or 6 1/4 inch crown with considerable bell and rolled brim 2 inches wide in front and back. Two-inch cloth band.</p>	<p>Pumps or patent leather high shoes have been entirely replaced by the plain soft leather patent oxford with thin sole and without tip or toe cap of any kind.</p>	
	<p>The noticeable thing about the big majority of the best dressed men in New York is the fact that the tail of the coat (from the back buttons to the bottom of the tail) is several inches longer than the body of the coat (or from said buttons to the top of the collar). The tail also tapers off to a semi-point at the bottom and from the rear shows more of the trousered legs than the old fashioned coat. The tail is fashioned after that of the tail of a swallow. Lapels are satin faced. Buttons of bone or cloth covered. The coat is now made to cling close to the body around the lower ribs and bulge slightly over the chest muscles. Collar is of same material as coat.</p>	<p>Trousers for formal evening dress, like those of other forms of apparel of the well-dressed New York man, are very full and cut on straight lines. The front of the bottoms rests on the second (from the bottom) set of eyelets in the oxford shown above. Two half-inch braids set one-quarter inch apart are on the majority of the trousers seen in making the analysis. The most important point about the dress trousers worn by the better-dressed men of New York is the fact they are made unusually high in the waist in order to carry the new short skirted, short pointed waistcoat shown below. It is doubtful if one of the well-dressed men noted in making this analysis wore a belt. The full-leg trouser cannot be worn without suspenders.</p>	
	<p>No man who wears a soft pleated shirt with formal evening dress can be considered well dressed if we judge by the standard set by the better dressed men of New York City. The one button stiff bosom shirt of plain linen or pique is the shirt adopted by the majority. With the adoption of the "V" shaped waistcoat less width in bosom of shirt is required.</p>	<p>Eighty per cent of the men noted not only wore white "V"-shaped waistcoats, but the majority of these wore the new shape in waistcoats illustrated. The lapel is larger than usual. The points are much shorter than usually seen. This type of waistcoat can only be worn with trousers that are cut high at the waist.</p>	
	<p>The bold wing collar is the accepted one for all forms of formal dress by New York men. The butterfly effect in the white tie illustrated is obtained from a tie of the ordinary shape but made of thin material and unlined so that the knot can be drawn very small.</p>	<p>Sufficient hose was seen in making analysis to note that black silk hose, with or without white clocks, was worn by the majority of better-dressed men. Fancy hose with odd arrangements of black and gray stripes or checks were seen.</p>	

Men's Wear, 9-20-22  
Costume - Evening Wear - 1922

- BOOTCAMP
- Untitled
- Male & Femal...1950
- Web page new f...folder
- DS Comp...Docs
- General Info
- Forms



## LE DINER AU CHATEAU

MANTEAU POUR LE SOIR, DE PAUL POIRET

86, 1921

# FAIRCHILD'S PICTURED CHART OF FORMAL EVENING DRESS

Prepared From an Analysis of the Apparel Worn by Well-Dressed New York Men

(Copyright, 1922, by Fairchild Company)



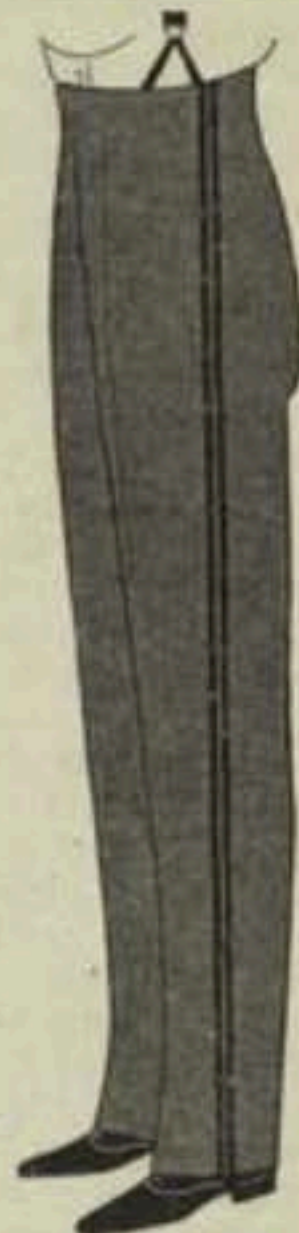
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Pumps or patent leather high shoes have been entirely replaced by the plain soft leather patent oxford with thin sole and without tip or toe cap of any kind.



The noticeable thing about the big majority of the best dressed men in New York is the fact that the tail of the coat (from the back buttons to the bottom of the tail) is several inches longer than the body of the coat (or from said buttons to the top of the collar). The tail also tapers off to a semi-point at the bottom and from the rear shows more of the trousered legs than the old fashioned coat. The tail is fashioned after that of the tail of a swallow. Lapels are satin faced. Buttons of bone or cloth covered. The coat is now made to cling close to the body around the lower ribs and bulge slightly over the chest muscles. Collar is of same material as coat.

Trousers for formal evening dress, like those of other forms of apparel of the well-dressed New York man, are very full and cut on straight lines. The front of the bottoms rests on the second (from the bottom) set of eyelets in the oxford shown above. Two half-inch braids set one-quarter inch apart are on the majority of the trousers seen in making the analysis. The most important point about the dress trousers worn by the better-dressed men of New York is the fact they are made unusually high in the waist in order to carry the new short skirted, short pointed waistcoat shown below. It is doubtful if one of the well-dressed men noted in making this analysis wore a belt. The full-leg trouser cannot be worn without suspenders.



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Sufficient hose was seen in making analysis to note that black silk hose, with or without white clocks, was worn by the majority of better-dressed men. Fancy hose with odd arrangements of black and gray stripes or checks were seen.





LA FLEUR D'OR

Robe du soir, de Worth

56, 1920





HERMINE  
ET MATELASSÉ  
MODERNE

TISSU DE BIANCHINI

*Costume - Evening Wear - 1922*

BG #9, 1922  
Francis

N° 9 de La Gazette  
Année 1922. — Croquis N° VI



*Les Colombes familières.*

Jade

Robe du Soir de chez Jenny

60 1920

Costume - Evening wear - 1920

LA GUIRLANDE



## JOTA

MANTEAU DU SOIR. DE BEER

86/1921

N° 7 de la Gazette

Année 1921. — Planche 55

Costume - Evening wear - 1921



LOUTRE  
ET VELOURS  
IMPRIMÉ

TISSU DE BIANCHINI

*Costume - Evening wear - 1922*

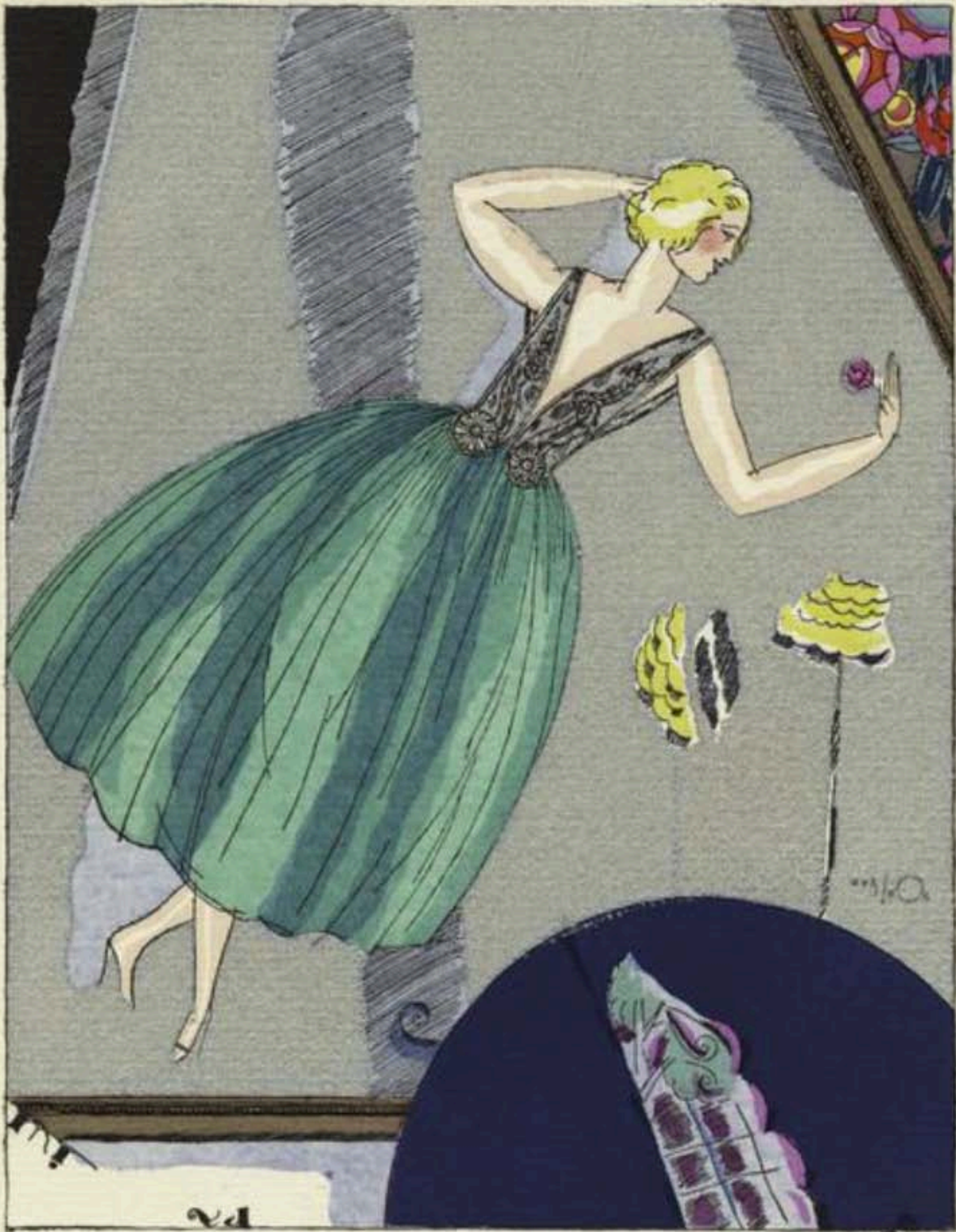
BG 29/1922  
France

N° 9 de La Gazette  
Année 1922. — Croquis N° II





Costume - Evening wear - 1921



MIRAGE

Robe du soir, de Paul Poiret

BG, 1920



®

## L'OISEAU D'ARGENT

ROBE DU SOIR, COMPOSÉE D'UNE ÉCHARPE ENVELOPPANT LE BUSTE

RG 1921





**PETIT GRIS  
ET SATIN  
BROCHÉ**

TISSU DE BIANCHINI

*Costume-Evening wear - 1922*

*36 # 9, 1922  
France*

*N° 9 de La Gazette  
Année 1922. — Croquis N° VII*



# LES QUATRE BOUQUETS

Robe du soir garnie de fleurs

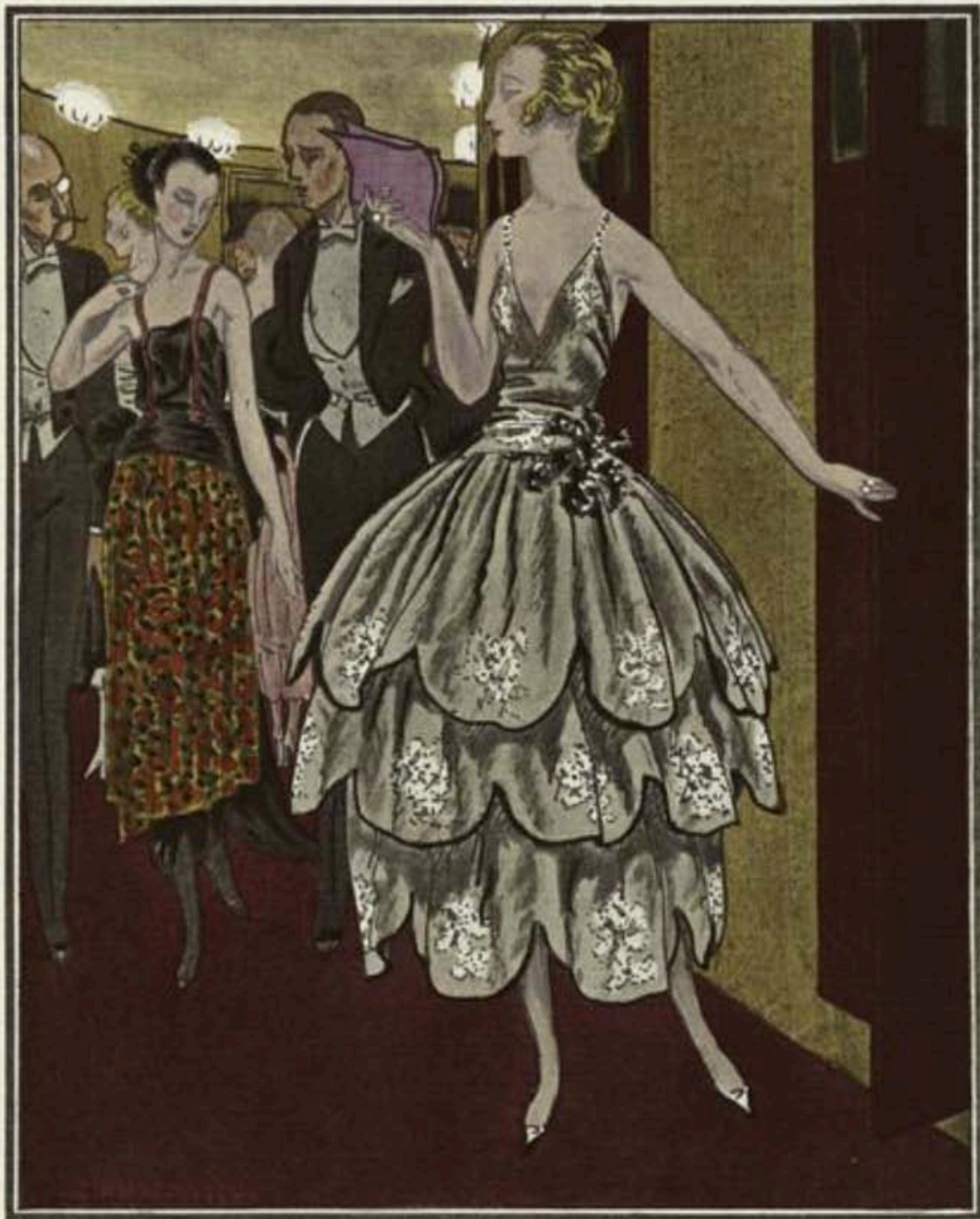
B6, 1920



Costume - Evening Wear - 1920s

Gazette du Bon Genre. — N° 7

Septembre 1920. — Pl. 50



RESPIRONS UN PEU

Robes du soir, de Beer

36,1720

Costume - Evening wear - 1920



UNE ROBE DU SOIR DE WORTH

B6, 1920



# Romanesque

MODÈLE DE CHEZ JENNY

GU 1921

Costume - Evening wear - 1921

LA GUIRLANDE



GEORGE BARBIER, 1922.

ROSALINDE  
ROBE DU SOIR, DE WORTH

B.G. #10, 1922.

FRANCS

N° 10 de La Gazette

Costume - Evening wear - 1922

Année 1922. — Planche 75



## Sirène

MODÈLE DE FRANCIS

3, Avenue Malignon, Paris

60170

Costume - Evening wear - 1920

LA GUIRLANDE

*Mannequin*



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ASTOR LENOX TILDEN FOUNDATION

# SOIR DE PARIS

ROBE DU SOIR, DE MARTIAL ET ARMAND

*1922, French*

*1 de la Gazette du Bon Ton.*

*Costume - Evening wear - 1922*

Illustration from the  
Gazette du Bon Ton  
Année 1922. — Planche  
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## LA SOIRÉE AU THÉÂTRE

HABIT DE COULEUR, SMOKING ET CAPE "PRIOLA", DE LARSEN

*Bat 1922*

*280*

*France*

*Costume - Evening wear - 1922*

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# The SPLENDOR of WORTH at the BAL de la COUTURE



Heavily embroidered (left) in opaque white beads and strass are both the corsage and train of this slim evening gown of white crêpe romain. To balance the long train, there is an ornament of geranium red ostrich worn low at one side

GOWNS CREATED BY WORTH

(Above) Cloth of gold, stiffly quilted in green silk, needs no hoops to give it bouffancy. In the centre of each diamond-shaped figure is a motif like the eye of a peacock's feather. Malachite beads make the long, tasselled girdle

(On the steps) At the left is a gown of brocade with a Chinese design in red, gold, blue, and purple. (Right) A fringe of ostrich, a gold lace tunic, and a bodice and skirt of tortoise-shell crêpe marocain—an unusual and sweet combination

(Right) Among the many green gowns at the "Bal" was one in brilliant emerald green broché. Mauve bead flowers and grapes fall over the left shoulder and a Roman wreath of diamonds and mauve beads forms a girdle in the back



VESPER

ROBES DU SOIR, DE WORTH

BGM22



N° 8 de La Gazette

Costume - Evening wear - 1922

BG #8.1922  
France

Année 1922. — Croquis N° IV



l'inspira, la guida. Elle préside aujourd'hui aux destinées de tel enjouement, le remplace par tel autre; on reconnaît ses robes aux courses, au théâtre, dans les restaurants en vogue. Leur coupe dégage la distinction, et la personnalité qui sont l'apanage de la vraie Éléance. Il n'est donc pas surprenant de rencontrer chez Madeleine et Madeleine les silhouettes familières au Claridge's. Ici et là, le même monde — le grand monde — papote, s'agite, vit, danse, symbolisant l'époque actuelle. Un besoin de plaisir s'est emparé des plus sages, l'argent ne compte plus, on en fait, on le dépense. L'intelligence seule, a une valeur réelle. Nous sortons d'un cataclysme effroyable, nous avons évité le gouffre. Réjouissons-nous, et prouvons le.

*Tamela*

*Les croquis qui illustrent cet article  
sont de chez  
Madeleine et Madeleine.*





la loggietta de Sansovino avec un sac de maïs à la main et parmi une nuée de pigeons. Un certain air bon enfant de toutes choses lui inspira confiance.

Comme elle faillit tomber à l'eau en même temps qu'une des malles, quand elle enjamba du quai dans la gondole, elle se mit à rire niaisement sans savoir pourquoi, ainsi que presque toutes les femmes qui viennent de faire une maladresse, de manquer un marchepied, ou qui courent après un omnibus sans aucun espoir de le rattraper. Ce rire inexplicable lui donna, pour ainsi dire, le *la*, et détermina toute la suite de ses états d'âme.

626 1921

Costume - Evening wear - 1921

Son Altesse Sérénissime, mais s'étendit plus complaisamment sur ses propres affaires qui l'intéressaient davantage. Il ne dissimula pas à Monseigneur le chiffre de ses millions, non pas comptés en marks ni même en francs de France, mais en francs de Suisse ou en livres sterling; et il lui révéla que l'origine de cette colossale fortune était l'invention d'un métal de remplacement, destiné à la fabrication des croix de fer. Il ajouta, crevant d'orgueil :

— Aussi suis-je l'un des premiers à qui Sa Majesté Impériale Royale l'ait décernée au titre civil.

— Mon cousin, repartit négligemment Philippe-Egon, a toujours su récompenser les services rendus.

Wilhelm Mauser s'empessa de faire remarquer à Son Altesse Sérénissime que Sa Majesté Impériale Royale avait octroyé à Siegmund la même distinction.

— Au fait, dit Philippe-Egon presque sévèrement, quelle est donc la situation militaire de ce jeune homme en âge de servir?

Wilhelm en fut Minna, qui ne perdait jeta dans la conversa quette en souffrir) et une entière franchise, homme avait été, l'Empereur lui-même embus étant l'un de ces dont l'Alle si grand besoin paix rétablie,

interloqué; mais jamais le nord, se tion (dût l'éti- déclara, avec que ce jeune sur l'ordre de même, régu- qué, comme intellectuels magne aurait une fois la



64 1920

Costume - Evening wear - 1920

doute. Mais enfin, il était là, n'est-ce pas ? il aura donné deux ou trois minutes d'illusion.

Il y a la dame méprisante. Elle n'est pas fâchée d'offrir à qui de droit une magnifique occasion d'étaler son irréductible, son absolue sottise. Lui, naïf, espère, à chaque fois nouvelle, trouver quelque opinion juste et pénétrante, qui frappe l'adorée d'étonnement heureux. Mais il ne la trouve jamais et s'enfoncé sans cesse dans son impopularité.

Il y a la perverse, enchantée de faire dire une bêtise à un pauvre homme, dont ensuite on rira bien, entre amis, au thé de cinq heures, ou à quelque porto plus coupable encore.

Il y a la consciencieuse, qui collecte les avis, sans autre arrière-pensée. Celui du mari fait un de plus. Voilà tout.

Et tant d'autres types, que j'oublie.

Mais aucune, aucune, jamais, n'est disposée à tenir compte de l'opinion du pauvre sire. Un peu moins certes que de celle de la femme de chambre.

AXIONS. — L'homme est ici comme un miroir de renfort, un miroir opaque.

Et cependant, vous entendez à tout instant les femmes dire, d'un petit air martyrisé : « Ce que



68. 1920

69 1920

Costume - Evening wear - 1920





a plus aristique recherche. Svelte et charmante, M<sup>lle</sup> Jane Renouardt, la fausse maigre, dans sa plus expressive formule joue dans son lit, parmi de savoureuses roseurs, le premier acte de cette étincelante comédie.

Domage que l'encadrement de ce lit, un peu trop art moderne — si jamais art il y eut en cette affaire — s'harmonise étrangement avec la joliesse de précieux bibelot, dix-huitième de l'enjôleuse Madame.

Au deuxième acte, une robe moyenâgeuse, tout en satin neige, semée de bouquets perlés d'où partent des chatolements furtifs nous vaut la révélation d'une manière de manche longue, prise dans un ruban, parti de l'épaule, pour s'arrêter au poignet que cerne un bracelet de diamants. Très nouvelle, cette prétendue manche laisse s'épanouir la savoureuse nudité d'un bras charmant. Il faut retenir cette jolie manière d'hypocrisie de la mode, pour en tirer parti si l'on veut porter la manche longue lorsqu'on est dotée d'un bras au modelé délicat.

Mais c'est la silhouette dernière, montrée par M<sup>lle</sup> Jane Renouardt, qui dans la salle provoque un murmure charmé.

Qu'on se figure une draperie de lamé *cuivre rose*, prenant le buste nerveux et fin de la *sweet* artiste, en un mouvement caresseur, tandis que de longues flammes de même tissu brodé d'acier retombent en tunique sur la jupe tout en dentelle d'or, et la dépassent de toute la hauteur des longs glands qui tintinabulent à la pointe de ces sortes de rubans amincissant et magnifiant la hauteur.

A l'heure du manteau, d'un geste câlin et charmant, M<sup>lle</sup> Renouardt s'enveloppe en une souple cape de velours Vénus, rubis clair, allurée d'une hauteur de renard gris cendre, et laissant, par échappées, entrevoir le sourire vibrant d'un satin bleu de mer en doublure.

Quel peintre de la Parisienne ne serait pas tenté par cet ensemble de haut goût!...



Mais voici que la Pompadour vient d'ouvrir son joli salon, tout battant neuf et que des spectacles des plus délicats y sont donnés où nos instincts de coquetterie, d'ailleurs, trouvent leur compte. Les robes devant évoluer en l'encadrement des

En 1921

Costume - Evening Wear - 1921



33

34

33 Robe du soir en crêpe de Chine jaune miel. Basque disposée en godets et se continuant comme arranger-cascade dans le dos. Devant un grand motif froncé.

34 Robe du soir en crêpe mat noir. De grands nœuds en velours blanc garnissent la jupe s'évasant en godets. Manches dégagées, combinées à du velours blanc et noir; nœuds plats en velours blanc.

© 1934 Alfred Dunhill Ltd. London



339 et 339 a. Robe de cocktail en marocain noir,  
petite veste boléro assortie.

© 1937 SAATCHI & SAATCHI, PARIS.

COSTUME - EVENING 48cm - 1937

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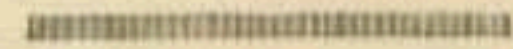
1027

1027 Pour les soirées de l'été cette robe en crêpe satin blanc, brillant, fait tunique s'élargissant largement vers le bas. Le haut en gaze cirée blanche est posé à clajr et orné de grands clips de corail.

© 1934



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SERVICE T. M. 888

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PICTORIAL No. 7021

**- AUTHENTIC FASHIONS AND FABRICS**

Costume - Evening wear - 1930s



25



26

25 Robe du soir en crêpe de soie jaune mat. L'écharpe en mousseline est ornée de grandes fleurs appliquées en velours-chenille; garniture en strass.  
 26 Cette robe du soir en velours transparent noir est remarquable par la ligne simple, très belle. Bandes passées dans des entailles devant et entrelacées dans le dos.

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35

36

35 Grand manteau du soir en velours noir; devant au décolleté un grand noeud en pareil. Manches capricieuses, réchauffées d'hermine.  
 36 Cape du soir en velours-chenille jaune doré, réchauffée de renard; col en noir blanc.

© 1930, Fashion Art Co., Inc. N.Y.C.

*Créations*  
**PARIS**



Deser.  
A 31669

**CREAT.**  
**BERTHE HERMA**  
9, rue Richer

1937

Costume - Evening wear - Modèle déposé - 1937

CHU



- 42 Très jeune cette robe de danse en dentelle rose pastel. L'arrangement en ruban de velours est entrelacé devant et se continue comme ceinture.
- 43 Robe du soir en taffetas marron pour jeune fille. Jupe garnie de parties froncées, s'évasant en godets. Petit col en dentelle blanche, apprêtée.
- 44 De la mousseline bleu pastel pour cette robe de danse destinée à une grande fillette. Des godets incrustés, terminés de smocks dans le haut, forment la bordure de la jupe et se répètent au col.

© 1931 - *Allegretto de Lancia, No. 1074*

Costume-EVENING WEAR-1930s

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39

40

41



- 39 Robe de danse en mousseline framboise pour jeune fille. Cristalle en lamé d'argent, riche garniture de strass.
- 40 Très jeune robe de danse en satin blanc. Jupe rapportée à la hauteur de la taille. Petite pèlerine découvrant les épaules et terminée de clips en strass.
- 41 Robe de danse en faille citron pour grande fille. L'empiolement bouffant des épaules est piqué de roses en pareil devant; petites manches bouffantes.

© 1952 Union des Artistes Français



3 Robe du soir en crêpe satin violet rû; façon tunique très soignée. Neux les manches amples, imitant une cape. A la ceinture une agrafe de fleurs en argent.

© HENRI LACROIX, 1930



## TUXEDO

Faultlessly fashioned and carefully tailored from fine black unfinished worsted and handsomely finished with Skinner's Satin faced lapels. Moderate puff square shoulders—snug fitting hips and waist. Complete with Dress Vest.

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D'Ambrosio's version of the double-breasted shawl collar model. A fashion constantly increasing in popularity.

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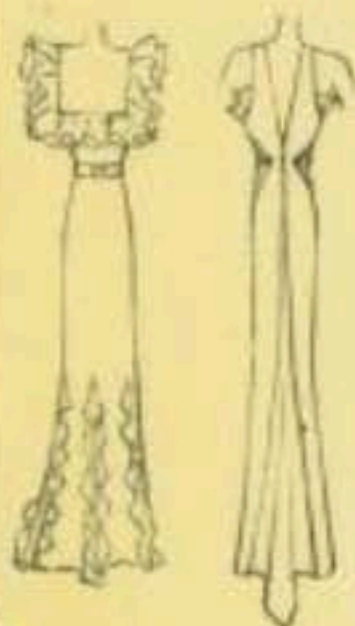


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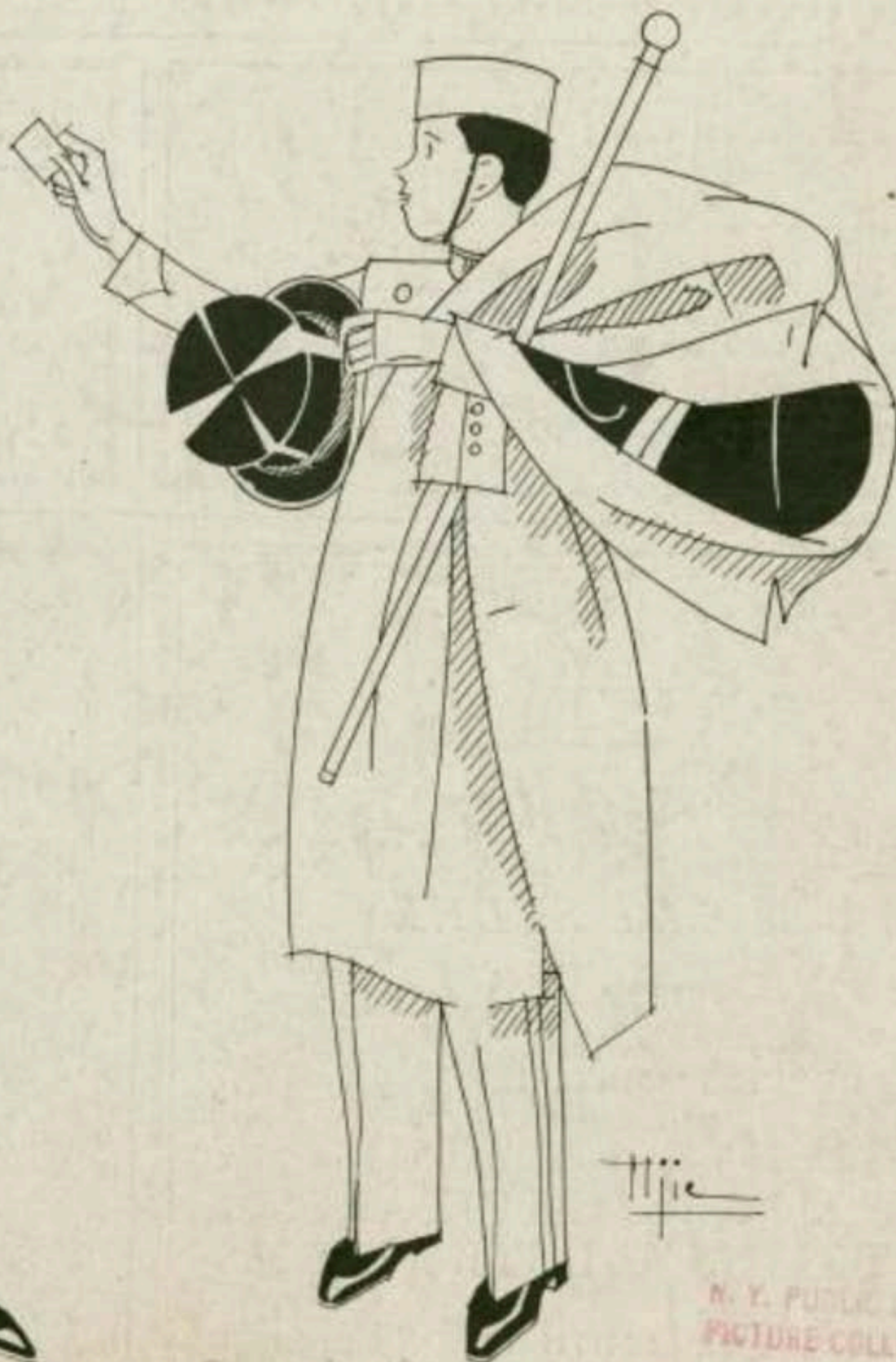
23 D'une gracieuse jeunesse cette robe du soir en taffetas blanc ou en faille. Guirlande de roses et ceinture en satin ou en velours-chiffon rose-rouge.  
 24 Très belle de ligne cette robe du soir de style grecque. Modèle exécuté en crêpe de soie vert océan et garni de galons étroits en broderie d'or; ceinture assortie.

© 1934 Alliance des Modes Françaises



17 Robe du soir en satin rose aquarelle. Des volants ondulés en dentelle forment la bordure du décolleté carré et ornent la jupe.  
18 Robe du soir en velours transparent noir, de ligne simple, fermée par des boutons en strass devant. Au décolleté une large ruche en taffetas vert.

© 1936 Editions de L'Art et de la Mode

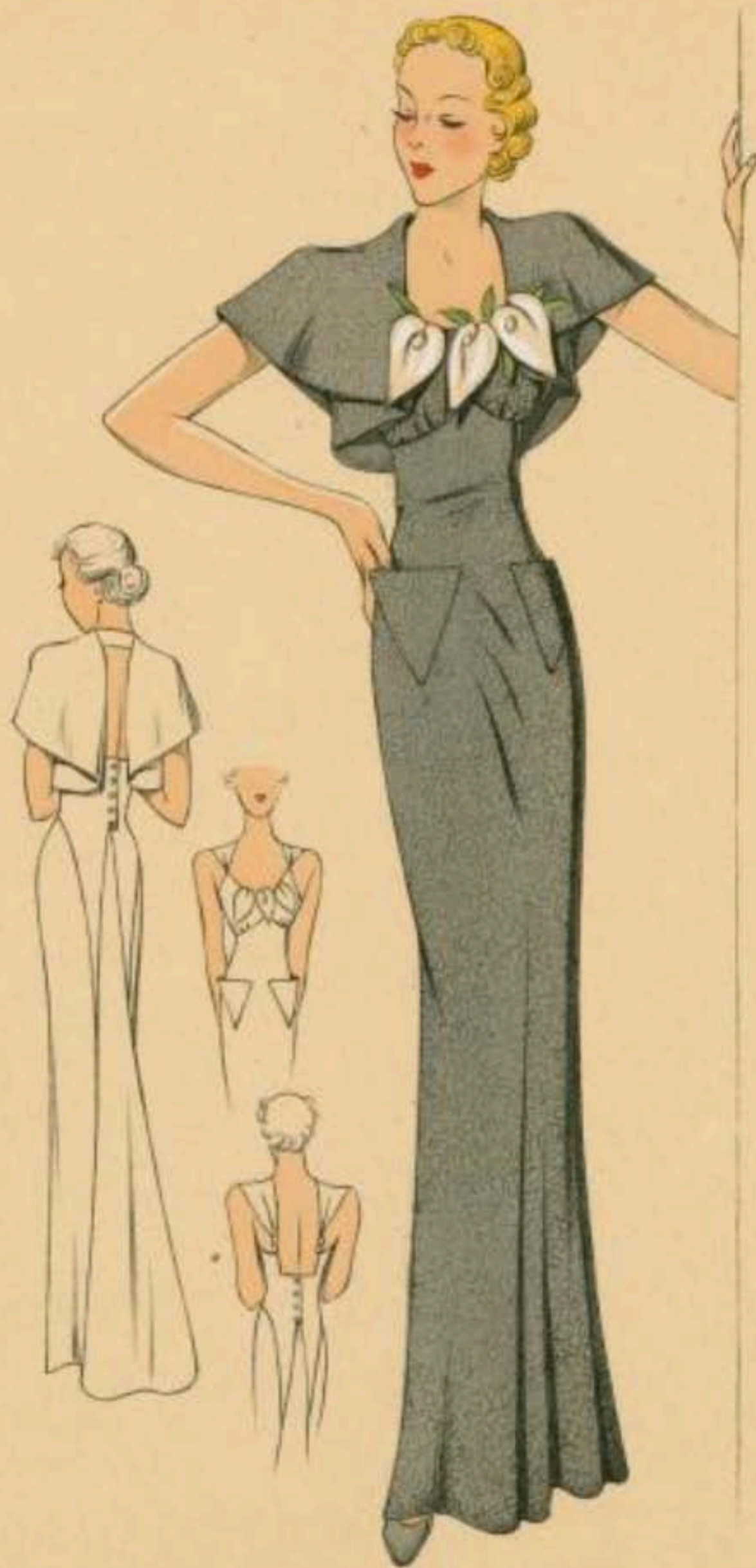


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Costume - Evening-wear - 1930

French, 1930  
Source: U.D.

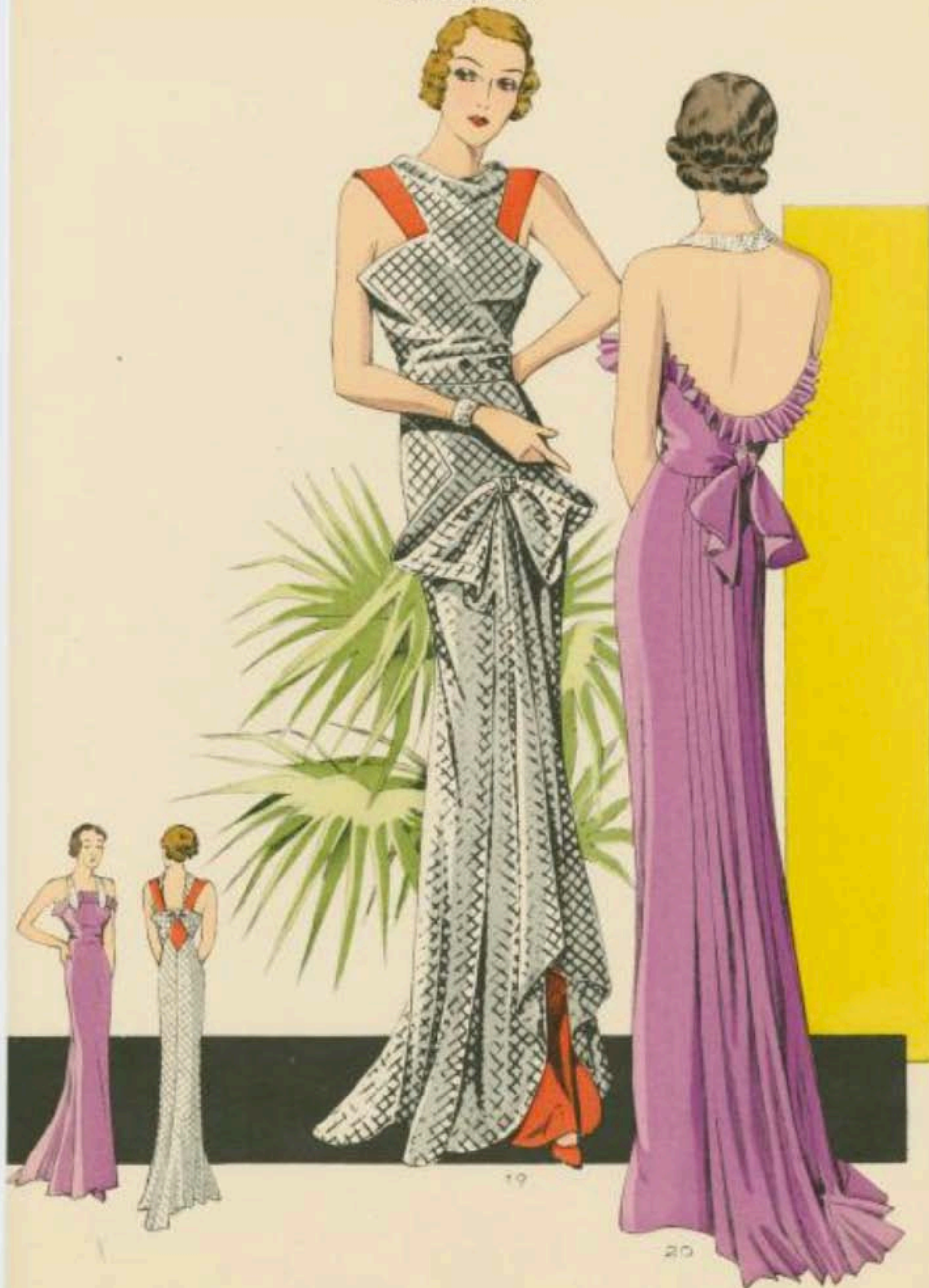
1930  
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350 et 350 m. Robe du soir en cloqué noir ornée de motifs de strass et d'arums. Petit bolero assorti.

© 1937 G. P. Putnam's Sons, Inc.

COSTUME - EVENING WEAR - 1937



19 Robe du soir en soie quadrillée, garnie d'un nœud en pareil devant. Bord de jupe et garniture en volants-diffus rouge vif.  
20 Robe du soir en tulle ou en crêpe satin cyclamen. Buste ornée d'un ruban de strass et garni d'une riche plissé au décolleté.

© 1935, Adams, McCann, Quinn &



21

21 Robe de soir en tulle de dentelle bleu-de-roy. L'écharpe en velours-chiffon rouge vif forme de longs pans flottants  
 22 Robe de soir en faille jaune miel, de forme simple. Colletette montant très haut devant et imitant une cape.

22

© Mlle. A. L. L. No. 10A/11



29



30

29 Robe du soir en tulle noir, à gros réseaux, fronces. Le fond de robe en satin noir à un large bord rapporté en même tissu bleu. La ceinture et les manches sont ornées de fleurs en satin bleu.

30 Du satin brillant, jaune mais pour cette robe de soir. Le haut en satin blanc est garni de boucles en strass.

© 1930 Mlle de la Roche, Paris



27 Joyeuse robe du soir en satin blanc. Petites manches-ailes en tulle de couleur assortie; des bandes en boudoir de strass terminent l'effet.  
 28 Robe du soir en mousseline évêque. Des bandes plissées, terminées de grandes roses forment la bordure du décolleté et composent les manches courtes. Jupe simple, de ligne très mouvementée.

© 1930. Publié par la Revue de la Mode, Paris.



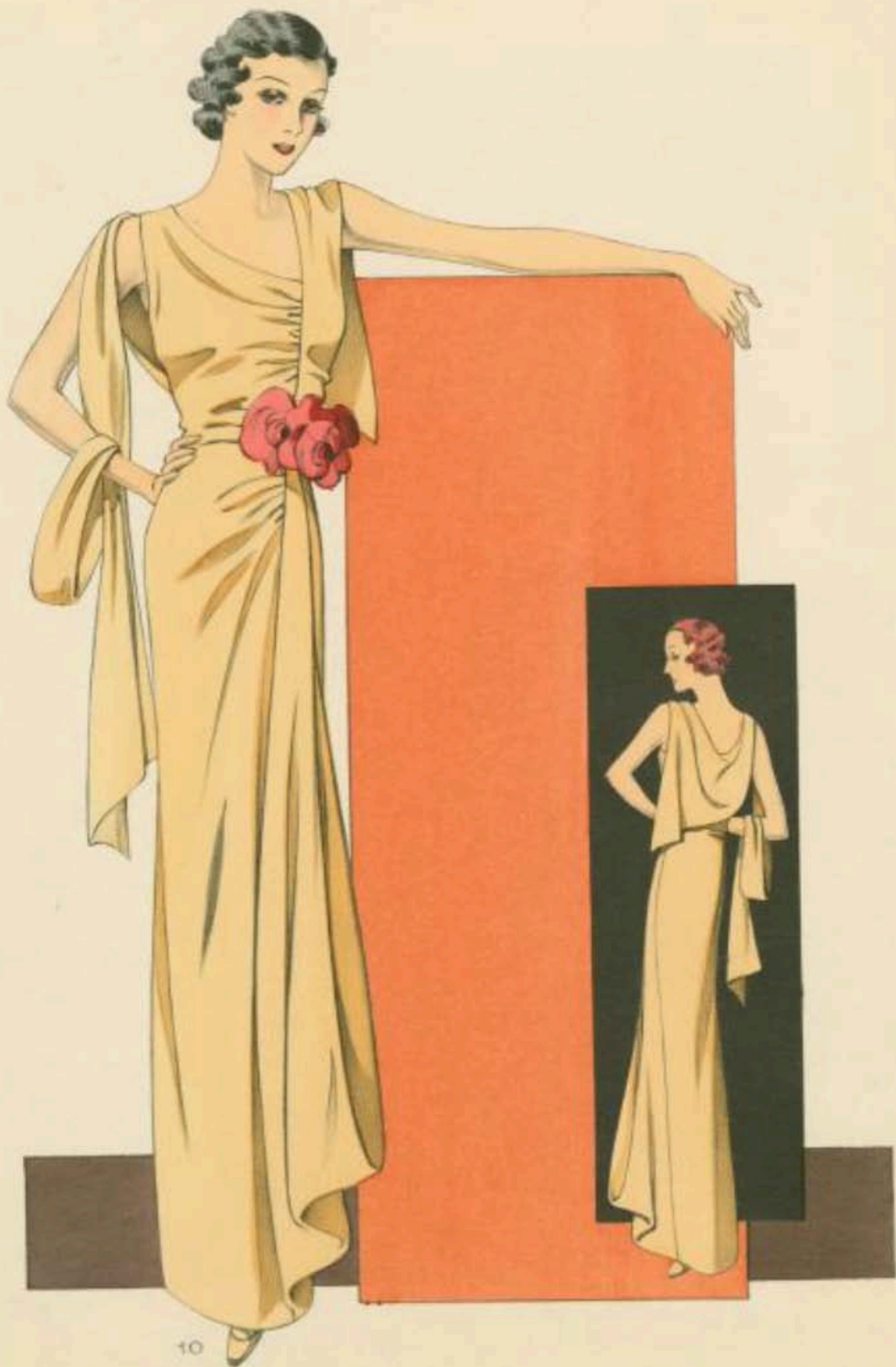


31

32

31 Robe du soir en crêpe romain vert chartreuse. Jupe montrant un arrangement-cascade. Partie-boléro et corsage en lamé d'argent bordé de strass.  
 32 Robe du soir en lamé d'argent; des volants ondulés garnissent les manches. A l'épaule droite de grandes roses en velours orange.

© 1932. All rights reserved. Made in U.S.A.



10 Élégante robe de soir en cloqué mat, jaune. Notez la silhouette flancée et les drapés gracieux. A la hauteur de la taille une grande touffe de fleurs rouges.



331 Robe de petit soir en dentelle de soie marron,  
le haut de la robe et le boléro sont en dentelle bleue.

© HAT FASHION HOUSE, CHICAGO

POUR UNE GRANDE SOIRÉE



JANE REGNY

Pour les grandes soirées d'hiver, quelle femme ne rêvera de porter cette splendide robe de dentelle noire, posée sur un fond bruissant de taffetas noir, et égayée au corsage par la note claire des bretelles en velours vif. Le volant qui souligne le corsage est doublé du même velours.

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3 et 3a Élégant ensemble du soir. Robe en crêpe tricotée noire, de construction asymétrique, gracieusement drapée. Cape en velours-chenille de couleur assortie. Doublure de la cape et grandes fleurs en velours violet vif.

© 1930. Révisé par L. L. L. L. L.



1A

1

1 et 1A Robe du soir en crêpe rayonné noir, de façon flânée, gracieusement drapée; serties en cuir d'or frappé. Avec cela un paletot mi-long en dovetine jaune, doublé de crêpe noir et richement d'un col en renard argenté.

© 1935 Albert de Léra, 20, 60, 4

Costume - Evening 6040 - 1935



6 Robe de grand soir en crêpe tout blanc, montant très haut devant et richement garnie de fronces. Des partico-ailes en gaze de couleur assortie forment une traîne et donnent une grâce très mouvementée à ce modèle.



Il Juvénile robe du soir en tulle noir chargée aux tons pastel très tendres. Au décolleté un grand nœud piqué d'un clip de diamant. Jupon drapé, formant une petite traine.

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11

11 Robe du soir en gros crêpe de soie «soignée». Façon classique, gracieusement drapée, avec la devant échancré.

© 1934. Album de bal n° 49 A 111

Costume-Evening wear-1930s



37 Grand manteau de soir en velours-chiffon vert onyx. Les manches angles, fendues, et le col de ligne inédite sont réchauffés de beaufail gris.  
 38 Pour le soir ce paletot mi-long en satin orange; façon croisés. Large revers en skunk noir.

© 1932 Editions de Luxe, No. 4226



13 et 13 a Robe de grand soir en velours chiffon rose ou en crêpe de soie rose.  
L'écharpe en gaze bleu-de-roy peut être également portée comme vêtement-cape.

© 1950 Album de Lucie N. S. A.



## FULL DRESS

Conforming to all convention and good taste, this authentic Evening Suit is absolutely the last word in style. Generous peak lapels that are Skinner's Satin faced —modified puff sleeve —form fitting back. Complete with white Dress Vest.

All One Price **\$22.50**

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15 Robe du soir en crêpe satin blanc, très belle de ligne, traine fondue. L'écharpe asymétrique forme des pans entrelacés dans le dos.  
16 Robe du soir en taffetas bleu pastel; le décolleté dessinant le V se termine d'un nœud. Devant, à la hauteur de la taille, une grande fleur jointe.

© 1930 Mlle M. A. L. L. L.



1020

1029 Pour les soirées de l'été cette robe en gaze cirée à fines impressions roses sur fond blanc. Décolleté très accentué dans le dos; notez l'arrangement-ficha. Comme garniture des smocks et des ruches plissées. Une ceinture du ton des impressions complète l'effet.



1031

1031 Robe du soir en satin blanc. Le décolleté du dos se complique de bandes croisées en satin vert, se continuant en ceinture. Notez les petites manches-lampions, composées de rouleautés en tulle vert.

511 1934



1033

1033 L'effet-capuchon est le trait essentiel de cette robe du soir en mousseline imprimée. Le devant, montant très haut, se termine d'un jabot à plis souples. A la hauteur de la taille et au décolleté des agrafes en perles et argent.

SH 1574





998

998 Pour les soirées de l'été cette robe en fine dentelle légèrement apprêtée. L'arrangement jabot et la basque du dos forment des plis légers.



Men's Wear, 4-13-33.

Evening wear

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Costume - Evening wear - 1933



12

12 Robe de grand soir en crêpe mat bleu clair. Très décoratives les particularités en valeurs chiffon bleu foncé.

© 1935. Albert Heine, Paris & Co.



9  
D Robe de grand soir en crêpe saint bleu. Très gracieuse la longue écharpe coupée à même avec la jupe. A la hauteur de la taille une grande agrafe de strass.

© 1935 - Album de la mode

Castro - Brevin - 1935 - 1936



348 Cette robe du soir en murevain est garnie de dentelles  
grandes fleurs bicolores

Dress by Louis Albert, France

Costume - Evening wear - 1932



349. Robe du soir en satin blanc, mat, brodée de perles tubulaires.

© 1937 Editions Albert, France

Costume - Evonia - 1937



4

4 De taffetas choquant pour cette robe de soir de façon flouée, s'élargissant légèrement vers le bas. Le dos se termine d'un nœud en pareil.

© 1930. Mode de haut social



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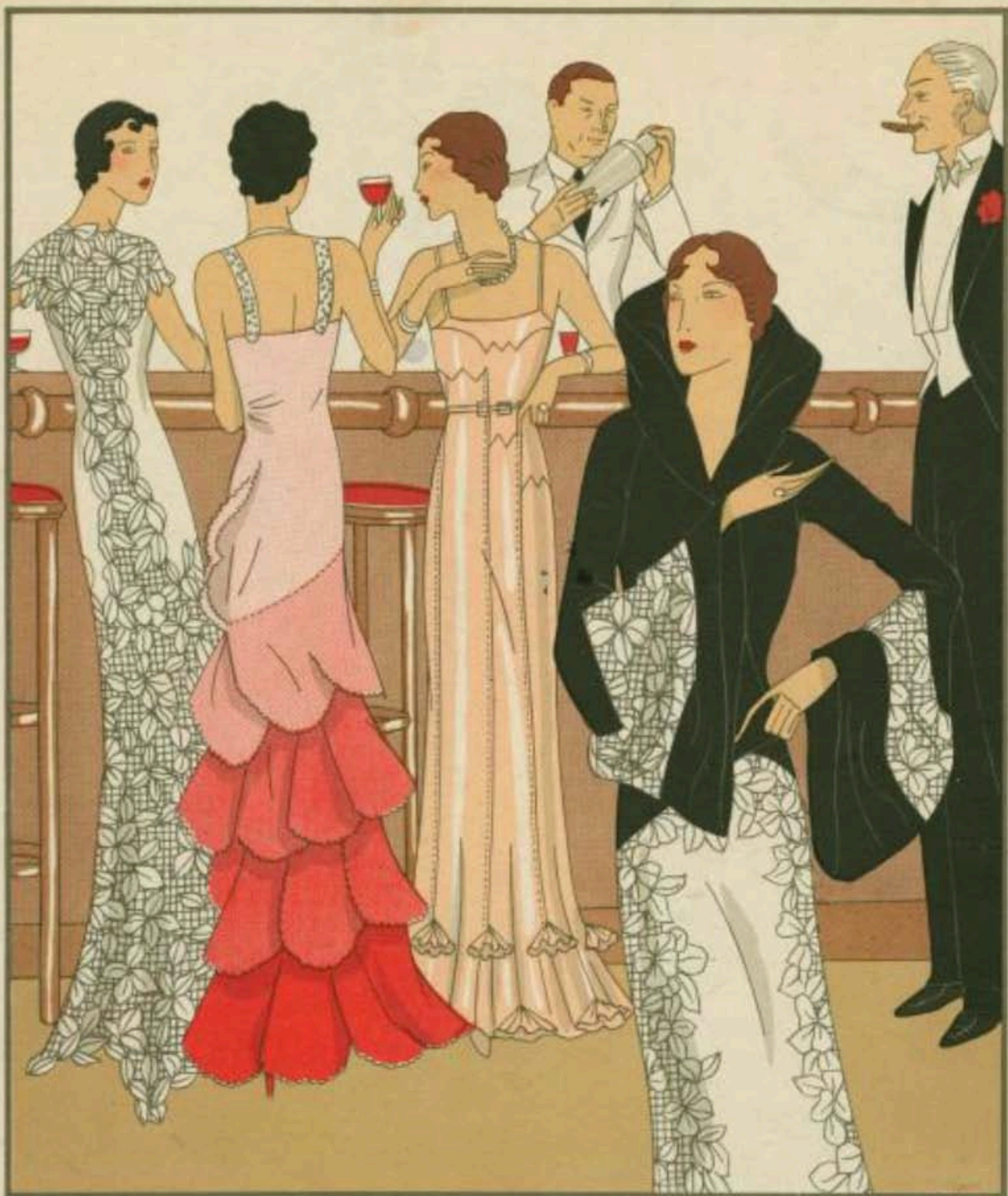
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- AUTHENTIC FASHIONS AND FABRICS

Costume - Evening wear - 1934

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A. G. B. Iris crepe georgine evening dress intrusted with lace. The corsage has a pelerine effect forming the upper part of the sleeves. The front of the dress (shown in the foreground) is made of plain georgine.

ARDANSE.

MODEL N° 106. — Evening dress made of taffeta in five shades of the same colour graded off. Four flounces with saw-tooth edges give variety to the skirt and form a corolla. Double puffs of ribbon standing out in strong relief help to make the material fall well.

LOUISEBOULANGER.

PRINCESSELOINTAINE. — Evening gown made of satin. Decoupees on the corsage continued by pannals on the skirt which distribute the fulness. Double ribbon-coquilles attached in relief and making the material fall gracefully.

BERNARD & C°.

1932, French  
MOS Feb 1932

TOUJOURS ARDANSE. — Black velvet evening wrap. Draped soft collar going well round. Raglan sleeves with soft revers, the inside of which is intrusted with A.G.B. Iris crepe georgine, appliqué with Venetian guipure.

ARDANSE.

French

Costume - Evening wear - 1932



M. U. ROVINSKY

Costume. Evening wear - 1932

■ Milgrim

MODE May 1932

■ Hawes

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7

7A

7 et 7a Ensemble de grand soir. Robe de style grec en crêpe japonais blanc. Ceinture en cuir d'or, dessinant des reins. Longue cape classique en tissu rouge.

© 1935 Maison de la Mode, Paris

Costume - Evening wear - 1930s

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2 et 2a Ensemble de grand soir. Robe en crêpe mar «coiffée». Jupe drapée, d'inspiration turque. Encolure de la robe et longue cape à garniture d'hermine, en velours de couleur assortie.

© Album de la mode - 1930



14 et 14 a. Élégant ensemble de soir. Robe en crêpe mat, blanc, formant une traîne. Longues manches décoratives et grand manteau en velours-chiffon violet; garniture en hermine.

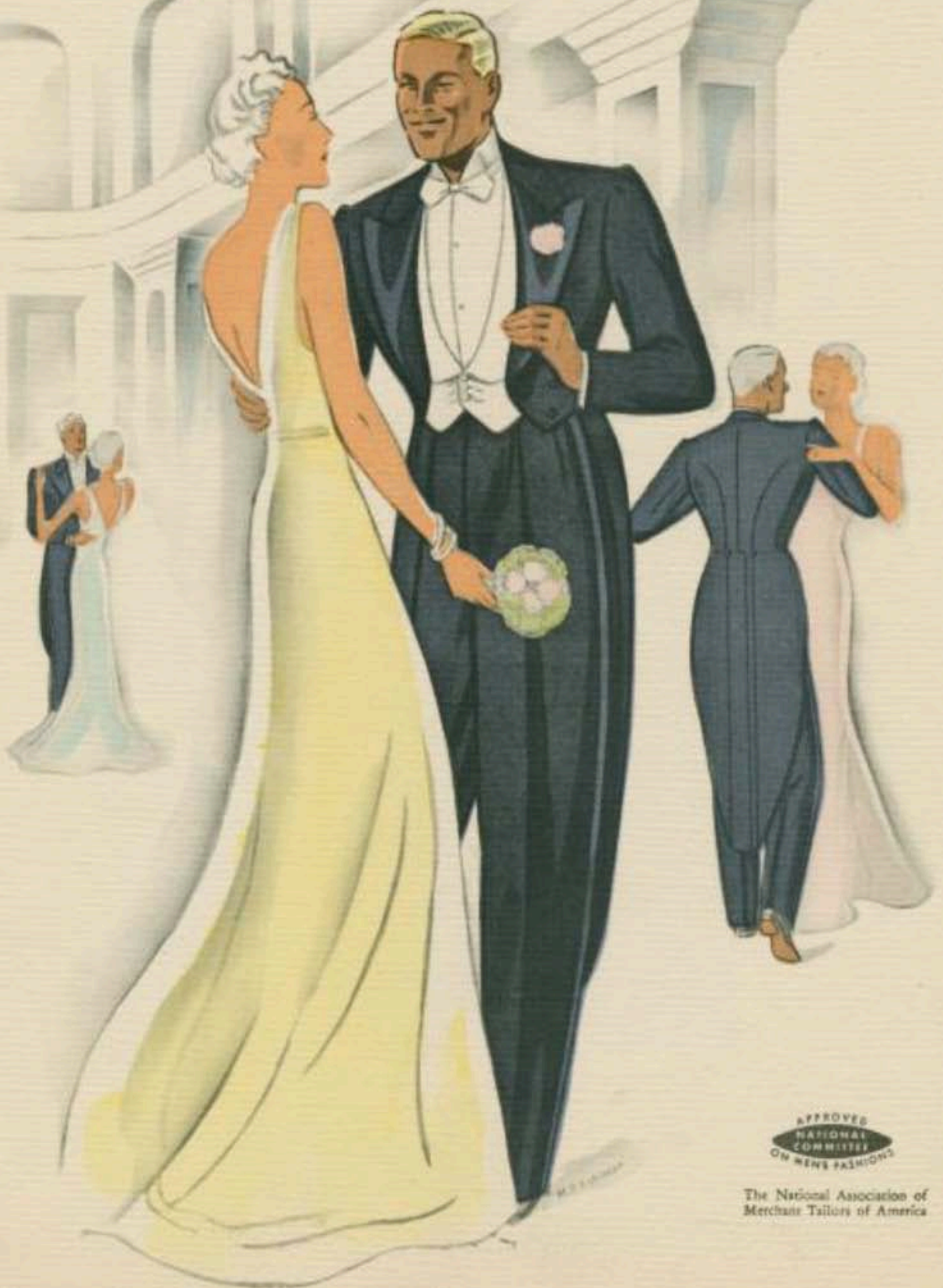
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Costume - Evening wear - 1930s



1000

1000 Robe du soir en taffetas de couleur, montant très haut devant et dessinant un arrangement-capuchon en arrière. Jupe ample, à godets souples.



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Costume Evening wear - 1941



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5/15, 1942





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