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(Illustration of two women wearing long pleated skirts with hats.)

(Left) In the black velvet frock with stiff gold inserts, at the extreme left, the new kinetic silhouette gets its motion from a pleated circular front that swings free at the bottom. Beside it is a rep frock with a long tie collar and an intricately cut skirt section that moves gracefully with the wearer

(Illustration of two women wearing long capes with fur trim at neck, bottom, and cuffs.)

(Right) Capes or ingenious swaying panels at the back transform the static lines of last season into the animated silhouette of the moment. Both of these fur- trimmed velvet coats are plain at the front

(Illustration of woman wearing chiffon dress with flying sections)

The fluttering sheerness of chiffon lends itself especially well to loose hanging panels and flying sections of chiffons lends itself especially well to loose hanging panels and flying sections – a mode that calls for great skill and originality on the part of the designers

(Illustration of a woman wearing a short cream and gold dress; smoking a cigarette.)

This slim gown of cream net and brown and gold brocade, slightly moulded to the figure, finds all its motion in the frothy fulness at the bottom of the shaped circular flounce

(Illustration of a woman wearing a long dress with an uneven cut dress so that it flares.)

For evening, a slightly moulded bodice is often seen above an uneven skirt so cut that it flares with graceful motion when the wearer walks or dances

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The Silhouette Moves!

Sketches

and

Notes

That Show the Modern Spirit of the Animated

Fashion of the Flare

(Left) The fulness and the pointed cut of the deep cape on this velvet wrap give it its animation

On these three models, the motion of the mode is obtained in three ways-by swinging jabots on the velveteen frock at the left, by circular cut in the broadcloth model in the middle, and by the wide semicircular front of the velours coat at the right

FLARES that spring from the front, the side, or the back, the circular swing of coats, the sweep of new capes, the flying lines of the jabot and the scarf, have all called into being a new mode--the mode of motion. The straight silhouette of past seasons was inert, static. The new, flared line is a living, moving, modern thing. The rough sketches on these two pages, showing clothes that smart women are wearing now, illustrate this theme of motion. The unfinished lines of these sketches, which have not as yet settled into repose, express the ever-shifting grace of the mobile silhouette. This is the impression presented by the new flaring fashions. Every step, every move displaces a godet, a pleat, a drapery, and sets astir a new dynamic rhythm.

It has been a long time making its way-this mode of motion. This winter marks its first general acceptance. We clung for a long time to the straight, restricted line, because it gave us so little trouble. It was young. It was simple. It was smart because it was simple and young. And, as long as we kept to it tenaciously, we could not go very far wrong.

But what has this new flared line to offer to offset the security of the old, familiar, tube-like silhouette? Vogue believes that it has a great deal to give in the furthering of a more progressive mode. Its first great advantage is its comfort. The straight line was made for standing still in a strenuous world keyed to motion. The flared line is designed for easy, unrestricted action. The new silhouette makes us less self-conscious about our clothes-walking, sitting, dancing-and more conscious of a new and exhilarating freedom and grace. Moreover, as long as the straight silhouette dominated clothes, the mode itself could not go forward. When two seams made a dress, what was left to encourage the invention of a Vionnet, who works with fabrics as a sculptor moulds his planes? What was left to stimulate the plastic skill of a Jean Patou, the kinetic, or made-for-motion, designs of a Lucien Lelong, the genius of all the designers to whom the making of clothes is an art expressive of its age?

Within the new conception of the flare, there is no end to the variations that are possible. The precisely tailored tweed frock, with its concealed pleats that flare only in motion, the chiffon dress with its flying scarfs and floating panels, are both in the same modern spirit. But each meets in its own way the demands of its fabric and the needs of the occasion for which it is especially intended. Not only does the flared silhouette give a wider scope to the designer, but it offers more individuality to the woman who wears it. While the straight line was becoming to the great majority-to the average woman and the average figure-,it had little to give to the exception. The woman whose charm is her dignity comes into her own this year, because she chooses the type of flare that will emphasize that quality. On the other hand, the slight, young girl now wears the new moulded lines, clinging and then flaring, short and free, to accent every lithe line. She adopts the Greek grace of a Diana, not of a Minerva-and the new mode offers both. The tall woman chooses clothes that will tend to shorten the effect of length. Even a short woman finds the particular kind of flowing lines that will make her look less square. The skilful use of flares can be made to bring out one's good points and to minimize less fortunate ones.

With the coming of the flare, we begin a new era of individuality-altogether modern, a little dangerous, and always interesting. There is no longer any single formula for chic. And just how the flare is to be adapted to its time and to its wearers is a story to be continued in many more issues of Vogue in the weeks to come.

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