

## DRESS AND FASHION

It is the duty of those who chronicle fashions to speak of things as they are. At the same time one must condemn those exaggerations which are the step from the sublime to the ridiculous.

We are falling into many errors that transform some of us into living caricatures. Take, for instance, the general "slap-dash" appearance of the modern maid, with her covert coat flying open, her cart-wheel hat and her most impossible sleeves. Will not future generations of our sisters hold us up to obloquy as the foolish daughters of a dawning century?

Yet there is much in the dress of to-day that is fair to see. The long graceful lines, the perfection of colouring, and the skilled designs of embroideries and galoons are all most artistic and pleasing to the eye. Take, for instance, the new materials, tartans, plaids, checks, seen through a silver haze-like frost;

but this silvery fleece can be carried too far. Some materials have a barbaric appearance which is fatal to women with stout figures. The same rule applies to checks and plaids, unless the surface is so "blurred" that the lines are barely discernible.

Shot silks are again in vogue for strapping and trimmings. Some really handsome materials can be purchased from 1s. 11 $\frac{1}{2}$ d., but care must be taken to buy the very wide widths only, as it is impossible to make the new two-seamed skirt with any but wide materials.

Mohair serges are deservedly popular—their bright, wiry texture refuses to take the dust, and even in

muddy weather they look like new after a good brushing.

In a climate like ours it is always necessary when purchasing an out-door dress to ensure the material being well shrunk and rain-proof.

Our bias cut skirts play some very curious pranks. In soft materials they are apt to droop and become too long, whilst in those that have a tendency to



No. 1.

which we may find our usual short skirt at a c

Let Fashion say her own name: recognize bloused skirt or petticoat blouse, perfectly-cut pe or in moquette, trimmed with black be-be-velvet, edge of white or red, lo and a typical smart dr outfit serge with a we are seen back and front mounted on either side.

The bodice might be a blouse blouse opening that-shaped at the neck and cropped with black buttons-etched panee. These small straps fasten the blouse at the top, and three more appear at the waist, each strap ornamented with a tiny gold-embroidered button, and a deep belt of the patterned panee forms part of the blouse. And can I come to the only one of extravagance in the whole costume. The skirt or blouse lining should be of some lovely material, silk, say in blue and green, but remains can be bought cheap, and the sleeves may be lined in all green serge or satin, every line of the brocade will be required.

The Russian blouse may be stiffened with band and the sleeves, which are full from the wrist, are fastened at the wrist with deep button cuffs. A smart blouse can be worn under this coat, such as one composed entirely of just green ribbons and lace insertion, or of green serge with a blue or coffee-coloured lace yoke.

shrink we may find ourselves with an impossibly short skirt at a day's notice.

Let Fashion say her say. Every sensible woman must recognize the demerits of a flounced skirt or petticoat in muddy weather. A smart, perfectly-cut petticoat of black moirine or moirette, trimmed with a deep trellis work of black bébé velvet, bordered with a tiny edge of white or red, looks elegant and neat, and a typical smart dress is one of black molair serge with a well-cut skirt, with only one seam back and front, each seam carefully machined on either side.

The bodice might be a Russian blouse opening heart-shaped at the neck and strapped with black machine-stitched panne. Three small straps fasten the blouse at the top, and three more appear at the waist, each strap ornamented with a tiny gold enamelled button, and a deep belt of the machined panne forms part of the blouse. And now I come to the only bit of extravagance in the whole costume. The bodice or blouse lining should be of some lovely brocaded silk, say in white and green, but remnants can be bought cheap, and the sleeves could be lined in all green surah or satin, so very little of the brocade will be required.

The Russian blouse must be interlined with flannel, and the sleeves, which are full from the elbow, are fastened at the wrist with deep gauntlet cuffs. A smart light blouse can be worn under this coat, such as one composed entirely of pale green ribbons and lace insertion, or of green surah with a cream or coffee-coloured lace yoke.

A rain-proof hat would be a black felt bolero, trimmed with black velvet and black pompons. Bolero hats require to be put on just at the right angle. A red felt bolero trimmed with a little black chantilly lace and two black pompons would look charming on a brunette, and in this case the Russian blouse could be lined with a very pale silver-grey brocade.

The sudden revelation of delicate colouring in a simple gown is very effective and gives a dainty touch. I advocate light linings because a dark one puts any light blouse out of the question. According to circumstances, the blouse may be varied. It might be of flowered flannel, cashmere or washable corduroy velveteen, which are so charming in white, cream, pale blue, or pink. Slip blouses are made of light fabrics, such as China silk, crêpe de Chine or delaine.

In this age of quickly changing styles it will not do to keep our summer slips for next season. Practical women fit them for winter wear by wearing them over coloured under-bodices of flannel or pink knitted spencer bodices. The lace insertion must be lined with a silk or satin ribbon of the same colour as the under-bodice; or if there is a yoke and half sleeves of piece lace, it may be lined with satin or surah — these make a nice change for dinner or indoor wear. Slip bodices are easily made by almost any woman who can use a needle, and many discarded bits of lace or trimming may thus be turned to account.

Coffee jackets are more in favour than tea-



No. 2.

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gowns just now, but some women prefer the latter, therefore I may mention that light and transparent effects are in vogue for tea-gowns. Accordeon-pleated nuns' veiling or white Chinese silk over yellow or pink, or any transparent fabric, such as white or black grenadine over Chiné materials are novel.

Velvet and broché silk are much used for coffee jackets. I saw one in royal blue velveteen. The loose semi-fitting fronts opened above the waist line and were turned back with large revers of very pale blue satin, veiled with a soft frill of coffee-coloured lace. The coat had a rather deep basque coming from the sides only, and a gold ribbon belt was worn. The bell-shaped sleeves were provided with deep frills of coffee-coloured lace over pale blue chiffon. There was a front of pale blue chiffon with a stock and deep fall of the lace. Three wheel-shaped paste buttons trimmed the fronts of the coat.

White fur coatlets are Fashion's latest extravagance in peltry, white astrachan and caracul being used, but such luxuries are reserved for women with endless purses. The flat scarf fur victorines are an indication that in spring we may expect to don the graceful Empire scarves of silk or Chinese crêpe.

Fawn cloth is largely used for sacques or tight-fitting coats. Many coats have a belt of velvet, metal, or leather. Sacques, loose or semi-fitting, have several capelets of cloth, and others are ornamented with *passementerie*, *lacarpoons*, and tassels. Braiding, stitching and

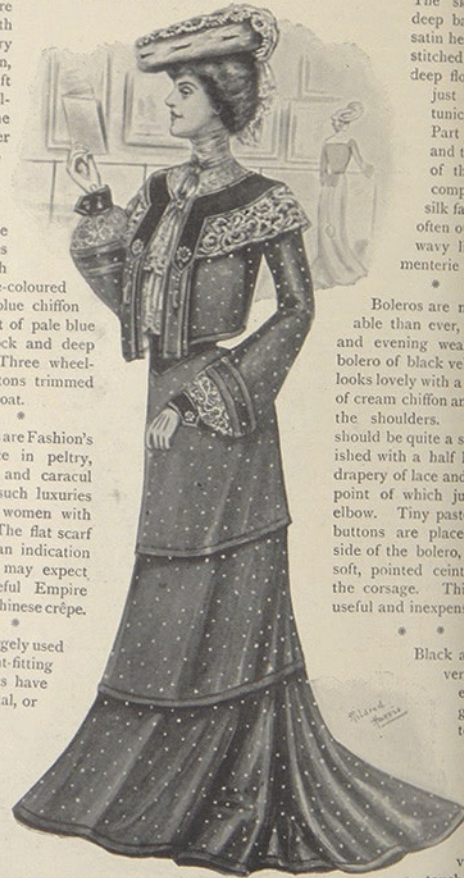
strapping is seen on all the coats. Long, black silk coats have wide sleeves and collars edged with triple flounces. These are useful wraps for evening or day wear. Soft silk is more popular for this purpose than glacé silk.

Many bodices and skirts are entirely box pleated with small box pleats a little over an inch wide. Costumes for smart visiting wear are composed of silk and camel's hair cloth.

The skirt shows a deep band of silk or satin heavily machine stitched above the deep flounce, and is just veiled by the tunic or overskirt. Part of the sleeves and the lower part of the bodice are composed of the silk fabric, which is often outlined with a wavy line of *passementerie* or cut velvet.

Boleros are more fashionable than ever, both for day and evening wear. A square bolero of black velvet, cut low, looks lovely with a draped fichu of cream chiffon and lace round the shoulders. The sleeve should be quite a short one, finished with a half handkerchief drapery of lace and chiffon, the point of which just veils the elbow. Tiny paste buckles or buttons are placed on either side of the bolero, and a deep, soft, pointed ceinture finishes the corsage. This bodice is useful and inexpensive.

Black and white is very smart for evening gowns, a touch of colour being supplied by very large roses of chiffon or velvet. A touch of vivid mandarine or orange



No. 3.

is very fashionable—it looks lovely with putty colour. Two shades of green mix well together.

The emerald green hat was too crude to remain a success. Very pretty Spanish toques are made of cream felt trimmed with otter coloured velvet and pompons of the same hue, and a white paradise plume. Long ostrich feathers trim the picture hats both inside and outside the brim. Pelerines to match the dresses are made quite in the style of 1830.

Black lace is taking the place of white and cream for day and evening wear.

Painted crêpes and Japanese materials are introduced into evening gowns. Netted fringes of silk and chenille yokes are seen on skirts and bodice. Pelerine draperies are made of these fringes. White silk blonde lace is coming into fashion once more.

#### FASHION DRAWINGS DESCRIBED.

No. 1.—Mr. John Simmons & Son, Haymarket, are making this smart and comfortable motor coat. It is made in thick putty-coloured cloth, well lined, with collar and cuffs in mink. The sketches show all the details of the wrap, and it will be seen at a glance what a very suitable and becoming coat it will prove for motoring or driving.

No. 2.—This sketch shows a new walking costume in Havana brown cloth, with strap-pings in velvet

embroidered with gold and brown, and cords and tassels agreeing. The little cape which finishes the costume fastens at the left side, and has a collar in mink, inverted pleats falling over the arms. The skirt is cut for walking, and has one of the new kilts. The pouched bodice shows stitched tuckings. It fastens at the side, beneath a band of the embroidered velvet, and a small vest of lace is disclosed.

No. 3.—Blue velvet spotted with white is the material used for this admirable model. The skirt is a modish one, formed in three tiers, each one strapped with glacé silk. The little sacque coat opens over a lace blouse, and shows pleats on either side of the front, and a box pleat is also placed at the back. The shoulder cape is in white cloth embroidered in black and white chenille, with an empiecement above this formed of black panne, outlined with tiny white

silk cord tassels to correspond. The cuffs and deep waistband are also in panne.

No. 4.—Another model from the establishment of Mr. John Simmons & Son is the beautiful evening gown illustrated. It is made in fine ring-spotted net, scattered over with designs in lace applique. Beneath this are shown glimpses of pale pink chiffon over silk, which give a charming and delicate effect. The sleeves are exceedingly novel and chic, being composed of open-work strands of jet; and it will be seen how smartly the jet defines the little frills on the



No. 4.



NOS. 5, 6, AND 7.

bodice and skirt, and the handsome band of lace which simulates an over-skirt.

Three pretty evening bodices are shown in the above illustration.

No. 5.—The first is a new coffee coat, made in satin, and trimmed with insertion and deep frills of lace. A large "chou" of chiffon, with long, flowing ends, is placed slightly to the left of the coat.

No. 6.—The central figure shows a useful and becoming black lace evening blouse, made up over a white silk lining; the shaped yoke forming the décolletage is in jet and steel. Rosettes in pink panne, with bands of the same, greatly

add to the decorative effect of the bodice. The sleeve is new and very smart, fitting the arm well at the upper part, and with several little frills of lace falling gracefully over the arm. White chiffon forms the little tucker and the under frills of the sleeves.

No. 7.—Pink crêpe de Chine forms the third bodice, with bands of satin embroidered in silver, small ornamental tassels of same finishing the pointed tabs. Tucks are shown on front of the blouse and on the sleeves. Bands of lace insertion may be substituted for the embroidery.

### The "Woman at Home" Paper Pattern Department

Paper Patterns for any of this month's fashion drawings can be obtained from

THE WOMAN AT HOME Paper Pattern Department,  
27, Paternoster Row, London, E.C.

PRICE LIST.—Flat Paper Patterns in any stock size, 6*d.*; Cut to Measure Patterns, 2*s.* 1*d.*  
Skirt and Bodice count as separate patterns.

For the convenience of new readers we repeat this month the Measurement Order Form, and the measurements of stock sizes:—

#### MEASUREMENT ORDER FORM.

| Description.                                 | Measurements. | Description.                                    | Measurements. |
|--|---------------|---|---------------|
| 1. Size round neck                           | ...           | 8. Under arm seam, from sleeve to waist line    | ...           |
| 2. Size round waist                          | ...           | 9. Length of sleeve, inside of outstretched arm | ...           |
| 3. Size round bust, under arms               | ...           | 10. Length of sleeve, outside of bent arm       | ...           |
| 4. Back width from sleeve to sleeve          | ...           | 11. Length of skirt in front                    | ...           |
| 5. Chest                                     | ...           | 12. Length of skirt at back                     | ...           |
| 6. Back length from base of collar to waist  | ...           | 13. Size round hips                             | ...           |
| 7. Front length from base of collar to waist | ...           |   |               |

A narrow piece of tape should be tied round the waist, and measurements made from it. All measurements should be as accurate as possible.

Stock patterns are made in three sizes according to the following table:—

| No. | 1 size | Bust, 40 in. | Waist, 28 in. |
|-----|--------|--------------|---------------|
| "   | 2 "    | " 39 "       | " 24 "        |
| "   | 3 "    | " 34 "       | " 22 "        |

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