



HOME DRESSMAKING



FADS AND FANCIES OF FASHION

COMPOSITE SUITS ONE OF THE EXTREME IN AND OUT THE NEW YORK SHOPS

The Newest and Smartest in the World of Dress.

BY MAY MANTON

GREAT interest is being displayed in the coming fashions, apparently, hips are to grow broader and broader, draperies being collected at that point, and, consequently, skirts look narrower at the bottom whether they actually are or are not. Everything that suggests the bustle idea is conspicuous, too, and draperies that are caught up at the back and sashes that are bowed and looped and arranged in various ways to give something of the same effect are mentioned in almost every account. While it is rumored that some of the leading houses give evidence of a tendency toward increasing use of material, as yet it does not mean any real widening of skirts, although it is impossible to tell what may be developed in the next few months. The House of Premet is reported as showing costumes suggestive of the 1830 period with hand embroidered pan-talettes showing below the gowns, but such extremes may usually be put down as advertising devices rather than models that are expected to take any permanent hold. This is the age of exploitation. In place of the two or three great Parisian dressmakers of a generation ago who really held the feminine world under domination, we now have so big a number that advertising has become essential and metaphorical bells are rung with more or less clangor as may be. Much that is heralded on this side of the sea as new, really owes its origin to just such conditions and, because of that very fact, it behooves the woman of refinement to be a little cautious and to use reason and common sense in considering these things.

Certain facts are, however, established. Taffeta is to be a pronounced favorite both for spring and summer; serge is to be used both for gowns and for street costumes; charmeuse satin continues all its vogue; all the crepe effects are to be fashionable both for suits and for indoor gowns and, what should be good news to lovers of daintiness; white organdie is the latest material for blouses, chemisettes and the Normandy collars that, unquestionably, will make a feature of spring styles.



THE illustration on the left shows a gown that includes all the newest and smartest features of the season. The blouse is of the peasant sort finished with a collar that stands away from the neck and allows of a removable frill which forms a most becoming frame and the tunic gives breadth over the hips and the frill beneath the pretty fluff effect that is so much liked.

Tunic dresses for girls are among the most fashionable to be found just now and, since they are as simple and easy to make as they are pretty and becoming, they seem to combine all advantages. This one shown in group is made with straight plaited skirt joined to a belt and tunic that is closed at the back. The shaping of the tunic and of the elbow sleeves harmonize prettily with the shaping of the yoke.

Soft, full waists are the prevailing ones of the season. They can be utilized for crepe de chine or for the pretty cotton voiles and marquisettes and for all the materials that are thin and soft enough to be made full. For the trimming, a contrasting fabric will be needed but contrast can be found in plain color as well as in brocade and the like. This blouse is adapted to the occasions of dress.

JAPANESE SLEEVES AND VEST EFFECTS ARE NOVEL FEATURES OF SPRING DESIGNS

THERE seems to be no end to the possibilities found in the Japanese sleeves. Here is an extremely novel effect, the sleeve portions being held in position by means of buttons. This treatment is as pretty as it is new. The model is so planned that two materials can be used with great success, but one is also correct. One hardly thinks of the great designers as considering the home dressmaker but, nevertheless, the models for this spring are especially adapted to their needs. For the medium size, the gown will require 3 1/2 yards of plain material and 1 1/2 yards of fancy material 44 inches wide, with 1/2 yard of charmeuse satin 27.



SPRING FASHION WHISPERS BY MAY MANTON

WE herewith take pleasure in informing you that this spring is about to be an exceedingly bubbling and fluffly and generally inconsequent and bewitching spring. "As the twig is bent" you know, and we have been doing some very pertinent investigating these few weeks past as to just in which direction and how far the twigs of Fashion are to be bent.

Well, bent they most assuredly are. A straight line may be the shortest distance between two points but mathematics has little in common with fashions this season. The straight line simply is not visible. Every single line is "bent," in other words, curved.

Take the shoulder line—sloping off for the most part into the kimono sleeve. The waist line curves up in front. The hip line flares out either in the tunic or in the ripple of the drapery of the skirt proper and coat lines courteously curve out of the way to be accommodating. Even the skirt bottoms do not hang evenly but conform to the vagaries of the skirt drapery.

So of course it naturally follows that the materials we are to use will be "curvable" ones. There are a variety of new crinkly silks and crêpes that almost of themselves fall into the proper folds.

Poplin is essentially smart and every woman will be glad to hear that taffeta is to have extended vogue. It will be used for suits as well as for gowns and, in its latest development, it is a pliable fabric, and possessed of a sheen that is a real delight. For the useful costume of harder service, mohair is shown in excellent colors and in that improved weave that seems to belong to all up-to-date fabrics. Gabardine is to extend its favor through the spring and, in its lighter weight, it is effective and durable. In weave, it gives the suggestion of the material we have always known as covert cloth but it is much finer and more pliable and deserves to be ranked as new.

PLAIN AND FIGURED MATERIALS ARE COMBINED IN MANY OF THE SMARTEST COSTUMES

THE figured materials of the season are wonderfully beautiful in color and the plain fabrics show really marvelous texture so that the combination costumes are unusually beautiful. These illustrate interesting features and widely different and equally smart belted effects.

The peplum that flares over the hips and the skirt that is looped up directly at the front are eminently new and eminently smart. This costume shows both features and, incidentally, is a suggestion for the use of contrasting materials. In this case, plain and figured foulard are combined, but crêpe can be used in the same way, or any two fabrics that harmonize one with the other.



NOTES FOR THE HOME NEEDLE WOMEN



632 Design for Embroidering a Dolly Ten and One-Half Inches in Diameter.



797 Design of Water Lilies for Embroidering a Cushion Top or Scarf Ends.



623 Design for an Embroidered Center-Cloth in Sweet Pea Motif, Twenty-Two Inches in Diameter.

THE scalloped edge is to be padded and buttonholed. The lines representing the table and smoke and the outline of the teapot, and cups and saucers are to be done in outline stitch. The flowers on the cups and teapot can be done in outline stitch or in long and short stitch or can be worked solidly in Kensington style.

THE entire design can be worked in long and short stitch with the stems outlined, or in solid embroidery, or in a combination of solid embroidery with long and short stitch, or outline stitch can be used for the entire design or in combination with long and short stitch.

THE scalloped edges are first to be padded and then buttonholed; the leaves and flowers are to be worked in solid Kensington stitch with the stems outlined and the dots made solidly, or the flowers and leaves may be worked in the long and short stitch, or the design all carried out in simple outline stitch.

To outline, take short stitches keeping the needle toward the right and work upward. For solid embroidery pad by darning backward and forward and cover closely with over and over stitch working in the opposite direction of the padding.

Pad the scallops by darning backward and forward several times and then buttonhole closely over this foundation, or work chain stitch between the lines. When making the solid Kensington stitch always begin a petal or leaf at the top and work toward the base; take one, two, three short stitches and then a long stitch.

THE second costume gives something of the Russian effect but includes also the new raglan sleeves which are essentially smart this season, and also one of the new skirts that is draped at the back. In the picture, the blouse is made from a fancy material while the skirt is plain and such combinations are to be much used; but it is always possible to make variations from a single design and an entire gown of one material, such as silk and wool crêpe; poplin would be equally fashionable. The skirt is made with a yoke that dispenses with bulk around the waist, and is finished separately. Patterns to cents each.