

SUNDAY MAGAZINE SECTION

THE RALEIGH MORNING POST

SUNDAY MORNING FEBRUARY 8, 1903.

Late Winter Paris Fashions.



Ivory Crepe de Chine Blouse with Cluny Lace. (Somali)



Mousseline Evening Gown With Ribbon and Lace Trimming. (Haltee Diemert)



One of the New Spring Styles. (Mamby)

The Question Of Sleeves On The New Spring Models.

Dressmakers and dressmakers' patrons have been choosing models for spring and summer fashions, and many representatives of the leading houses are already on hand to discover what is and what is not to wear.

The fashions of the late winter present very strongly contrasting points and it is hard to decide upon what is the correct one. However, for the moment apparently deciding the fate of many a smart costume and thought to be up to date. Shall the sleeve be large or small, shall they fit close to the arm or shall they be so short as to seem that the arm they would fit best by possibility belong to any one but

the wearer? If intended to be part of a ball gown shall the sleeves consist solely of a jeweled strap over the shoulder and a tight band of lace below the top of the arm, or shall the sleeve have a band of lace and from the hand of lace shall there float wisp-like pieces of chiffon or tulle, gold or silver spangled and either plain or pleated? If intended for a street gown shall the sleeves be comparatively wide, the fulness above the elbow held down in stitched pleats or tucks, and below the elbow arranged in bag shape gathered into a band or cuff at the wrist, or shall the sleeve be slashed below the elbow into full puffs of chiffon lace or velvet be in-

serted? These are a few of the questions with which a woman has to contend if she wishes to be considered and to consider herself fashionably attired.

It would not be possible with waists made with big sleeves to have the sleeves of the outer garments made small, and consequently all coats and jackets are now turned out with sleeves of exaggerated size. The newest tailor gowns with the plain collar have not yielded to the new fad, and the sleeves are cut medium in size, but either flare at the wrist or have a puff below the elbow gathered with a band at the wrist. For the moment the newest coat sleeve is both comfortable and attractive in appearance, for it has enough fulness at the armhole, and while it does not fit close to the arm, still it outlines the shape in a most becoming fashion, and at the same time is a coat sleeve and not a fanciful dress sleeve, always inappropriate with coat or jacket. The sleeves that have a little fulness at the top and still outline the arm above the elbow, but which are full below and look almost awkwardly long, are smart, especially when finished with a plain or embroidered velvet cuff, and are effective in the cloths, either rough or smooth, that are fashionable this season.

Ball gowns and dinner gowns show more than any the entire change of fashion in sleeves, and most forceful and becoming are

made of the thin, lined fabrics that are used in the long winglike effects. In chiffon and tulle, these long floating wings, headed with band of lace or jeweled passementerie, are most forceful and becoming. The black and white nets, with gold or silver spangles, and the thin long sleeves of the plain material, with only just an embroidered edge, are so effective. The only wonder is that the fashion did not become popular long ago.

In sharp contrast to these long sleeves are the waists made with only the shortest puff, hidden under the berth of the lace, which is the favorite trimming for the ball gown. A close fitting sleeve, but made of enough material to allow of the folds being pushed up to give a soft effect, and finished with ruffle of lace, in another favorite design, while the wrist cut well off the shoulder, and with only a band of jewels, a jewel embroidered lace over the shoulder and below the top of the arm, is another fad—it cannot rightly be called a fashion.

The dinner gown that is the most fashionable at the moment is made with sleeves, but only transparent and picturesque ones. The chiffon lattice, caught down with diamond or rhinestone buttons, is most brilliant and becoming, and a favorite fashion is a sleeve, elbow length, made of this lattice and finished with a fringe. Not one inch of unnecessary fulness is there in the sleeve

which is becoming to a well shaped arm, but exceedingly trying to a badly shaped one. The lace net, with spangles of gold, silver or rhinestones, put on to form crossed lines, is also used for this style of sleeve, the only finish for which is the single or double ruffle of lace. Oddly enough the long, tight fitting sleeves, the most becoming of all styles, is rarely seen excepting in the spangled lace, and even then is not ranked as very smart.

Long drooping shoulders are the correct style in all the new gowns, and the lace collar or cape falls well over the upper part of the sleeves so that the tight fitting upper sleeve must needs be in fashion for some time to come. Below the elbow there may be puffs or ruffles of lace again or the sleeve may end at the elbow; those points can be decided by individual taste, only the upper part of the arm is outlined. This is not so inconsistent as might be thought, for with the upper part of a sleeve large and full, the size of the figure is increased in a very unbecoming way, even to a tall and slender figure.

And for the benefit of those women who have to be content with last year's forms there is a very easy way to remodel the old sleeves, by slipping them below the elbow and inserting puffs of chiffon, satin or velvet, which puffs are then gathered into a band at the wrist, and the effect is of an up to date form.

necessary the facings for the fronts may be joined near the lower end; if well pressed they will not be obvious and may often effect a great saving of cloth. For the cuffs cut a strip to match the wrist edge of sleeve, as dotted in diagram 1, and in putting them on turn them upside down so that the upper edge will stand out a little. An Italian cloth is fifty-four inches wide, the fronts are only required to meet the inner edges of the cloth facings, and as it is not necessary to line the upper capes, one yard will suffice.

The sleeve lining must be cut to match the cloth, but the back should be a little wider at the top corner, and exact at the lower one, so as to allow a pleat in the lining at the middle of the neck.

To Make the Coat.—Carefully mark all the seam lines on the wrong side of both cloth and lining, using a piece of tailors' chalk,

small turning. Carefully cut off the corner of the turnings, so when both are folded upward they will not overlap; then turn it right side out and tack and press it so that the seam is exactly on the edge and nice and sharp. Tuck back the facing and make the buttonholes, or, if not an expert, leave these, and when all else is finished get a tailor to make them and give the coat a final pressing.

Next make the sleeves and the cuffs, stitching the latter as many times as desired. After facing them stitch the wrist edges of cuff and sleeve together, turn them under and bearing down the raw edges to the cloth. If the cloth is at all thin French canvas should be placed under the front facings and in the wrist edges, but any of the kinds quoted will not require it, the stitching being sufficient.

Next place the sleeve lining in and hem the wrist edges, but turn the top ones down out of the way of the armhole seam, which make in the cloth only. Press the seam open, notching the one that requires it to make it lie flat, then tack the lining on the coat, taking great care to make it easy to the cloth, and not forgetting the pleat tapering off to nothing down the back. Then tack the armhole edge of the lining along the opened seam and hem the sleeve one over it.

Slip hem all the outer edges over those of the cloth turned under. Where these are left raw the stitching will hold them together down the front, and the lower edge of the lining must be slip hemmed to the back surface of the cloth only. To make the capes, if raw edged, the foregoing will apply and judgment must be used to decide if facing is necessary. Where the edges are turned under it is better to do this with a tacking thread, cutting away the raw edges together so that they will be quite flat, using silk thread to match the color of the cloth for the purpose, then slip hem the lining over them.

It is better to join the top cape for collar to the neck of the coat, but the owners may either be made neat by slipping them together with silk binding and looking to the garment by means of neat work and eyes, or they may be stitched to the coat just below the neck edge seam. The neck seam will be made neat by the lining edge, or, if at all thick, by hemming the strip of silk binding over the turnings.



which will make quite a thin, arm line, or tack it with white thread.

Next tack up the seams and try on the garment, and be sure, if any alteration is made, to see that both sides exactly agree, and re-mark them for the stitching, which next do. Notch the seam edges at intervals, cutting them slantwise, and well press them, dampening the seam by placing a finger in warm water and passing it along in front of the iron; also stitch and press the lining seams.

Next lay the front facings to the cloth, right sides meeting, and stitch them together at the front and lower edges with a



Serviceable Blue Serge Frock. (Duges & Soirs)

For The Home Dressmaker

As fashion decrees that children's clothing at present shall be perfect in simplicity, the home sewer may turn out garments for her children that will compare with those sold at high prices. The little loose coat seen in the illustration is one of the approved styles for children and may be worn by boys or girls, usually having a leather belt added for boys, especially for those who do not wear frocks underneath. Two backs are shown in the sketch. The lower one is a pretty variation when making the coat for a boy. It makes the garment straighter and is quite finished without a belt. The pattern is an ordinary sacque shape, with seams at the side only. It has triple shoulder capes cut without much dip at back and front, after the fashion of a Newmarket driving coat. The sleeves are cut each with one seam only, from a fitting coat sleeve shape, with the back seam joined from the shoulder down-

ward as far as will permit it to lie flat. The two front edges are then folded to meet, and the back of sleeve is placed to a fold of the cloth, the wrist slope being continued by the fold and so making a slight bell effect. A turn back cuff of the cloth, stitched or of velvet, in which case the top cape is also of velvet, makes it sit out nicely. The same sleeve may be finished with a wristband if preferred.

Box cloth, tweed serge, shibbole or any firm material may be used; for a boy's wear box cloth is smarter than anything else, as the edges may be left raw. Taffeta silk interlined makes a pretty garment for a little girl, but this must also be lined with silk or satin, or the effect is inferior. Fine Italian cloth makes a good lining for cloth, as, being wool, it is warm and light.

The necessary quantity of 32-inch wide ma-

terial is one yard and three-eighths, allowing for a twenty-three or twenty-four inch length down the centre of the front.

To Cut It Out.—If with back No. 1, diagram one shows how to place the several parts to the best advantage in the cloth, folded, as when purchased. The centres of the back and of the two lower shoulder capes are placed to the fold, the smaller cape is placed at full size and need not be cut through the double cloth, but to be in keeping with the other two a straight thread should run down the centre at the back.

Diagram 2 shows how to cut it with the back altered; the dotted lines indicate the fold; as in diagram 1, the lines show how to alter it, and, placing the side edge on the straight, to cut the back edge to fit fairly closely to just below the waist, then to add a little extra width to make good plaits. If

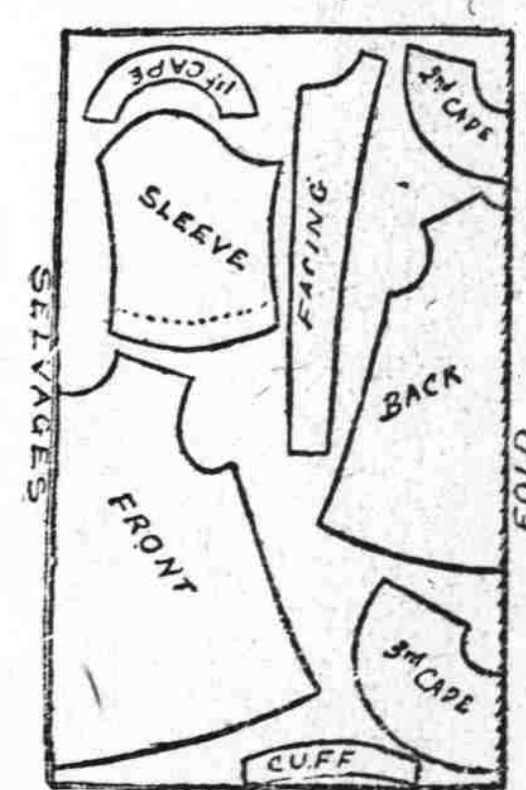


DIAGRAM 1.

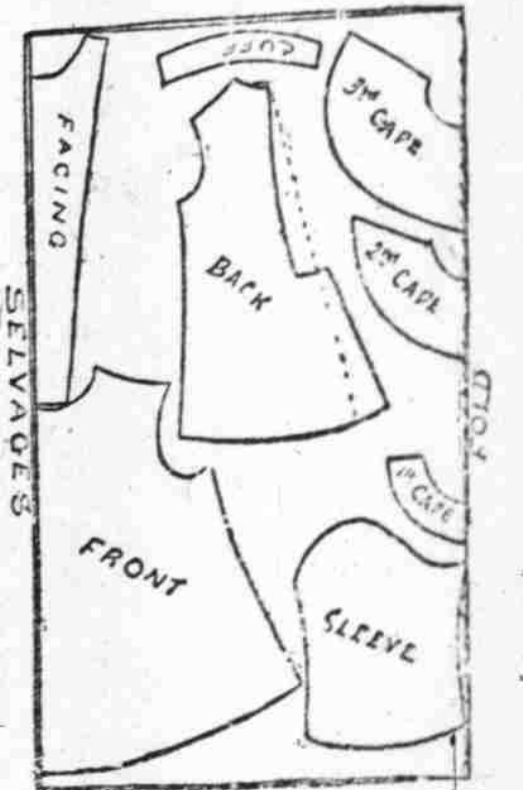


DIAGRAM 2.