

THE EVENING TIMES, ST. JOHN, N. B., SATURDAY, FEBRUARY 2, 1907.



WHEN THE FROCKS  
REACH THE SHOULDER

Smartly Simple Effects for the Younger Generation — Fine Materials Developed Upon Simple Lines—Long Waisted Blouses and Short Waisted Bertha Effects—The Girl of Fourteen and Her Dancing School Toilette.

How to keep the small girl's party possessions down to the extreme of simplicity demanded by good taste and still express the required degree of dressiness and formality in the juvenile toilette is the task that many mothers and still more dressmakers find confronting them.

It is a recognized fact that the American juvenile is far and away the best-dressed youngster in the world. The Englishwoman even of title and nobility keeps her nursery brood in unbleached holland for everyday wear and stiff black velvet for festive occasions. Anything less festive than black velvet upon a dainty little tot can hardly be imagined, but such is the custom established and observed from one generation to another.

The Parisienne, on the other hand, errs to the extreme of dressiness, and the result is that the small French girl is merely an absurd replica of her mamma's taste in grown-up gowns. Silks, satins, gauzes and everything that is displayed upon fashionable counters are employed for the small girl's party appearances; and the result is anything but pleasing to those who advocate a wholesome but dainty simplicity in the wardrobe of the coming belle. Of course, her manners are as artificial as her frock, and there is little of the delightful unconsciousness of childhood about her, but rather the self-consciousness of her clothes, her walk and the impression that her fine garments are making on everybody.

Delightfully different is the method employed by the best society in our own land. Mothers who hold prominent positions begin to train their small daughters to social life and occasions when they are still wee tots. They have their little tea parties, their birthday frocks, their dancing classes and their duties both as hostess and guest on those festive occasions are drilled into them early in life. Consequently when they are grown up and presented formally to society there is but little left for them to learn; they have absorbed it all unconsciously in the years that they have been growing up.

Several specialists in children's clothing have established themselves profitably in New York; and to one of these this scribe chieftain the other day to find out what it is that the millionaire mothers of society order for their children.

"Nothing that will not wash, please," was the request of one mother whose wee daughter will one day inherit millions.

"And won't you kindly allow my little daughter to pick out a dozen frocks for herself from those models that you have already made up?" she continued. "She is six years old now, and I think it is time she began to take some interest in her clothes. You know, you can form their tastes so quickly when they are allowed their own choice."

The little tot at once announced that she wanted a red frock for every day and a blue one for church, and that she wanted a hairy cap just like Charlie's—Charlie was her chauffeur, the mother explained—and big hairy gloves. With a smile the mother turned to the dressmaker and asked to be shown some embroideries for the little one's better frocks, some good laces and piques for her little Russian blouse frocks that would be the everyday attire, and a pretty coat or two for carriage use in the afternoons. Thus far the effort to form little Milady's tastes had failed.

But none the less it is important that their clothes should be chosen carefully. Children are extremely sensitive on the subject of their clothing, and their small vanities and pride in their appearance can be turned to good account in teaching them the care of the selection of their own garments.

The so-called lingerie frock is what the best makers advocate for party appearances. It may be as simple or as elaborate as the style of child—and incidentally, the mother's purse—can stand. Some exquisitely hand embroidered examples from France are displayed, wherein every stitch is almost a work of art, and which deserves to be handed down, with the family laces and jewelry to generations yet unborn.

But no matter what the style chosen may be, they one and all have a slightly low neck, a short sleeve and a sash and ribbon trimmings to correspond with the ribbon that ties up their curly locks. Sashes are really unobtrusive this season, the wider widths being but rarely worn, and preference is accorded to the six or



THE AFTERNOON DRIVE WITH MOTHER WHERE A ROSE PATTERN IS USED

#### A Dainty Party Frock

For the little girl's party frocks the best makers are displaying delightfully fine and sheer laces and cotton goods. That they are all of the washable variety goes without saying, for in the modern nursery anything that cannot be cleaned by soap and water is not acceptable. The charming little frock that is pictured herewith is in a fine Irish handkerchief linen, although a good India linen or a fine Persian lawn would develop it fully as well. The long-waisted French blouse style is adhered to, bringing the waistline down to somewhere in the region of the hips, and a centre of twisted satin ribbon conceals the seam where the full skirt is set on. Bandings and frillings of convent embroidery are used with excellent results. The neck is cut down slightly in a square opening, the short sleeve has its full barely covering the elbow, and the fastening is effected invisibly in the centre back.

NECKLACES AND BRACELETS are so many and so numerous in both material and design that to enumerate even a tiny fraction of the many seen were a vain task. Corals seem to have been lifted from the realm of semiprecious stones into the highly precious class. One sees them set with diamonds about as often as not; and big "button" discs of coral are set around in a frame of diamonds to form a collar or a bracelet. Beads of cut agate, malachite, chrysoprase, turquoise or opal matrix, chalcidony and beryl are in high favor, while as for coral, one sees it in beads from the size of a pinhead up to that of a good-sized marble and mounted in innumerable ways.

THEIR LITHOGRAPHS. Witte—You can just bet that the theatrical people are not opposed to billboards.

Winks—No, they are stuck on them.

When rejected.

Why does an ill-fated dress resemble a pug dog's face?

Because it is full of wrinkles.

When is a man most puffed?

After an attack of smallpox.

Witte—You can just bet that the theatrical people are not opposed to billboards.

Winks—No, they are stuck on them.

When rejected.

Why does an ill-fated dress resemble a pug dog's face?

Because it is full of wrinkles.

When is a man most puffed?

After an attack of smallpox.

#### DESCRIPTION OF ILLUSTRATIONS

##### THE BLOUSE AND BERTHA STYLE.

Those demimousses lengths of embroidery will make up charming little frocks for the wee denizens of the nursery, and the fact that the best shops carry plain materials that match the embroideries exactly as to texture makes the task of the seamstress much easier. Never was there a mother yet who did not prefer the frilly and fluffy style of party frock for her small daughter, and the illustration will afford a practical suggestion for the making of one of the most effective of these. There is a shaped lining beneath, and on this the little bodice is bloused all around, the waistline occurring at the natural point. The skirt is shirred in full folds, the fullness being distributed about equally all around. The full flounce that makes the bertha has a pleated Valenciennes lace whipped to the lower edge, adding much to the dressy effect, while the short, puffed sleeve is of the plain nainsook, with just a lace whipped on the lower edge, for the deep and full bertha entirely covers the sleeve.

WHERE A ROBE PATTERN IS USED.

So great is the vogue of robe patterns abroad that some charming ones are imported in what are termed juvenile sizes, to be made up into dressy little frocks for the younger section of society. Such a one is that illustrated, in which the skirt is fashioned in what used to be known as convent embroidery, although now it is far better known as English eyelet work. The pattern is one that is very familiar to our grandmothers, who used it for petticoat flounces, which they made all by hand themselves. The blouse top is made from the familiar rosette pattern, while a little fine Mechlin lace is sewed to a heading around the square neck and on the edge of the puffy elbow sleeve. The white thread socks and patent leather slippers are quite in the English style, which approves of bare legs in the nursery up to 14 or 15 years.

##### FOR THE AFTERNOON DRIVE WITH MOTHER.

It is quite the accepted thing that the little folks are included in the afternoon drive through the park or along the boulevards, especially when no calls are to be made, and one is out only to take the air, to use the old-fashioned phrase. For this the dressiest possessions of the wardrobe are donned. The large cheapie is in a fancy white silk braid, with fluffy ostrich plumes draped artistically over the left side, a shallow bandeau in front holding the shape off the face. The smart little coat is in an almond green color material—upon which shirings of Valenciennes lace headed with tiny black velvet bebe ribbon makes a charming impression. The coat is pleated to a shallow shirred yoke, this entirely concealed by the shirred cape effect, while the sleeve follows the modish model of top puff and deep cuff, the latter reaching almost to the elbow.

WHEN HER FROCKS REACH THE SHOETOPS.

The girl who, while technically yet in the nursery, is nevertheless sufficiently grown to wear her frocks to about the shoetops, offers one of the most puzzling problems that the dressmaker has to deal with. To keep her clothes simple and yet avoid the effect of childishness is what is desired. For this there is nothing more fetching than are the cotton nets that are in such vogue just now, and some Valenciennes lace for trimming will bring them up to the requisite degree of formality. A charming design is given herewith, in which an inexpensive cotton net is combined with a Valenciennes lace of marguerite design. The bodice is made with a transparent yoke, and waist and skirt are joined at the waistline by shirings and entre deux, giving the effect of a princess robe. Deep tucks make for some weight and stability in the skirt and add much to its charm.

#### A COMMENDABLE SIMPLICITY INTEREST CENTRES IN TRIMMINGS

Bold Designs and Intricate Patterns—Braids and Ribbons In termingle—Spangles for Daytime Wear—Embroidered Chiffon and Cloth.

The trimming counter holds the center of interest just now, both for the woman who is fastidious about gowns and the dressmaker's shopping girl alike.

And, incidentally, it is oftentimes to the taste and selection of this same little shopping girl or shopper, as they are termed professionally, that the success of many a gown is due. In numberless establishments when her errands are given out for the day she is told that Mrs. Millions is having a rose-pink chiffon, Miss Millions, a pale blue, Mrs. Leader a pale-yellow brocade and Madame Elite a gray chiffon velvet; to bring back samples of each and trimmings for each, and to waste no time about it, either.

The saleswoman—pardon, saleslady—all know her and the class of goods that she is likely to purchase, and immediately the boxes of late arrivals in stock are opened little Miss Shopper loses not a moment. Her eagle eye has scanned the possibilities of each card ere it is unrolled, and ere she has left the shop she has decided just how she would have the gown trimmed if it is ordered for her. And not once in 20 times is her taste at fault.

The fascinating trimmings that are imported from France are positively ravishing in their charm this season, and the way that everything is to be trimmed this year is enough to give the women of moderate means a chill. Not only must the gown be of perfect cut, since it is intended to define the figure more than has been the mode for the past five years, but the trimming scheme must be lavish in its scope and application if there is to be any kudos of success attaching to it at all. Beauty unadorned, where gowns are concerned, will most assuredly not cut any figure at all in the fashions that are current and to come.

While the smart tailor who scoffs and orders under a hundred-dollar bill can and does have all of the braiding done by hand right on the gown, the woman who has a visiting tailor to turn out her morning and walking frocks will be glad to find braids and passementeries all ready to apply, and in all of the modish designs that the artist braider is using, too. All sorts of set and intricate patterns are on the counters, anywhere from an inch to a half-yard in depth. Three widths and kinds of braid, at least, are necessary to the development of the average width, say some five inches, while as for the deeper ones, it is no uncommon thing to have as many as half a dozen different kind of braid, some velvet ribbon and a discreet use of hangles as well.

The buyer for a big department shop was just back the other day from a trip to the foreign markets, and she discoursed volubly and amiably on her business with the scribe.

"Oh, yes," she exclaimed, "spangles are all the go on the Continent wherever the new trimmings are concerned. We are just coming to an era of the most elaborate trimmings that the dressmaker has known for a long time. You know that for some little time there has not been much trimming used on frocks—that is the applied trimmings, I mean. It was all hand-run tucks and a modicum of hand embroidery. Occasionally there would be a little ruffled ribbon laid on, or perhaps a few rows of velvet ribbon plain and flat, but that has been about the utmost decoration attempted."

"Now, however, in the new scheme of things there are to be trimmings and trimmings galore, and they are all going to be of the kind that can be applied by hand, and even by a clever apprentice."

"Is this going to make the price of a pretty frock any less when the dressmaker can no longer flash at one the immense amount of handwork she has put on, and wait what it costs her to have it done?" queried the scribe, hopefully.

"Well, I hardly guess that it will," smiled back the buyer. "The dressmakers, when once they have achieved a high price for a frock, are not going to lower it any, even though the cost of production is not as much as it has been. You see, it would lower their reputation, they think, to lower their prices. And, besides," she added, with a mischievous twinkle in her eye, "did you ever know anybody rejecting a little extra profit when they can make it just as well as not?"

"Now, take the new coat sets, for example. They are all the rage abroad, and do you know that I have not seen one yet here since I came back? But once they are launched here they will go with a rush. The sets consist of a very fanciful set of cords and tassels that go, hussar fashion, across the front of a fitted tailor-made from shoulder to shoulder. There are the epaulettes, the dart bindings and the two curved pieces for the back, that are set from shoulder to waistline, or below it. Then there are the cuffs as well, and when those are all applied on velvet to match the color of the cloth—and, by the way, do you know that all of the new broadcloths are quite a little bit heavier?"

—a stunning effect is achieved with very little trouble.

"Sometimes there come sickheads and panels to match, and the way that the French people are using gold and silver threads with which to connect the strands of braid is very pretty, indeed. Those show up delightfully on the mohair gowns that make such excellent between-season costumes, and all of the delicate tints are copied in braid, so that a match is readily obtained. However, since some of the best makers are using black braids upon almost everything, and posing them upon colored silk, satin or velvet, according to the character of the gown, the question of color and color match is not so very bewildering, after all."

"But how are we going to trim the frilly and fluffy frocks?" anxiously queried the scribe. "I am going to have a very pretty pale pink handdown made up, and any hint as to how to trim it would be, on, so gratefully received."

"Well, if 'tis for dinner wear you can't do better than have some of the new narrow spangled lace for the bodice, and have the skirt flounces—oh, of course, you'll have flounces on the skirt—trimmed with some of the new ribbon embroideries, having a little of these, too, on the bodice to carry out the effect—do you mind?"

"Some of the ribbon laces that come in all sorts of shades and widths, and studied with metal cabochons—metalheads, you know—and mock jewels. They are wearing all of those abroad on gowns for afternoon and even street wear, and I saw some very smart tailor-mades at Monte Carlo that had sleeves of the same color, but contrasting material, and liberally studded with those same metalheads."

"And, if you want to be in the very first flight of fashion, have sleeves of white tulle in your pink frock. No, don't have a sleeve cap of the handdown over it; that would spoil the effect. A little tucker of white tulle, too, will be quite in the picture, and if you want to use it for daylight wear just have a little guimpe of yellowish all-over lace and underclothes for the day. Then you'll have a frock that will sell Paris in its looks, even though your dressmaker may never ship dock."

#### Fads and Fashions in Footwear

With the increased vogue of white foot-wear for all of the little folks the best shoemakers are displaying rubbers that come in white, in place of the usual mineral black. There are quite a few pointers to note in these lace shapes, one of which is the rubber that covers the vamp of the shoe entirely and has a strap continuation in the back. This leaves the heel free and entirely obviates the rubber slipping or slipping in wear, a feature that the old-fashioned allover rubber was all too want to display.

Tan shoes with uppers of cloth or suede have been the choice of the smartest young girl all winter long, and there isn't a shadow of doubt but that they will continue their vogue all through the spring and summer seasons. Here, too, the new rubbers make their mark, for now one orders rubbers, as a matter of course, with each pair of street shoes, and the shoe-maker, of course, it is understood that we are talking of the made-to-order-only kind—fits the rubbers as carefully as he does the shoe. Every tint and shade of tan and brown can be matched, so that the rubber is practically invisible in wear. The ready-made rubber often invariably has a well-rounded toe, and on the new lasts that are to be all the mode this spring the toe is extremely pointed. Not that we are to have the toothpick toes that ruled some seasons ago; but compared with the round and blunt toe that has held sway for some time, the new lasts do seem quite pointed indeed.

While the low shoes are getting lower, it seems as though the high shoes were, on the contrary, becoming still higher. One sees smart shapes in both laced and buttoned models in which the upper is of velvet or corduroy, and carried well up the calf of the leg. When the shoe is laced there is a border of leather to take the eyelets, but in the buttoned kind—and there are three models for buttoned boots for one in laced—no hint of leather appears in the upper. Large pearl buttons, of the flat and round variety, are used for fastening, and of the accepted type of shoe button one sees but very little among the new models. The new kinds are harder both to fasten and to unfasten, but, nevertheless, the fact that they are the newest thing of their kind will force their acceptance on all those who pay any attention at all to appearances and the vagaries of the modish world.

The sailor tie is on the showcase with an eyeletted and openwork vamp, and caught low across the instep with a broad ribbon run through single large eyelets on either side. Ribbons for the new ties are broader than before, and a fancy clasp is intended to retain the bowline without fear of its coming open.