

# The Climbing Mode of Grecian

## Mrs. Clou Wickerbecker

### How Classic Draperies Are Being Reproduced in Modern Dress

### These Ancient Modern Costumes Dispense with Trimming, Depending for Effect on Beauty of Color and Line

HERE'S no denying that paradoxical as it may sound, to be quite up to date the woman of today must have more than a hint of antiquity in her dress.

Not content with the clinging, short-waisted costumes of the Empire period she now skips some centuries and resurrects the schemes of dressing of the ladies of ancient Greece. These she nonchalantly adapts to the possibilities of today's modes.

If one has any remembrance of one's French history, one will perhaps recall that at the beginning of the French revolution the people of France for a while went quite mad on the subject of classic dress. The women did their hair in imitation of antique busts and wore scanty and flowing draperies. The men, not to be outdone, sacrificed their cherished curls and displayed close cropped haircuts in the Roman fashion. It was their way of showing admiration for the ancient republics and the fashion lasted for several years.

So perhaps, after all, the only "logically retrograding" thing, goodness knows, where we shall land, I hope the movement will stop short of the era of the Greeks.

So in the rather "ultra" models one finds gowns but a series of draperies, skirts and folded waists all flowing into one sleeve more often than not dispensed with in favor of more folds drawn around the top of the arm or transparent stiffs, hanging low, scarf-like, toward the elbow.

Now will the dressmaker have to burn the midnight oil—or electric light, if she be a dressmaker of fashion—studying the great art of line. Now will she have to learn to consult books of ancient art to learn the secret of draping. For, after all, the artist like a dry-point etching—no line once traced or cut can be erased or hidden with a frivolous frill, for frills are things tabooed.

But now, also, comes the day of the amateur dressmaker with a sure eye for artistic effect. For, after all, the artist's eye is what is needed to the success of these queer semi-classic gowns. Without that a gown turned out by the sturdiest seamstress will have a disastrous fall, while a gown made in the house by the so-much-a-day dressmaker, under the direction of some discerning and experienced tailor, will make an effect most flattering to the wearer.

One thing sure, there will be an immense saving in the usual expense of trimming. The skirt is long and absolutely plain. From the waist up the satin is laid in soft folds around the bust, almost simulating a broad ruffle. But just across the bust it is most unexpectedly plain.

The gown has no sleeves, a scarf of the same material as the dress, ends in a neat, without a hint of any trimming whatever. This untrimmed round neck is a feature of many of the new demi-toilette models. But while it is striking, it is also very trying, and I fear the percentage of women to whom it would prove becoming is small. Only



a very youthful face and perfect neck could wear it successfully.

That there may be no mistake about the Grecian intent of the gown in the sketch is emphasized by the designer's putting a most distinctive badge upon it in the Greek pattern which borders it.

It is possible that the delicious feminine frivolity of the gowns is frivolity which takes the shape of frothy white lace ruffles and roses fashioned of ribbon and all kinds of delicate coquetry—only to be sacrificed to the severe simplicity of the classic mode? In this one example, at least it unquestionably is.

They have the long stoles ending reaching almost to the skirt hem, back and front. But here they do not mean the sturdiest seamstress will have a disastrous fall, while a gown made in the house by the so-much-a-day dressmaker, under the direction of some discerning and experienced tailor, will make an effect most flattering to the wearer.

The drapery which is folded across the bust is edged with the Grecian border, which is done in fine dull gold cord. The same border is applied on the stoles and here it is further outlined on either side by a heavier cord of gold.

The tea gown is constructed all of one material, but it would be quite possible to have a note of contrast in the stoles ends or some color introduced in the bordering.

Could you imagine more plaited and folds finding footing on one gown than this? The skirt is long and absolutely plain. From the waist up the satin is laid in soft folds around the bust, almost simulating a broad ruffle. But just across the bust it is most unexpectedly plain.

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A—Draped Gown of Raspberry Red Panne Satin, Showing the New Untrimmed Round Neck.

B—A Tea Gown of Simple Lines and Distinctly Grecian Effect.

C—Cloth, Much Folded and Draped and Trimmed with Darned Lace.

D—Antique Jewels Are in Demand for Fastening Draperies.

E—A Striking Example of Severely Classic Lines.

with heavy Irish crochet that Madame Gadsaki is wearing in New York this season. It is a thing to dream of.

Women of the smart set and large bank accounts in Paris are wearing skating costumes made entirely of baby Persian lamb, that deliciously warm but also expensive fur. The skirts are, of course, short and made on scanty lines, for even this silky fur weighs more than cloth or velvet.

That they may not be too narrow around the foot a shaped flounce of

heavy black satin is added. This is again ornamented at the hem by several little overlying ruffles of finely pleated black panne velvet. Below this appears a narrow strip of the fur, not more than an inch and a half in width.

The coats to wear with these skirts are usually a combination of black satin and fur. The popular idea of a skating jacket being something very trim and close-fitting can be thrown to the icy winds, for these little French coats are loose-hanging and slashed and very short. Where the protection against the attentions of Jack Frost comes in I confess I can't quite see.

French women have taken up the combination of fur and black satin with great enthusiasm. Shawl collars of black satin are seen on many coats of various kinds of furs. These collars are very large, turning down over the shoulders almost to the sleeve tops.

French women are not so becoming as collars of fur, but what will you? They are "the fashion!"

Quite the latest word in fur fashions is sounded in the collars of fur, which are making their appearance with fashionable morning costumes. And they are just the thing for the early winter.

Made of chinchilla, skunk (which is enjoying a sudden revival in fashion's favor) or sable, they take the form of a single band of fur, made exactly like our dress collars. They are mounted on a boned lining, rising behind the ears and fastening in the back with hooks and eyes under a chic butterfly bow.

Black satin ribbon. Could you imagine anything more original—or becoming? Verily, no other fur is seen on the costume, although a huge muff made of the same fur as the collar is sometimes carried.

They are growing longer each day in Paris. Lace ruffling clinging down to the knuckles is a becoming fashion and one being rapidly revived.

Treador ties of green satin or silk draught, and one that is, of course, far cheaper than the cheapest coat. The worst of it is that these briquettes carry so badly. You can't load them in a truck or wagon as you would coal, for if you try to do so they crumble, and after a short journey are nothing but dust.

Some years ago an inventor discovered a method of briquetting coal-dust and clay so that it would not crumble. It was said that he put a small proportion of rice flour in the mixture. As there were millions of tons of slack lying waste he fancied that he was on the verge of a fortune. Works were erected on the Thames, and for awhile all went well. Then suddenly it was discovered that all the blocks in store were covered with a sort of fungus growth which rapidly broke them to pieces. Do what they would, they could not get the blocks to hold together. The works had to be shut down. What is wanted above all things is a cheap and efficient binding material. At present experiments are being made with pitch, cement, and other materials, but we believe that so far no coal briquettes have been produced which will stand rough handling.

Other materials besides coal have been used for making briquettes. Among these are sawdust, peat, Thames mud, and even ordinary street sweepings and the residue of sewage. The residue of great London has required down its waterway for so many years that Thames mud has actually considerable value as fuel. It is made into briquettes which look like dull ebony, and which burn steadily, leaving but very little ash. This fuel is said to give quite as much heat as cheap coal, and it can be produced for about seven-and-sixpence a ton.

The amount of combustible material in street sweepings is quite surprising. There is vegetable and woody fibre, hair, coal-dust, and oily matter, and in more than one English town waste of this sort can be used for washing machinery

as "bananas." It is noticeable for the striking arrangement of the lace on the coat as sleeveless and collarless and open down the front to every breeze that blows. And lace is worn in a way almost as absurd. Irish lace is running in fashion's race. Chemisettes, gumples and mittaine cuffs are made of both heavy and delicate crochet. The Parisians are particularly taken with the combination of this lace and fur. And this you cannot wonder at when you see the charming coats of chinchilla inset

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Sawdust in itself is too fine and heavy to burn well and another fire when thrown upon it. But if mixed with 20 per cent of coarse waste and briquetted with a binder of soft pitch, it makes first-class fuel. The writer has seen outside American sawmills piles of sawdust resembling small mountains. All this waste will eventually be used for burning in household stoves and ranges.

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Sawdust in itself is too fine and heavy to burn well and another fire when thrown upon it. But if mixed with 20 per cent of coarse waste and briquetted with a binder of soft pitch, it makes first-class fuel. The writer has seen outside American sawmills piles of sawdust resembling small mountains. All this waste will eventually be used for burning in household stoves and ranges.

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