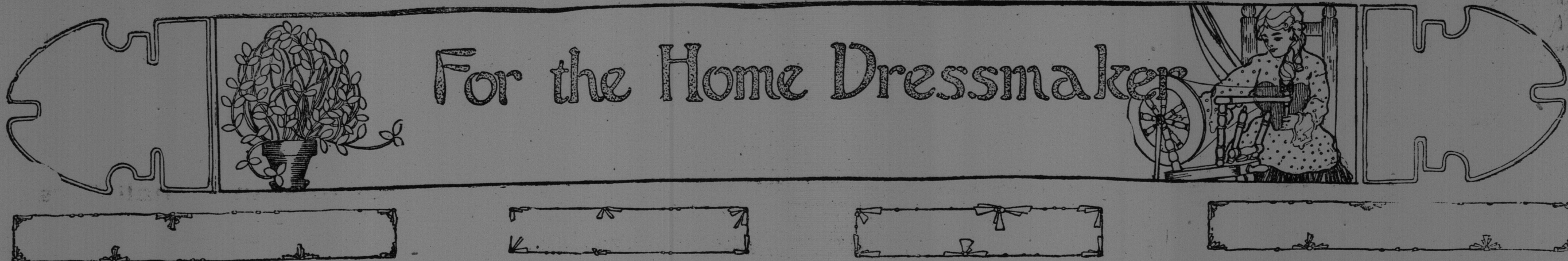


THE ST. JOHN STAR



PARISIAN SUITS FOR EARLY FALL AND WINTER

AMONG the advanced autumn styles none are more encouraging than the tailored suits.

In fact, in suits of all kinds simplicity is the keynote. In cut, in color, in trimmings, if there happen to be any, it is the dominant tone of the smart suit.

For walking suits nothing is so good as a dark blue serge with light skirt and slightly fitted cutaway jacket.

It should be a rather rough serge, not too heavy in weight, on account of the skirts.

Black, too, is greatly used for such suits. After its long absence it seems astonishingly smart.

Variety of material is an important point this autumn. There was never less cause for complaint in this line. Rough materials in almost invisible stripes and checks rival in popularity the smoother materials. The rough materials show mixtures of brown with black and green, and frequently a thread of purple.

Brocade is, of course, used as much as ever for the trimmed or light-colored suit, and are usually supplemented by a waistcoat of handsome silk brocade.

The special novelty of the season is, however, the combination of a solid color cloth coat with skirt of striped or checked material, of somewhat lighter effect than the coat — but, above all things, not loud.

These suits make a very pretty change if they are not spoiled before the season opens by the chance that they offer to those check-board plaids and awning stripes with which we have been surfeited during the last summer.

Dark blue or black coats with Scotch plaids look very stunning. One model shown was a very dark gray coat with a skirt of almost invisible check in pale gray.

The waistcoat was in old blue of a decidedly grayish tint. This mixed arrangement, so far, is only seen in walking suits.

Long skirt suits have fancy coats or jaunty hip jackets, three-quarters or still longer coats that almost reach to the edge of the skirt.

Braiding of all kinds, more especially that suggesting the military, is very popular.

Don't, however, make the mistake of confounding this with the flat braid edge—that passed with the summer.

The little braided hip-jackets are very new and are appropriate with either long or short skirts.

For a young girl there can be no prettier long skirt costume than a simple little princess model, whose only novelty lies in its material, a curious gray brown velvet.

The collar and cuffs of the bolero are of "mode" broadcloth. Short sleeves give the picturesque touch.

Long sleeves are used in all tailor models.

A peculiar length is seen in many trimmed coats, that shows just about an inch or so of the wrist, where the opening is very broad.

Japanese sleeves are used in many coats for older women, only the very



long ones, though. As to skirt-gores, seven and nine are newer than the two-piece bias affairs, though the latter are worn just as much. Bias bands, simulating a hem, form the trimming in this case. Kites of all sorts depend entirely upon the wearer's taste. They are made only in walking

lengths, however, and must be faultlessly fitted above the hips.

The first model shown in the illustration is much seen. It is a cut-away coat, bound with braid or without, three-quarter length, regular coat back, collar of velvet or moire silk. Blue and brown, with green threads, are the favorites of the mixed suitings for this style of suit.

The second figure is in dark green cloth with a black velvet collar. The skirt is green, blue and black check. The vest is of plain white cloth.

The third illustration is a costume in chamois-colored cloth with trimmings of soutache braid in a darker brown. The vest is of chamois. It is also good carried out in grays with a suede vest. Good for velvet, also. The hat is of white with brown plumes.

The fourth figure is in violet cloth with black braid, one of the smartest of the new models, and not hard to copy at home.

The fifth is in tobacco brown with a pleated short skirt.

Suggestions for Stout Women

FIRST and most important is the question of corset. The woman who is stout makes the greatest mistake when she attempts economy in this particular. A poor corset is a most expensive luxury. It not only spoils the appearance of the stout woman, but it makes the fitting of her clothes a serious problem.

The stout woman can make no greater mistake than to try and deceive herself by wearing a close, tight-fitting corset in hopes that it will make her appear slender. The effect is distinctly the contrary. A well-made, comfortable corset, fitted and especially adapted to her personal requirements, will give lines to her figure that will make her appear much more slender.

The stout woman should avoid plain, tight-fitting blouses. They serve to emphasize her stoutness. The round and belted waists are the most trying ones she can wear.

In wearing shirtwaists, the small shoulder yoke in front, which is fashionable this season, is one of the best adaptations, as it makes the shirtwaist fit far better across the shoulders, and gives an opportunity for some fulness in the front breadth across the bust, where it is needed, and where any tightness or strain is so ugly.

The back yoke for the stout woman is a serious mistake. It has a tendency to shorten the waist line, and adds breadth across the shoulders. A few plaits in the center from the collar to the belt line is the best way of finishing the back. This gives long, straight lines as well as flatness.

A waist with a round yoke is apt to be unbecoming to the stout woman. Her care must be, as far as possible, to acquire straight lines, and to simplify by divers ways any style of trimming that threatens to make her appear short-waisted.

All coats and jackets for the stout woman should end below the waist line. The three-quarter coat is not to be advised, as it detracts from her apparent height; consequently it should not be worn by the stout woman.

The long, half-fitting coat is excellent, and lends grace to the figure. The jacket with straight fronts, ending several inches below the waistline, and made either in double-breasted style or with a fly front, is one of the best models for the stout woman to follow.

The stout woman should beware of overtrimmed skirts and not attempt any elaborate styles in that direction. The skirt trimmed in panel fashion is becoming. The panels may be of contrasting material, or the panel effect may be simulated by an arrangement of stitched bands of silk or braid.

The choice of materials is most important. Plaids are absolutely forbidden, except in small doses, when utilized as waist trimmings. Stripes should also be used with discretion. They have a tendency to make the stout woman appear conspicuous.

Black and darker shades are the best colors for the stout woman. Of course, it does not follow that no color should be used in brightening up and relieving the monotony of a dark color.

Flannel Hats for the Tiny Tots

OWING to the popularity of the white flannel hat has come as a logical sequence.

It is made of pressed flannel and comes in cream only. The form is sailor. It is bound with ribbon similar to that put on a man's hat.

The trimmings consist of bows with a long quill or wing or scarf drapery.

The hat is light in weight, and dampness will not cause it to lose its shape. It promises to be deservingly popular.

Sewing Reminders

THAT the set of the shoulder depends on how the seams are put together.

The back portion of the lining should be held toward you, easing it a mere trifle on the front as you sew.

Skirts should be kept on the sewing table as much as possible, and not handled any more than is absolutely necessary.

The pleats in skirts must be carefully basted so that they will not pull out of place.

First of all, mark with tailor's chalk, or take a long basting thread, while the pattern is still on the material, and barely catch the material through the perforations, taking tiny stitches in the material and long ones over the pattern.

When all pleats are marked the threads should be clipped, the pattern removed, and there is a distinct line marking the pleats accurately.

Remember, too, that a pleat that is to be stitched only half way down must be basted the entire length so that it may be pressed properly.

FASHION'S LATEST FANCIES

bow tie that will not wilt in the weather.

A walking suit of red linen is pronounced much smarter than one of white, provided it is worn by the person to whom the color is becoming. Made with a natty little bolero and worn over an ivory lace blouse it is a decidedly stunning costume.

This particular shade is almost "brick," and is very distinctive among a host of white lingerie frocks.

It seems impossible to be loud at the rate at which checks and plaids are daily increasing in this quality. Things that seemed impossible a year ago are counted as the extreme of quiet dressing today.

Present favorites in belt buckles are of jet and tortoise shell. Many designs are plain and others figures, while some have jewels of different hues inserted. The popular shapes are still round, square and oblong. A modish belt is of white harness leather in natural color, which is made of narrow strips stitched together so as to perfectly fit the figure.

The two-toned effects shown recently in the pique stripe and oblong style, promise to increase in popularity, as the season advances. The oblong check is generally three-quarters of an inch long, is a combination of three colors, and is extremely attractive, as it is artistically carried out so that the effect is of subdued coloring.

The latest stationery, the address and monogram must be in a darker tone of the same color, and

it is no longer correct to have these in the center of the sheet; the initials should be in the left-hand corner, the address in the right. The new letter paper shows us a very narrow edge of the same color in a deeper shade. Light cadet blue, bordered darker, is a very effective letter paper.

White envelopes lined with old rose color are particularly dainty, as the effect of a seashell is given. Square envelopes are but little used now. The preferred sizes in note paper are six by six inches, six and a half by five inches, and six by four and a half inches, all folding once to fit into the envelope.

Toile de Jay has become immensely popular once more. It is used principally for waistcoats, and it is attractively quaint and suited to the somewhat old-fashioned styles now favored, for the kimono style has practically gone out, and it is superseded by lines reminiscent of shawls, tunics, redingotes and generally seventeenth and eighteenth century costs. There are no signs of defining the waist, and fashion still prefers it to be divined rather than outlined.

Khaki or suede-colored linen costumes are rife, with collars and cuffs of some contrasting color, striped black and white pique tatters or soft black liberty satin being first favorites, and the next little black or white cravat. Some of the neckties sported are green.

The merely flower-adorned hat is becoming hackneyed, but the idea is still being carried out by the milliners, as it has met with much fa-

vor. The simple field blossoms and grasses look quite exquisite in conjunction with new felt hats, of rich butter color. White hats are still seen with the trimming of pure white roosters' feathers. Velvet ribbon is making its appearance as a hat trimming, and it is very successful when mingled with illusion net. Brims are lined with colored or black silk, or else a little bias covers the edge.

Hats with wreaths of white or shaded purple and mauve velvet and taffeta convolvuli are much to the fore, while hats loosely draped with chiffon or painted gauze are very prominent.

Smoke-gray and lead color are much favored for crepe de chine and chiffon gowns to be worn in the afternoon at Trouville and Dinard, while different tones of yellow, such as sulphur and ripe corn, are also much approved of. Colors are becoming daily more subtle and difficult to describe.

The couturiers all agree in saying that Shantung silk will continue to enjoy a great vogue, especially in Beauvais blue, terracotta, aubergine, old rose and khaki tints.

The color that is considered the most novel this season is undoubtedly the "vert de gris," which had such success at the last Autuill race meetings. It is greatly seen in tussor gowns, and some of these "rust" colored costumes have the trimmings upon the short coat in velvet of the same hue, shot with bronze, while the hem at the bottom of the skirt is of velvet also.

Foundations of Changeable Silk

SOME of the prettiest frocks of transparent materials are worn over foundations of changeable silks.

One for evening wear combined two colors in the linings.

A striking gown of white net was shown made over white silk, with a deep ruffle of pink silk at the foot.

The upper line of the ruffle corresponded with the line of fillet insertion incrustated with lace motifs on the overdress, so that there was no appreciable breaking between the two colors.

The effect was charming.

Hat Hilarity

ALTHOUGH hats are growing less well-shaped, they are much more monumental than ever, trimmings are growing more lavish, and the increasing size demands quantities of false hair or "postiche," as it is called in Paris.

Some of the prettiest hats are bordered with a two-inch line of some contrasting color around the edge of the brim, and are lined with silk or satin.

"Multifides," a kind of featherless or wiry aigrette, is being extensively used on large hats, and is extremely expensive.

Hats with wings as big as those of barn-yard fowls, that wave and flap in the wind, are another eccentricity of the present day.

Hats trimmed with large crinoid rosettes of different colored chiffon, silk velvet or crepe are very pretty, while the new hats of soft colors, pale blue, pink, yellow or white, trimmed with embroidery and "cou-teaux," are being worn to a very great extent at the seaside, where silk mullin veils are in evidence.