

THE ST. JOHN STAR



## Sewing a Lenten Occupation

THE needle is surely a boon to the women who find time to sew during Lent. When the distraction of the theatre, cards and dances are foregone for forty days by the really religious, or those who wish to pose as such, sewing becomes of paramount importance.

The unselfish sew for charity—gaining a little mild dissipation therewith by a chosen circle, which plies its philanthropic needles to the accompaniment of chatting and afternoon teas. The purely mundane seize the opportune lull in the social whirl to popply themselves for fresh conquests after Easter.

Every woman, whether an observer of Lent or not, if she be wise takes these six weeks when nothing much is going on to make herself, or have made, all her lingerie blouses for the summer.

Whatever else may or may not be worn, it is safe to count on the thin muslin or linen waist taking a fresh lease of life as soon as warm weather makes heavy garments uncomfortable. The lingerie blouse has too many points in its favor ever to be discarded, croakers to the contrary notwithstanding.

The drawback to this early sewing with many women is the difficulty of getting advanced styles. Even for the pleasure of being forehanded, few of us care to face the possibility of the early bird catching a hopelessly passé model.

It is very consoling, therefore, to have styles straight from Paris, on which one may absolutely rely, to learn far in advance what new frills of fashion will transform an old friend into quite a different being.

The charming French lingerie blouses shown today may be easily copied, even by the girl who is only a sufficiently skilful needlewoman to make her own waists, and nothing else, in perfect confidence that she will be thoroughly up-to-date in them.

There are several little points that distinguish the blouse of 1907 from its predecessors. The fullness is held in very closely at the waist line, there being little, if any, droop. This can be easily regulated, of course, if the front is not sewed into a band, but is adjusted at will by tapes fastened across the back as far as the under-arm seams.

Another feature is quite elaborate trimming on the sleeves, as well as on the front and back. Hand embroidery and insertion, medallions of lace and lace edging, are all used in the sleeves, giving a new and very modish effect to the whole blouse.

Sheer handkerchief linen is the leading favorite, though, of course, fine Persian lawns and other transparent cotton materials are still used. The linen, however, gives much greater satisfaction, as far as endurance is concerned.

Cluny and Irish lace seem to be taking the place of valenciennes, which so long has held undisputed sway.

Yoke effects are seen on almost all the French blouses. As for sleeves, they are still three-quarter or elbow length even on the very plain models; so the glove-makers may continue to rejoice and the girl with the scrawny or red arm to moan, or else turn her attention to developing exercises and whitening lotions.

The dainty blouse in the upper left-hand corner has a hand-embroidered yoke, sleeve-caps, cuffs and collar of handkerchief linen, with cluny lace used in a novel and effective way.

This model would be very lovely in pink or blue linen, with the embroidery done either in white or in several harmonizing shades of pink mercerized cotton.

The simplicity of the adjoining blouse is refreshing in this era of rather ornate trimming. It is of very sheer handkerchief linen, with groups of three tucks, run by hand or else hemstitched on the edge. A jabot and sleeve ruffles of the linen, hand embroidered on the edges, gives a new touch that is extremely good style.

Such a waist could easily be made with long sleeves, although the shorter lengths are much more in vogue.

Equally simple is the sheer linen blouse in the lower left-hand corner, with its box-pleated effect on front, back and sleeves. These pleats are an inch in width, and should be well stitched to avoid twisting when laundered. The frills are of linen, edged with a narrow valenciennes lace, while a stiff linen collar, hand embroidered, is worn with it.

This new model is a special favorite with Parisiennes.

Hand embroidery on yoke and sleeves, baby Irish insertion and pin tucks are fascinatingly combined in the central figure to make a very dressy blouse for more formal occasions. This waist would be equally effective and much cheaper if copied in valenciennes lace.

Very novel and extremely becoming is the last blouse, trimmed with bands of cluny lace insertion, used separately and to outline hand-embroidered shaped bands of the linen about three inches wide. Fine swiss insertion, rather open in design, could be substituted for the hand-work pieces.

Any or all of the models may be developed in colored linens or mullis, or in the white linen with color introduced in the embroidery.



## Winter Hats

SMALL hats are very much in evidence, and though their shape is sometimes rakish, their pose is usually conservative.

Narrow turbans, draped beaver, felt, velvet or other soft materials are being worn a great deal. The trimming is usually evenly divided between the two sides of the hat. Sometimes the left side is elevated a little, but there is nothing radical about the elevation.

One type of small hat that is much liked has a round low crown and a narrow stiff brim, which turns up on one side. These hats are trimmed with wings, birds or plumes, combined with ribbon or velvet.

Another has a low, curved crown and narrow brim, which turns up squarely at its outer edge. It is trimmed with Paradise plumes, which are being used more and more as the season advances.

Dyers are exerting themselves, and feathers are shown in a greater variety of colors than ever before. The shaded ostrich plumes are very beautiful, and those in several tints of gray are among the most attractive of the winter's showings.

## Hand-Bag Notes

HAND BAGS grow more and more necessary to the comfort of womanhood as the years roll by, and each season some improvement is made in the way of material, cut, clasp or furnishing.

Saffian leather, which is soft, smooth and shining, is one of this year's offerings, and every kind of vanity bag, motor bag or pocket-book can be made of it.

One attractive saffian bag is flat, yet capacious. It is made on a frame of German silver, boasts a flap pocket on one side and one of the new "two-strap" handles, adorned with tiny silver buckles.

A green saffian bag is shaped like a huge leather envelope. At first glance one has a notion that its holding powers are limited, but "appearances were ever deceiving." Bags this year have what is known as "bellows bottoms," and being thus endowed, the woman who owns one may fill it as full as a small boy's pocket and still have room for something more.

Canteen bags of saffian leather are new and pretty. They have card cases, inside purses, compartments for mirrors, powder puffs and salts bottles, and boast the short, strong canteen handle. Some of these bags are also shown in Russian seal.

Silver gray bags are charming with the silver gray gowns. One in a fancy leather is encased in a floral design and is lined with gray silk. This bag, like most of the new ones, is supplied with certain little aids to beauty.

Hand bags in Vienna leather come in a number of odd shapes and different colors. One is a combination of green and brown morocco, embossed in an antique design and studded with brass nails. Another is in soft calfskin, still another in gray, mounted in fine silk and studded on one side with imitation baroque pearls. The bags all have fine gilt chain handles.

My lady who goes motoring must have a motor bag, of course, and the new ones are very complete. One saffian leather beauty is provided with tiny brushes for hair and clothes, with a comb, a mirror, powder puff, a purse and compartments for handkerchiefs, gloves, veil and goggles. It has a memorandum book, and even a tiny traveling clock, mounted in the same satiny green leather that is employed in the construction of the bag.

Other automobiling bags are shown in gray, in black walrus, in mottled alligator and in red-brown seal. All of these bags are fitted with the many little things that add so much to a woman's peace of mind when she takes a trip.

Two novelties in vanity bags will bring joy to the hearts of the women who are fortunate enough to own them. One is no larger than an ordinary purse, and has a leather handle, through which the fingers slip easily and upon which is fastened a tiny silver watch. This bag has the comfort of a "bell-bottom," and is fitted with an amazing number of pockets and compartments.

The other bag is much larger, is of fancy tan morocco and has in addition to the vanity bag, a compartment for opera glasses and another for a fan.

Bead bags are very much used for afternoons and for the theatre. Some of the smaller bags are of black mocha with a lattice work in cut steel beads. A mocha bag that is large enough to carry opera glasses, handkerchief and purse has an attractive floral design in the cut steel beads.

An attractive bead bag for a woman in mourning is of solid bead work in flat jet beads, through which runs a design in cut jet. These solid bead-work bags are very much liked, and come in a number of different colors. One in white with a floral design in all the natural colors—pink flowers and green leaves—is extremely attractive.

Velvet and silk bags partially covered with bead work are also very good. One rich dark green velvet bag is ornamented in an Oriental design, and looks well with a broadcloth costume of the same rich shade. A white satin bag ornamented in silver bead flour-de-lis is charming with a white gown.

Beaded pompadour and striped silk bags are quaint and attractive. One in rich heavy silk is embroidered with a Napoleonic wreath in heavy green silk, and has a beautiful bead design in lilies.