

THE ST. JOHN STAP

# For the Home Dressmaker

## APRONS IN PARIS STYLES FOR CHRISTMAS GIFTS

WHEN distracted over what to make for Christmas gifts, did you ever think of a dainty apron? Such a present has much to recommend it—novelty, charm, inexpensiveness and, better yet, downright usefulness.

Too prosaic, say you. Possibly, if one's sole idea of an apron is a straight breadth of lawn or gingham, deep hemmed and broad strung, that by the widest stretch of the imagination could not be deemed ornamental. Such a garment we all must possess, but it is more than a question if an overabundance of gratitude could be secured up should it appear in our Christmas stocking.

Quite a different matter are those exquisite, fluffy, dainty little affairs that combine utility with beauty in such a "fetching" way as to be quite distracting. So far from such a gift proving unacceptable, the proud recipient would be the envy of every woman so unfortunate as not to receive one.

The French women, with their faculty for looking their best even when engaged in such homely occupations as dusting bric-a-brac or



darning socks, always wear these quaint and attractive aprons, that lend quite a touch of poetry to the prosaic of necessary household duties. Why should we not adopt this pretty and sensible fashion and make our aprons such things of beauty that we need neither apologize nor run if caught in one unwares?

Many of these novel little aprons are in gay colors, all of them so daintily befrilled and befringed as to be quite worthy to pose as a really artistic and handsome Christmas gift, no matter what the circumstances of the donor.

In these days, moreover, when almost every woman either knits or embroiders, welcome, indeed, will be

a present that will keep her work at least presentably clean. Nothing is so soul-trying as to have the snowy freshness of a baby blanket or a piece of embroidery that one does not wish "to do up" before presenting turns a dingy gray after a few days' handling. Yet this is almost impossible to prevent in our present soot-laden atmosphere. No matter how immaculate one may be as to hand-washing, dust from one's waist or skirt is bound to rub off.

Aprons, therefore, so charming that any woman would be proud to wear them in a drawing room or at a "thimble party" should prove a real boon.

The mere fashioning of such aprons as these is a positive delight

for the woman who enjoys fine needlework. If one wishes to be extremely particular, they can all be made entirely by hand, but they are almost as dainty and can be much more quickly done, on the machine with a very small stitch and fine thread.

The materials are quite inexpensive—sheer dimities or lawn, flowered muslin and the soft French handkerchief linen. These are combined with lace insertions, embroidery insertions and edgings, or even with buttonholed scallopes and embroidered designs.

A special feature is the fascinating variety of the bibs, with which all the aprons are supplied. These not only give a charming and very dressy touch to the dainty little affairs, but serve as a special protection for fancy work, as it is almost impossible to prevent any sewing that one is doing by hand from rubbing against the lower part of a blouse—to the distinct disadvantage of the sewing if the costume be dark.

A very fascinating apron can be made like the one in the upper left-hand corner. It is of sheer blue dimity or lawn, with the front breadths tucked and sharply pointed, and two pointed revers turned back on broad shoulder straps for the bib. This is trimmed with Valenciennes lace insertion, about an inch

wide, and lace edging to match. An extra fluffiness is given by a ruffle of the material outlining the bottom and finished with a lace edge.

The dusting apron may be carried out either in white or colored handkerchief linen, trimmed with insertion and edging of embroidery. The panel arrangement of the insertion on the front gore of the apron and outlining the sloping tucks at the bottom just above the ruffle of the material is most effective. The suspender-shaped bib, with cross piece, is made entirely of the embroidery and edging.

Much more inexpensive and even more charming would be the knitting apron of pale pink handkerchief linen. This requires nothing but a few yards of the material and some white mercerized cotton. The bottom of the apron and the circular collar of the bib are finished in scalloped points, done in buttonhole stitch, with a very simple conventional design in flowered dots embroidered above it. A tiny frill of the material is set on round the scallops. Such an apron is equally lovely in pale blue or white.

Extremely Frenchy is an apron of gay flowered muslin, trimmed with a dainty lace insertion in coffee color, and rosette bows of a soft narrow ribbon. The ruffles are made of the flowered material.



### Watteau Effects Once More

WHAT would Antoine Watteau (sometimes known as a painter of tiny scenes for country fairs and, later, portrayer of the charms of dandies and demimondaines in the time of the fifteenth Louis) think of the fleeting quality of fame, if he could look about him now?

Earthly glory is but a transitory thing, say the wise; yet, in this day, a Directoire fashion is being imitated with those beloved by the "starred Marie Antoinette" and her train, and those of the first Empire, the cut of neck and curve of sleeve perpetuated by this long-ago artist have also found a place among the "revivals."

Watteau effects are "in" again. Flowered silks and satins and stately brocades are displayed everywhere, and in their wake come square-cut necks and lace scarfs and sleeve ruffles, and—more loose-flowing effects.

To the mind of the uninitiated the words "Watteau Pleat" suggest a vision of wrappers and breakfast negligees, but those "who know" smile with a superior air at such a notion. We have Empire gowns and Empire coats. Why not Watteau gowns and coats? Why not, of course? But, for the sake of the onlookers, let us hope the rage will go no further. There was once an historic dame whose name was Mother Hubbard, and she might feel slighted if the fashion-revivalists passed her by!

### An Attractive Collar

LINEN turnover collars are daily gaining in popularity, and women hail with delight any novelty in this line. One of the prettiest shown has the regulation linen band and a turnover of Irish crochet lace. With it can be worn one of the narrow silk ties, a lawn tie edged with crochet lace or one of the many fascinating jabot effects in silk or lawn.

These little collars make pretty Christmas gifts, and since the lace comes by the yard and their construction is not difficult for an amateur, a number might be made at a very small cost.

### Hints on Embroidery

EMBROIDERIES vie with laces in popularity.

Mousseline de soie braids, embroidered in gilt or in rich Oriental colors, are one of this year's features. Indeed, a touch of color introduced into almost any embroidered article seldom comes amiss.

The all-overs and "strip-embroidery" blouses are, on the contrary, made with elbow sleeves, and may be trimmed and finished as elaborately as possible. One exquisite blouse in the finest all-over embroidery was trimmed with Irish crochet lace.

Turnovers are worn as much as ever. Cuffs that turn back are shown in the most exquisite designs.

Stocks vary little in shape, the tab fronts being still very much in evidence. There are new designs in the embroidery, however, and here, too, the touch of black or some color is often found.

Pleat dolies are great favorites just now for the woman who has ample time to give to her embroidery. The custom of using a table without a cloth for breakfast and luncheon is so largely on the increase that no housekeeper can have too many of them. A set done in colors with centerpiece to match might be selected.



### NOTES OF THE FASHIONS

EVERY woman needs an Empire scarf in these days. They are delightful with an Empire or Directoire costume and make a charming accessory to almost any sort of evening dress.

Some of these Empire scarfs come in Pompadour crepe de chine—the background being creamy white and the prevailing tone of the flowers a delicate pink. They are about two and a half yards long and about twenty-four inches wide.

A very beautiful Empire scarf is shown in an exquisite lavender crepe. White daisies are embroidered at either end so naturally as to almost seem as if they had been tossed upon the lavender.

Among the fancy crepe scarfs shown is one in deep Persian colors. The ends of this scarf are simply finished with a very narrow hem.

She who has inherited a small China crepe scarf either in black or white should take it out rejoicing. For the woman who has no such heirloom there are plenty of copies displayed in the shops. These scarfs are really tiny shawls, and have an embroidered border and a deep fringe.

Hand-painted Empire scarfs are also much liked. These come in the regulation size, are of white crepe de chine, with the floral design for a border and the very tiniest fringe imaginable as a finish.

Very fascinating for the woman who is dark eyed and statuesque are the Egyptian scarfs. These come in black and white net heavily embroidered in gold or silver. Marvelous

Egyptian designs are carried out with the embroidery, and even the woman who does not think them pretty must admit that they have a peculiar charm all their own.

Among the all-white scarfs are those of crepe de chine dotted in white and those of white fancy crepe which have a design also in white. These scarfs are finished with hem-stitched ends.

Occasionally a scarf is seen of lace. Sometimes the lace is all one kind. Sometimes two kinds are combined—a light with a heavy so that one sets off the other. Whatever the material, crepe, chiffon, gauze or net, the effect is diaphanous and becoming.

Silk and wool waistings come in very pretty designs. There is one in tiny corded stripes showing white and a color just a trifle wider than pin stripes, and over all this are sprinkled Pompadour flowers.

Another waistings of silk and wool has clusters of black stripes (very narrow) on a white ground, with a tiny green vine and pink buds running in between each cluster of the black.

Among the darker waistings are shown some very pretty invisible plaids in green or navy blue. These look well worn with a plain skirt of the same color as the prevailing hue in the waist.

For the woman who, by reason of the amplitude of her waistline, must cling to black belts, yet has a yearning after novelties, there is one in black taffeta about three inches wide. Two strips of narrow black velvet ribbon are applied upon the taffeta, leaving a space in the middle and upon each side.

### THE LATEST FROM PARIS

THERE is a tendency toward Japanese styles just now. Long shoulder effects and drooping sleeves are seen everywhere. This is probably the outcome of the pelerine effects which have been so popular.

A novel gown of black mousseline de soie and caracul was seen lately. The skirt was boxpleated to the knees and had a flounce of the caracul headed with a band of crepe de chine embroidered in a floral design. The corsage had a bolero of the fur finished off with a floral silk corset embroidered in Eastern colors, and a lace chemise.

There is a great mixture of historical periods shown in the different articles of dress. Hats seem, for the most part, inspired by the Louis XVI day, while gowns still lean toward that of the Empire.

Lovely semi-transparent fabrics are being shown this year. There are velvet-striped voiles and crepe de chine and there are chiffons and mousselines that have been made to

match the velvets and moire silks. For instance, a gown may have a skirt of white moire printed in garlands of roses and a corsage of white mousseline decorated in the same way.

Some of the tailor-made costumes are severely plain, some are most elaborately braided. Some of the most exclusive models have revers and collar faced with velvet of a contrasting color.

Velvet, either plain or ribbed, is the material of the hour for all coronation afternoon gowns. There are lovely shades of brown, green and red velvet shown, for these are among the fashionable colors of the season.

One exquisite velvet gown was in the most delightful shade of silver gray embroidered with chenille floss and silver. The sleeves and corsage were of point d'Angleterre, trimmed with embroidered satin. The last worn with this costume was of blue velvet trimmed with sable and feathers.