

THE ST. JOHN STAR

For the Home Dressmaker

SOME NEW SUGGESTIONS FOR THE EARLY FALL BRIDE

THE prospective bride of mid-September or early October certainly has a strong handicap in preparing her trousseau. Naturally she wishes her clothes to be as up-to-date as possible, yet from the very fact that they must be made between seasons, this is a very difficult proposition.

It were useless to say that any styles can be definitely predicted so early; nevertheless, there are certain trends of fashion that are more or less evident, and may be safely followed. The wise girl, therefore, will be extremely judicious in her selections. Unless she can go to very expensive modistes she will find comparatively few dressmakers who can show her novel models for her new gowns, so it is well to have some ideas of her own of what will or will not be good through the coming winter.

In the first place, in buying an early fall trousseau it is well to put off the making of cloth gowns till the last possible minute. Engage time from the dressmaker for the last date before the wedding that will not leave you half-distracted in fear of a gownless honeymoon. If the lingerie and such comparatively staple styles as negligees and separate blouses are safely finished, it will not be too nerve-racking to leave the more important gowns and suits till the last few weeks. Indeed, if possible, it is well to wait until after the wedding to buy one's best tailor suit and calling gown, as they are subject to more radical changes in material, color and cut than house or evening frocks.

Be sure to take advantage of the August sales to buy one or more remnants that can be made into charming little dinner dresses and gowns for evenings at home or informal card parties for the winter months. Soft silks, voiles, marquisettes, chiffon cloths and lovely embroidered cottons may all be bought at greatly reduced prices. Ribbons and laces are also to be picked up cheaply, while trimmings, odd bits of hand embroidery and stray collars or fichus are wise purchases to make.

But what of the styles? Ribbons and soft bands of taffeta or liguine promise for some months to come to continue a favorite trimming on silk and wool voile. Yokes and sleeves will also be fashioned of several materials, hence the advantage of buying remnants. Often they are made of a combination of lace, tulle and soft sheer batiste or linen. Again, two or even three kinds of lace may be cleverly joined by hand-stitching. The allover laces and nets, which have been so much in evidence for transparent gimpes during the last few months, promise to hold good for some time to come for house gowns, though more as a distinctive trimming than in jumper or bettelle effects.

The newest Paris skirts are all full and long, flaring sharply at the bottom and less sheath-like on the hips. Many of them are trimmed in soft folds of taffeta or ribbon in velvet or liguine the same color



Evening Dress, Paris

as the frock. These folds are repeated in some form on the blouse. Sleeves usually show the first marked effects of a change in style. Though the Japanese or kimono sleeve has been almost run into the ground this past summer, it will probably last through the winter in a modified form. The earlier exaggerations will be avoided even in retaining the long-shoulder effect that is peculiarly suited to house gowns, when, as is not always the case, it is becoming.

The persistent rumors of long

sleeves will doubtless be verified this winter, though from Paris comes word that the short sleeve will still hold good for afternoon gowns. This, except for distinctly evening gowns, is no longer extremely short, but just covers the elbow, and for street costumes the three-quarter length is almost universal, while the severely tailored coat should always have a full-length sleeve.

The regular kimono sleeve has a rival in one that is being shown by Lechiff David, of Paris, in his new

est models. This has a Japanese top, with a long, tight within-like cuff or undersleeve of soft lace that comes like a glove well over the hand. This may be a premonitory symptom of another attack of long sleeves next winter. The short ones have an unusually long lease of life, and it seems almost time for a change.

Meanwhile the fulness in the most fashionable sleeves has gradually crept down from toward the elbow, and many of the newest models are wide and drooping just above the elbow instead of narrowing in the wrist lines to which we have grown accustomed.

Any of today's models are safe selections for the fall bride-to-be, even if they must be made up at once. Given a material that is unpronounced, and any of the follow-

ing styles will make charming gowns for house wear that should remain modish all winter.

The first model to the left, which is a very simple and easily copied gown in pale rose cashmere, shows the new long sleeves, which may come as a pleasant variety to many. Though so easy to make, it was seen at one of the smartest French places, and is very up-to-date. The skirt and long-shouldered blouse on the popular fichu or surplice lines, are trimmed with bands of taffeta ribbon three inches wide, of the same color as the frock. Taffeta by the yard, cut on bias lines, may be substituted for this ribbon. Between the three bands on the blouse the material is laid in quarter-inch tucks. The yokes and sleeves are of soft figured net. They would also be effective in the diet net, which is now so popular, embroidered or darned in several tones of pink to harmonize with the gown.

An all-white house gown of some soft clinging woolen fabric or silk voile is one of the wisest choices a bride can make, as it may always be cleaned easily; often, indeed, put in the washbowl. The simple little frock of white voile shown is trimmed in three-inch bands of soft white liguine brought around the top of the blouse and continuing

down the front of the skirt to shape away on each side at the knees in a simulated drapery. The yoke and sleeves are a clever combination of sheer dotted net and heavy Cluny lace that is very French and gives distinctive touch to the whole gown.

The new Delft blue, that promises to be one of the coming colors of the winter, is seen in the next model, which is developed in a soft silk, trimmed in velvet ribbon two shades darker than the material. This ribbon, which is 1 1/2 inches wide, is brought down in panel effects on the blouse and plain full skirt, besides being used as a simple border for the bottom. The yoke and undersleeves are of allover valenciennes lace, finished with one of the smart little cravats of the velvet ribbon and velvet-covered buttons embroidered in a lighter tone of blue. These cravats, by the way, made in velvet or soft, bright-colored silks, are much used by the Parisiennes, and give a characteristic French touch to a gown.

The last dress is in a very soft shade of dahlia voile or cashmere, a color, by the way, that will be in favor this fall. It is trimmed on the skirt and around the surplice blouse in half-inch bands of dahlia taffeta. Heavy Cluny lace, dyed to match the gown, is worn over a shallow yoke and undersleeves of very sheer deep ecru batiste, tucked by hand in tiny horizontal tucks.

A Very Charming Costume

A CHARMING costume seen recently was one that, clabored looking as it was, yet might be easily copied by the home dressmaker.

The frock was of pale green silk mullin, made with an accordion-pleated blouse and skirt, and trimmed with a very shallow yoke and undersleeves of allover valenciennes lace.

A good quality of silk mullin can be bought so late in the season as this for from 35 to 40 cents. To make an entire accordion-pleated frock, one must allow three times the amount of material required for an ordinary frock.

In almost every city of any size there are establishments where this pleating is done by machinery, at prices which vary, according to the width and style of the pleats.

Though at first thought the expense of such a gown may seem somewhat of an item, it must be remembered that it needs little or no trimming, though sometimes a horizontal band or two of insertion is run around the skirt.

But to return to the costume in question. Over the dahlia blouse, a very green gown, with its trailing skirt, was worn a loose kimono coat of flat lace, bound all around with an inch-wide band of green satin the same shade as the frock.

A picture hat in white, brim faced with green and covered with two sweeping green plumes, completed one of the most striking yet refined looking costumes seen this summer.

A gown like this would be admirable for house wear, or for the theater next winter, and even the lace coat could be worn over a padded silk lining to give sufficient warmth.

Latest Belts

THERE are belts of stitched kid alternating with lines of colored tinsel gaulon shaped to fit the figure.

There are extremely wide belts of harness leather in the natural color, made of several narrow strips, stitched together so as to perfectly fit the figure.

There are elastic belts of all kinds, flowered, striped and other patterns, generally very wide.

There are embroidered belts on colored linen, decorated with collages, boating or club flags and colors. The silk belting is also shown embroidered in the same manner.

There are patent leather belts in every color, also gaily pleated or checked. Then there are the belts of white leather, with stamped and raised patterns of fruit or flowers, done in natural tints.

There are the Japanese sashes, that look extremely well on young girls. They are made of flowered ribbon or in stripes.

There are short sashes shown on many dresses, especially those slightly short-waisted in the back. Other belts are made of inch and a half gold or silver ribbon, weighted with tassels.

There are scarfs of chiffon or liberty employe, in a variety of ways. They are twice passed around the waist and tied in a great soft bow in the back.

Fashion's Latest Vagaries

A STUNNING long coat of oyster gray broadcloth was shown the other day among the new imported frocks. It reached nearly to the hem of the gown, and was very simple in cut. With it was worn a hat of creamy crim, adorned with a single long brown plume.

A smart short kimono coat was embroidered across the front and back and on the sleeves with wistaria.

Capes, both long and short, and ample, though simple in line, are much in evidence, and they promise to be pretty generally worn later in the year. Some have hoods for evening wear, and others have flat collars, with stole ends, finished with embroidery, lace or braiding.

For evening and dancing frocks fancy bordered chiffons are charming. A very fetching one shown was of creamy chiffon, with quite large green satin dots and a deep border of great pink and yellow roses in pale shades. It was worn over a shell pink supple taffeta slip veiled by the same shade of chiffon.

Beneath the long or short coats the skirts are adjusted to the hips like a glove, then left full below, and growing very wide at the bottom.

They are usually self-trimmed, with graduated biases, points, unquilling lines or a Greek key pattern.

Sometimes braid, usually of the same color, is substituted, but rarely is the skirt garniture conspicuous.

It is a noticeable fact that while the hats are of polychromatic colors, the dresses are of soberer tints, most of them being of the same

color throughout, even though made of several distinct materials. Coats bound with braid, though stylish, have become a little common, the best makers preferring to finish the edges with several rows of stitching.

Never was lace more used. It is nearly put on plain, being incrustated with festoons of flowers cut from pompadour taffetas or mousselines, and set on the stuff of which the gown is made. There are quantities of narrow val. ruffles, of vaporous chiffons, bands of dyed guipure and flange lace, needlework and ruckings, all are employed in order to effect variety.

If the sleeves are not all of the Nippon shape, most of them at least simulate this simple cut. A length of embroidery or dyed lace is often set upon the shoulder, caught at each end with a tassel, and left to hang loosely back and front just to the waist line.

Wear of the eternal stripes, some of the great dressmakers are employing dotted fabrics, such as Indian silk, Stigmatung, gauze and voile, which come in patterns showing very small pea spots at the top, increasing in size until at the foot they are simply enormous. Employed with discretion, these dotted fabrics make charming gowns, but they can easily be rendered grotesque in the hands of an unskilled dressmaker.

A new waist is called the Boule, and is very becoming. It is usually of embroidered linen and val, and shows no visible seam, as the waist and sleeves are put together in one piece.

The Algerian bolero is made of four silk handkerchiefs put together and connected with insert-

ing. On the shoulder is fastened a large macaroon of passementerie, while another fastens it in front and the back. At each of the eight corners is a tassel. This wrap is very convenient to throw over lace dresses. It may be infinitely varied.

The severely tailored suit, developed along very plain lines, continues to be very popular. Made up in serge or mohair, it has a very important place in the modish woman's wardrobe.

Among the imported novelty ribbons are Shantung, pompadour, gauze, tinsel, plaid and Roman effects; also taffeta radiant and faille brillante.

The New Materials

SOMEWHAT heavier and rougher goods will be fashionable this fall. Scotch chevrons of fancy design will be much used in the construction of tailored gowns.

Two-toned effects promise to increase in popularity as the season advances. These are shown principally in the Pekin stripe and oblong check effect.

This oblong check is a decided novelty in design, being generally three-quarters of an inch long, with a combination of three colors so artistically carried out that the whole effect is of subdued coloring, which is extremely attractive.

The revival of satin duchesse, in a more supple form, of faille and other rep silks, in monotone effects, will make for a greater distribution of silks than has been the case for some seasons.

Many nets have a deep border of lace, and matching lace bands for the sleeves and bodice. Darned nets are shown with floral and conventional designs in some

colors; sometimes these are combined with val. insets. For dress goods voile seems to be increasing in popularity. They are shown not only in plain weaves, but in stripes.

A Novelty in Bags

HAVE you seen the new alligator bag?

It is hideous enough to make one shudder, and she who carries it must be prepared to receive the volleys of criticism that will surely follow in her wake.

The bag is as large as the regulation music-envelope bag, with the ugly head of the alligator as the center decoration, and its fan-like jaws extending quite down below the bottom of the bag.

The only thing pretty about the bag is its price, which is quite up in three figures.

Buckles

BIG gilt, silver and steel buckles are the thing in dull effects as well as bright, and in shape the round, the square and the oblong are equally favored.

Jet buckles and those made of tortoise shell are great favorites now among the fashionables.

While many of the designs are plain, figured designs in buckles are also well thought of, and many of them have jewels of different hues inserted.

In buttons the fashion ideas tend considerably to the development of large sizes and odd shapes.

Crocheted buttons with touches of embroidery are commanding interest.

The square and tube shapes are shown on many of the imported models. Buttons of the material embroidered in some contrasting colors are also shown among the imported models.

Long sleeves, with big puffs hanging over the elbow, familiar in the fashions of a few years ago, have been revived.

Another very new sleeve shown had a tight, straight band of lace covering the arms to the elbows, meeting there the upper part, composed of three circular, overlapping bouffes. A three-inch frill of finely pleated mousseline finished it at the wrist, half covering the hand.

While the short sleeve is still very much in evidence, and women are loath to give it up, particularly in hot weather, all the smart frocks now making their appearance have the long mitten cuff attached to the sleeve at the elbow, made of lace and the material of the gown.

New Sleeves

QUITE the newest thing in sleeves is the long, close model that points far over the hand. Its popularity promises to surpass that of the Japanese type.

Among the advanced fashions for fall is shown a sleeve gathered a little full, but very flatly, into a long shoulder. It broadens a little as it descends toward the elbow, and then suddenly clasps the arm closely and points over the fingers.

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Some of the new high stocks are built in two sections, the lower and narrower section fastened to the neckband of the gown and mounted with a very carefully shaped upper section, that bears the brunt of the ornamentation.

For strictly tailored shirtwaists, linen turn-over collars, either plain or embroidered, and worn with smart little silk bows to match the skirt, continue popular. The collars, however, are much higher than those shown earlier in the season.

A pretty stock for long, slim throats is made of very high and snug of white tucked lawn, with footing going around the neck. The collar is made to flare slightly, and is shaded at the bow ends with a narrow knife pleating.

Net, closely dotted, is tied into big, flaunting bows, to be worn under the chin. Some of the bows are shown in white with colored dots, and others are in palest pinks, lavenders and blues.

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