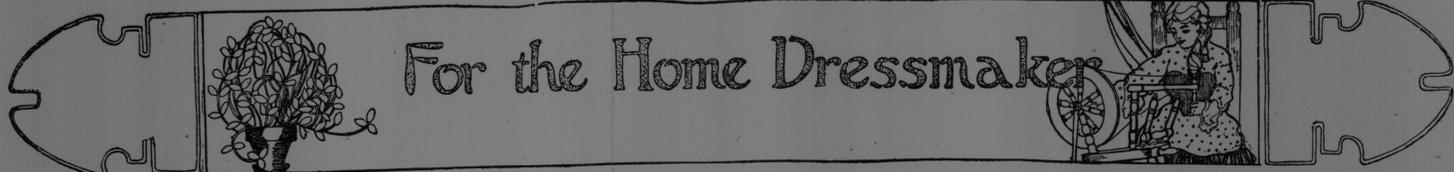


THE ST. JOHN STAR



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.

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.

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.

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.

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.

The newest Paris skirts are all full and long, flaring sharply at the bottom and less sheath-like on the hips.



From the Opera 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.

Fashion's Latest Vagaries

A STUNNING long coat of oyster gray broadcloth was shown the other day among the new imported frocks.

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.

For evening and dancing frocks fancy bordered chiffons are charming. A very fetching one shown was of creamy chiffon, with quite large crown satin dots and a deep border of great pink and yellow roses in pale shades.

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 color, 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 rarely put on plain, being interwoven with festoons of flowers cut from pompadour taffetas or mousselines, and set on the stuff of which the gown is made.

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, Silyntung, 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.

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-

ions. 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.

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

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

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.

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 gigot 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.

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 washbub.

The simple little frock of white voile shown is trimmed in three-inch bands of soft white lousine 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, elaborate looking as it was, yet might be easily copied by the home dressmaker.

The frock was of pale green silk moulin, 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 moulin can be bought so late in the season as this for from 85 to 90 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 pricing 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, shimmering green gown, with its trailing skirt was worn a loose kimono coat of flit 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 looking costumes seen this summer.

A gown like this would be admirable for house wear, or for the best of 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, gailoon 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 collars, 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.

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