

THE ST. JOHN STAR



FOR THE HOME DRESSMAKER



The New Wraps Show Japanese Lines

DID you ever spend a summer without a loose separate coat of some sort? If you did, you never wish to repeat the experiment. It means positive discomfort—not to mention a probable bad cold.

In our changeable seasons a light wrap of some sort is absolutely indispensable. Even when one stays at home during the heated months it is useful for riders in the trolley, to slip over sheer gowns on the porch in the evening, and for driving or automobiling. When one goes to a summer resort or visits—well, it is almost better to stay at home than to go unprovided with a stylish loose coat; for the days when a knitted shawl or cape was considered the height of elegance are past.

This is to be a season for separate coats, even for street wear in the daytime; for evening use over thin frocks they have never been more in evidence. There is a marked distinction between this and last summer's styles.

Lines are distinctly different. Everything is Japanese in character, loose, without defined armholes and with full flowing sleeves

exactly like a kimono. They are in all lengths, from the picturesque short coat just reaching to the hip line to those covering the hem of the dress. The three-quarter length seems to be the favorite, however.

Some of the French makers are turning out coats of the Louis XV and Directoire period, which reveal the lines of the figure, yet are of a very graceful and picturesque type; but the prevailing style is undoubtedly along Japanese lines. Indeed, so much is this the case that if you have "a real-righty" (as the children say) embroidered Japanese kimono, you may congratulate yourself you are in the height of Parisian style as far as summer wraps are concerned. A model for this style has not been given, as they would be most difficult to make, since their style depends on the real Oriental silks used in them and in their gold embroidery.

Materials for the summer wrap are also quite different. Linsens are relegated to the background, and, instead, one sees pongees in every color, with lace dyed to match, flowered silks and every sort of soft silks, liberty satins and faille. Shantung is a prime favorite; even light-



The Fashioning of the Kimono Sleeve

A VERY careful study of the kimono sleeve is perhaps the most useful beginning that the home dressmaker could choose this spring, for this feature is, so to speak, the season's hallmark.

Warning should first be proclaimed, however, that as a fashion it is not too generally becoming; fortunately, then, there are many new models that are built upon the accustomed short shoulder lines. A woman who is slim, if not overly so, who has a flat back and well-set shoulders of her own, may make the attempt.

Of course, the gown or wrap or waist must be of a soft material and of picturesque lines to be in keeping with the idea, for the whole effect must be of soft, hanging drapery, and, with the large armholes that is required, it can easily be seen that any clumsy or stiff material is out of the question.

The latest, and a seemingly appropriate arrangement, is shown in the lace blouse idea, which increases in popularity with each passing day. But it means that instead of

the effect of two waists we now have three—so cleverly dealt with that one is not aware of the fact at even a second glance.

The real blouse is made of chiffon, with the neck cut out; then comes a high neck over a slip of lace cut with kimono sleeves (these are banded with the dress material); and, finally, there is the skeleton of cloth to match the skirt.

In waists this same idea is carried out on slightly different lines. There is a high neck lingerie or very fine dotted swiss waist, with a trimming that is in the form of a low-necked pelrine, made with quite large kimono sleeves. The waist proper has only moderately filled puffed sleeves, gathered flat on the shoulder.

An entire Japanese effect is naturally suggested in a separate wrap, which has Japanese shoulders. An extremely graceful arrangement shows wide plaits running across the shoulder and loosened slightly below, giving the required look and front fulness. These plaits are continued—in simulation—by the overlapping bias folds of which the sleeve is fashioned.



weight cloths are much used. The white coat, which has held undisputed sway for so long, is seldom seen. Instead, we have attractive self-tone and biscuit shades, light brown or a blue not light enough to soil readily. Two of the favorite colors are citron and a beautiful peach tint. These tones harmonize with almost any gown. The new shade of blue is also much in evidence.

Very stylish is the model for a hip-length coat in a light-weight biscuit-colored cloth with self-toned bands of soft liberty satin. This coat has one of the waistcoats which are so popular this year, and prove so useful by keeping the coat in place when open. A very striking look is given the whole coat by a set design of French knots about the size of a pea embroidered on the edge of the ribbon. Ribbon could be substituted for the liberty satin bands.

The next somewhat longer coat, of soft flowered silk in violet and mauve, is edged all around with a broad band of lace, dyed violet. It has a double-breasted vest. Such a coat would be very easy to make and equally effective in linen or chiffon broadcloth, trimmed with dyed imitation cluny lace, which, by the way, is much in vogue, and when well dyed gives an air of richness to any coat.

Quite an air has the next coat, in the lower left-hand corner, despite its simplicity. It is of pongee in natural colors, trimmed with a silk braid the same shade and ball fringe. The vest is embroidered in different tones of blue and with roses. This vest, which is somewhat difficult to make, may be omitted without spoiling the effect of the coat.

The last graceful wrap with its sloping lines is developed in white

blue broadcloth with a ribbon binding one and a half inches wide. The collar and cuffs are of a heavy Irish lace, but any other kind could be used just as well. The model is nothing but a plain loose coat, sloping sharply from the front to the back in a way to give a very French look to the entire wrap.

Silks and rajahs may now be picked up at such bargains that any one of these summer wraps may be copied at comparatively small cost.

Notes for the Home Dressmaker

THE new striped cloths are engaging immense favor with the smartest women. They are employed for nearly all the tailor-made costumes, with the three-quarter jacket or the short coat or the still more fashionable bolero, that is so eminently becoming. The stripes shade softly one into the other, and are often of three or more distinct colors, but are so woven that the fact of their being straight lines disappears agreeably.

We see any number of dresses of tussor of a thick texture, and of voile ninon; and these two materials are also being combined, as, for instance, tussor cut in fantastically shaped bands and applied on the skirt and corsage of voile ninon. They make a very lovely and novel combination. The feature of this style of dress is for it to be of one color, except the guipure or lace with which it is trimmed; and even then some couturiers match the lace with the color of the gown.

Some of the leading importers are showing dresses for morning wear, or "costumes trotteurs," made

