

THE ST. JOHN STAR



An Adaptation of the Separate Blouse

FOR several seasons the downfall of the lingerie waist has been predicted, but somehow it seemed to have a faculty of bobbing up here and there as one of fashion's favorites that refused to be ousted. There is no doubt about it now, however, that the dainty batiste blouse—that fascinating creation of handwork and filmy lace—has been made to take second place, at least for formal occasions.

What has caused this downfall? Let us not ask! "Le roi est mort, le roi est mort," at least in a rapid decline. So long live the successor!—the stylish net, lace, crepe de chine or chiffon blouses that will be seen at every tea, reception, matinee or bridge party this winter, where the elaborate afternoon gowns will be worn.

These new blouses are not so much to be used as separate waists as to form part of a harmonious and complete costume. We find the most fragile materials made up with trimmings of broadcloth, velvet or the same fabric as the skirt and jacket with which they are to be worn.

There has been a gradual drifting back to the whole costume for several seasons—a drifting that has been more than welcomed by the woman of "too, too solid flesh," to whom the sharp dividing line of white waist and dark skirt was a constant and unpleasant reminder of her avocations and lack of inches. This winter it may, however, be said to have finally arrived.

But you say, are not these net waists white? What is the difference between them and batiste or mull?

Well, there is a difference, and a marked one, as every one will acknowledge who has admired the stylish and becoming effect of white or cream net peeping out from under the skirt or from a slashed arrangement of cloth to match a skirt. It is just the difference between a patchwork quilt and a plain silk coverlet of eiderdown. Frequently, too, the nets are dyed to match the gown in color, in which case less of cloth or velvet is required to make up a congruous whole.

Besides the attractiveness, this adaptation of the separate net waist has the merit of economy. With one of them the ordinary street suit can be transformed into a dressy house gown by merely removing the jacket.

The designs shown are to be worn with cloth or velvet suits, either in the house or under the coat. Particularly charming is the upper one that goes with a velvet gown in the new smoke-gray that is so good this winter. The blouse is of smoke-gray chiffon or crepe de chine, with tiny accordion-pleated ruffles of the same put on to simulate a vest and around the shoulder plastrons and graceful cuffs. These

latter may be made either of heavy Irish lace or can be of the crepe or chiffon, with appliques of hand-embroidered flowers on it, either in white or in soft pastel shades. The straps and small stiff bows holding down the ruffles are of velvet to match the skirt.

A striking blouse to be worn with a suede cloth jacket suit in the new Russian violet shade is the middle one, in rather heavy net dyed the exact tone of the cloth. It is trimmed with a shallow yoke of tucked muslin, outlined with passementerie, which is continued in a pleasing design down the front of the blouse. Empire girdle bows and a tiny bias fold around the yoke are of a deeper tone of violet velvet.

Very stylish, indeed, is the last blouse, of crepe lace and the new shade of brown cloth, which forms a very artistic color scheme. The lace is so arranged that it peeps out between slashes of the cloth both on waist and sleeves in a most bewitching manner. Tiny silk buttons and loops of silk cord the same shade as the cloth are used as a trimming.

All these waists have the deep Empire girdles, high in back and rounding in front. They either match the skirt or else are made of the velvet or cloth with which the blouse is trimmed. They all fasten in the back with buckles or ornaments.

Even where the lace or net blouses are not made to match a special costume, most of them show a touch of color in them in the way of velvet bows or folds put on in odd designs—not so much as to be garish, but just enough to give an indescribably Frenchy look.

The all-over lace waists, in both white and cream, will, of course, be worn; so will the lingerie ones, by the way. They are too convenient to be discarded, but they are certainly outdistanced in popularity by the new ones to match the suits.

It is comparatively easy, however, for the clever woman to transform a separate lace waist into part of a costume by having adjustable trimmings that may be added when a dark gown is worn.

In this way the blouse can also be utilized to wear as a house dress with a white cloth or velvet skirt.

One of the prettiest of the all-white waists is of an all-over German valencienne lace in rather a deep cream, embroidered with heavily padded coin and pin dots. Such a blouse worn with a white skirt is extremely useful for an evening at home or to assist at an informal little tea. For, after all, nothing is more becoming to young and old alike than an entirely white gown.

One of this character has the merit of being comparatively uncrushable; it can be packed without irreparable damage in a suitcase, and even may be washed in a tub, provided the skirt is of some material that stands water, as cashmere or mohair.

PLUMAGE FOR HATS

YOU may trim your hat with almost anything under the sun in the shape of feathers and still be in fashion, but if you want to be distinctly up to date you will aim at long, sweeping effects. These may be attained with ostrich plumes, with ostrich plumes, with birds of paradise, with coque feathers, with aigrettes and even with wings.

Never have ostrich feathers been worn more than now. The bedraggled, uncured plume that threatened us a little earlier in the season is waning in popularity. If you buy an ostrich plume now you will buy it curled, and you will also choose it in a plain color, as the shaded effects are ceasing to please.

A long ostrich plume of good quality in black or white is a good investment for any woman. Her hat adorned with it this winter is sure to be in good style, and these plumes will admit of almost endless retying and curling. Beautiful plumes come in all the standard colors—brown, navy blue, green and gray. There is a fascinating shade known by the milliners as "taupe," which is somewhere between a castor and a gray, and harmonizes beautifully with the London smoke gowns.

Two new colors in hat plumage that are finding great favor in feminine eyes are the Bordeaux, which is a pretty shade of garnet, and an exquisite pale blue, which is called "ciel." An entire hat is sometimes built of one of these colors, but with the woman whose tastes are conventional a black hat with a touch of either meets with greater favor.

Iridescent breasts, wings and bird heads are very much liked for many hats. Indeed, this seems to be a season when the sombre in millinery finds little place. Flowers, especially roses, are combined constantly with feathers. One very stunning black velvet hat was

crowned with black ostrich plumes and had red velvet roses under the brim to rest upon the wearer's hair.

Coque plumes increase in popularity this season, and they are pretty, chic, durable and not overly expensive. They come in every possible color—sometimes in a combination of colors.

Quills still hold their own for the simple hats, and no wonder! There is a well-deserved popularity for the turkey contributes many a quill to the milliner's store, and his contributions are dyed almost any color.

Breasts have an important place in present-day millinery. Entire toques are made of them, or the toque has a velvet crown in a harmonizing color and the breasts are built all around this. Pleasant breasts are charming when used this way, and what woman does not know the joy of possessing a chic little feather toque?

She who heeds not the pleading of the Audubon Society will have a whole bird upon her hat. One woman has been reported as wearing a small rooster there, but it is safe to surmise that she will not have many followers.

Guerita is a new aigrette feather that is among the season's showings. It has soft, needle-like vanes ending in a loose feather tip, is frequently seen in black and can be spangled with crystal drops.

All-black hats draped in black ostrich plumes are much liked. All-white hats will never lose their popularity with some women for special occasions, and the combination of a black hat with white wings, flaring high at one side, will meet with the approval of her who likes that touch of black and white.



The Girdle a Factor in Empire Effects

THE much discussed Empire effect is accepted in this country with more than "a grain of salt." We have been trying so hard, especially the women of "embonpoint," to get a long waist that it is somewhat disconcerting to be suddenly compelled to shift one's waist under the shoulder blades.

Fortunately, even Dame Fashion has to bow occasionally to common sense, and while few of us would really be daring enough to ignore her dictates, feminine opinion this side of the water has enough "pull" with the arbitrary dame to compel modifications of her rules.

Thus the Empire lines are simulated by many women who would utterly refuse to dress strictly "a la Josephine"—of extravagant tastes and widely devotion.

The chief factor in gaining this Empire effect is the new girdle. This is on rather novel lines—always rounded in front and sloping from six inches in the back to three and a half inches in front.

These girdles, whether separate or in shades matching the gown, are made with the material cut on the bias, in order that they fall into softer and more pliant folds. They are heavily boned underneath on each side of the back, at the sides and front.

The fastening is always at the back, and very dressy and ornamental they are with their tiny buckles in queer designs and a daring, rather small bow at the top.

The girdle illustrated is to be worn with a separate blouse, and is of white satin, ornamented with three oblong gilt buckles and a stiff little bow of the satin.

Past buttons in different sizes and of rather gay designs are also much used on these girdles, which, by the way, make charming Christmas presents. No woman can have too many of them.

As a rule, when one is making a girdle for a gift it is safer to have them either of white or black, as they prove more generally useful. A pale blue or pink, however, looks lovely with the lace waists now so popular.

Little Points in the French Woman's Dress

THOUGH the "Salon d'Audouin" does not offer much opportunity for the study of high art, it is, nevertheless, very useful. For fashion has decreed that this is the "chic" place to parade your new fall clothes. So every afternoon, just before tea time, the gay world assembles in the great salons of the Grand Palais to laugh over the funny impressionist puzzles, which, fortunately, no one seems to take seriously.

Among those nice little points of dress that to the well-dressed French woman are even more important than her hat and gown, first to be noticed is the change in glove fashions. White gloves are much less worn. And, strangely enough, they are seen more with the severe, long-sleeved tailor suit than with any other.

When mousquetaire gloves accompany the shorter sleeved costume they are oftenest light tan or chamoin shade, and frequently they are black. The latter is a most extravagant fashion, for everybody knows how soon a black glove loses its pristine freshness, and then it is useless to the woman who knows what an ill effect it gives to her whole costume.

Shoes continue in the long, square-toed shape. For afternoon wear those with black patent leather vamps and pale gray suede tops are best liked. Though there are many high-heeled dark brown kid, with lighter brown suede tops. The effect in either case is that of an overgarment, but without the clumsy thickness of the latter.

When there are brown shoes there are apt to be tan gloves and a leather-brown feather boa—the latest shade for this indispensable accessory of the well-dressed Parisienne's toilette.

Brown veils have grown even more popular. They have small velvet dots sprinkled generously over the fine golden brown mesh, or that of more extravagant creamy white. The latter is invariably indescribably becoming.

In the category of becomingness might be mentioned the present neck "fixings." Those very high linen collars, so dear to a French woman's heart, have been rendered much less tripping, and, accordingly, more numerous, by the present way of making. Though they are just as stiff, they are, apparently, much less so because of the hand-embroidery which covers the single thickness of linen forming the outer turnover. Then, the handkerchief linen jabots, edged with baby Irish lace, which are now worn as neckties, make the whole arrangement handworked and very lovely.

In colored gowns it is the same. There is always one transparent yoke of filmy lace, baby Irish or point d'alencon preferably. This, indeed stretching over the throat like the skin itself, is the most becoming thing we have had in many a day.

Cut steel buttons always hold their own, especially this year, when combined with any enamel or gold. Particularly effective was one with a rim of cut steel around solid white enamel, with steel studs and an open filigree centre.

TRIMMINGS AND BUTTONS

BLACK passementerie is in great favor for jackets, cloth gowns and evening coats. They are of rare loveliness.

The newest styles have much heavier braids than last year, of more open and larger designs, generally one-sided, and a distinct right and left.

This black silk passementerie is in great favor for jackets, cloth gowns and evening coats. They are of rare loveliness.

The soutache braid is often combined with cloth, taffeta, or both, in the most ornate designs, and the ornaments being large, but two or three are used. Extremely effective and absolutely new is a network of silk and jet and with little woven braid edges, beneath a heavy silk braid dotted with buttons and edged with pendant petals of taffeta.

Then there are buttons like great pearl and diamond brooches, set in gold; stripes and heraldic designs on deep-colored backgrounds, surrounded with rhinestones; silver and rhinestones in Greek crosses; tourmaline and Montana sapphire and rhinestones; very tiny rhinestone clusters about as big as the head of a large white pin, which are used by the many dozens; in fact, rhinestones in every conceivable shape and variety.

The heavy pearl trimming always more or less used on wedding gowns is seen in a pleasing variation this season upon a latticed background and fringe of chenille, with bow-knots and dangles of crystal beads and pearls.

Small buttons, about as large as the end of a pencil, of colored enamel, studded with steel, are used in clusters on waist and skirt.

It is not unusual to have six or seven dozen on one gown. They come in black and white, green and white, blue, violet, and, in fact, all colors, combined with white.

Others the same size are painted in gay colors of every shade and gilt.

Many of the new trimmings, while apparently expensive, are so speeding in design that a little goes a great way. The detachable patterns are more in vogue than ever.

An entire front on a low-neck gown could be trimmed with one section of a lovely floral wreath of raised pink roses and leaves of padded taffeta covered with tinsel, the whole connected with tiny garlands and small figures in gold.

Vestings are as popular as ever, and even more beautiful, as they are seen with wreaths of delicate flowers and gay foliage, gold dots and much gilt couching, all brought out by occasional touches of black. These vestings are shown in most of the prevailing shades.

Another of these detachable trimmings that make an entire gown has a narrow collar and broad revers and long points, the whole an indescribable combination of sage green velvet embroidered in black, open-work gilt braid, turquoise beads and many gold and silver touches.

Very gay little jackets or boleros are seen in open-meshed background in flat black or white silk braid, the whole covered with elaborate velvet and satin appliques in Persian colors, white and black, the whole couched in gold thread.

NEW THINGS IN PLAIDS

IF YOU are in doubt as to what to get in the way of a woolen separate waist, make it a plaid.

The plaids come in every possible color and design, but those of moderate size seem to have the preference. Checks are used a little, but the small "invisible" plaids are gaining hold all the time.

Plaids come in light-weight serge, in the different qualities of wash flannel, in the poplin weave and (one of the prettiest of all, by the way) in a woolen background overlaid with silk.

Should you not care for a plaid waist, there are challis and cashmeres in the plain colors. Warm tints, such as the different shades of garnet, are pretty and suggestive of fall, but there are light colors for the women who prefer them. Pink

and blue are popular, and the pale gray poplins or challis are lovely.

One of the newest things in waistings is a wash flannel in challis weight. This comes in delicate backgrounds embroidered to give a pompadour effect. It washes beautifully, and is urged as a rival of the ever-popular white wash blouse.

Wash flannels come in more pretty designs than ever before. There is one in a cream ground, with a tiny black stripe, which is sprinkled with dots in pale blue. Another has a cream ground with black dots. Still another is in an attractive black and white plaid.

The gray wash flannels in the different plaid designs are exceptionally pretty. A waist of this soft plaid is very pretty when lighted with the new gayly colored neck arrangements and belts.