

THE ST. JOHN STAR

For the Home

Dressmaker



Velvets Reign for Afternoon Wear

IT'S a day of velvets, for the suits and costumes worn to receptions and tea-suits made with skirts that trail softly after you, of velvets plain or in some of the well-known indescribable new color mixtures, which are as different from anything we've seen before in the velvet line as day is from night. For velvets have been experimented with—juggled with, you might say—until they have taken on strange new qualities.

Two colors are combined in a way that seems nothing in the world but a copy of the wonderful new tricks in weave that have revolutionized cloth and suitings. As that change of weave is impossible with velvet, the effect is got in some more subtle way, but got it is, no matter how.

Stripes and checks and plaids are all echoed in the novel velvets—only echoed, though, for they are kept soft and indistinct and sombre in tone. Plenty of black and white effects are seen in them, rendered subtle instead of startling by the soft, deep pile of the stuff.

But, of course, being novelties, they appeal only to a limited class, the plain velvets used for nine out of

ten of the handsomest suits. "Velvet" means not only velvet, but velveteen as well, for if you're not too well blessed with this world's goods, velveteen suits are an expensive luxury that entail no end of minor expenses, while velveteen has a world of wear in it.

And corduroys are coming to the front, after having been crowded behind so many other materials for so long a while. Some stunning French suits are made of the kind with the wide wale—and are trimmed with a lot of little straps of it, fastened down with buttons. One brown suit was particularly pretty, made without a particle of trimming except these little straps and the buttons.

Comparatively few of the velvet suits are trimmed with anything but lace or braid or buttons; nothing else seems to set them off in a way at once effective and perfectly in keeping with the character of the material. Plenty of them have no trimming at all, the rich beauty of the velvet given ample opportunity to display itself in the long, sweeping folds of the trailing skirt.

But velvet, while it is the most

larity is marked, doesn't hold the field alone at all. Beautiful cloths and suitings have come out that rival velvet for richness: broadcloths embroidered in their own color, the design growing larger and heavier toward the hem, and beautiful, indescribable stuffs, made different by weave or some wonderful trick of color deepened into shadows or lifted into lights in an elusive, fascinating way.

IF YOU are to be in the fashion this winter you must be trimmed, much trimmed, as to gowns, hats and even fur coats. No matter if your tastes are Quakerish and your income on the wrong side of nothing, trimmings you must have. Moreover, when you see those trimmings in all their beauty of coloring, texture and design your quiet proclivities will be no more.

Severe simplicity may have its day again—but it will not be this winter. The tiniest peep in shop windows makes this evident. Braids, passementeries, tinsels, jetted and jeweled lace, hats and broadcloths and velvets, all the



Debutantes' Gowns Grow Lighter and More Diaphanous

JUST how materials for debutante and evening frocks can grow lighter and more diaphanous is a problem that the great manufacturers must dream out. For, with an ever-increasing tendency toward everything of the sort, and an insistent demand all the while for something new, the ones now existing, many and varied as they are, are sure to be eclipsed by some wonderful new creation, so

filmy that it will seem as much more ethereal than chiffon as chiffon is than silk. Mousselines—things tinted as delicately as a soap-bubble and printed with shadowy flowers that blur softly into the background—and chiffons, and the whole tribe of mulls, make the prettiest of the receiving gowns worn by debutantes. There's nothing radically new in them, but the way they're made is

as new and as interesting as can be. Whatever the gown is to be made of—chiffon, rather, for it's moderately certain to be of a variant of one of the three—it is lined and interlined, the slip ruffled and flounced with chiffon—chiffon used so lavishly that the only question seems to be how to pile more on. Such a confusion of soft stuff as it all makes! But it gives the cloudiest effect imaginable, with never a

particle of stiffness about it, and is so cleverly balanced that even where it is fullest, there is not the slightest hint of bunchiness—that quality fatal to the loveliest "creation." If a colored lining is used, chiffon covers it, softening the color into something ethereal. If white is used, chiffon robs it of any chance of seeming bare. And chiffon ruffles—wee ones—insidiously bring out the edges of lace.

Various Notes of the Latest and Prettiest the Fashions Offer

and befructed; hand embroidery everywhere; velvet and cloth, velvet and taffeta, velvet and braids in the most remarkable combinations; nets and chiffon-voiles, with soutache-braided taffeta; filmy, glittering sequins, beads, bugles and danglers; ornate buttons as big as a silver dollar; wonderful buckles in dull bronzes, gilt and silver; rhinestones and colored jewel effects—such are a few of the gauds with which lovely woman is to beautify her person and deplete her pocketbook.

This is to be a color season beyond all else. In nothing is this more marked than in the new trimmings. Never have they been cover-

ed with a glint of gold is seen in most of the new trimmings, though the metallic effects of certain seasons is not observable. The combination of gay silk embroidery or ribbon work quite overcomes this effect.

A number of raised forget-me-not designs in exquisite pastel colors on net and silk textures are particularly lovely among the new trimmings. Black and white chauntilly nets have the pattern marked by these little blossoms in pink, lavender and blue, with green leaves and intricate interweaving of gilt thread. The black net, in two shades of lavender, green and gilt, gives a charming touch to the all-

black costumes. These embroidered nets come in both edging and insertion.

White taffeta forms an interesting background for much of the new colored embroidery, which, by the way, is more strikingly beautiful than ever before. One trimming in a large and small scalloped figure has its edge of gold dots, from which to coin in size, with wreaths of colored flowers couched in gold, alternating with raised silk embroidered white roses, with a circle of green leaves. A touch of black and much outlining in gold adds much to the beauty. The same pattern is seen in silver with deep blue flowers.