

THE ST. JOHN STAR

For the Home

Dressmaker



"Period" Ideas Blend in the New Gowns

WITH the advent of the fall bride have come some fascinating gowns, with Empire and Directoire ideas blended into the prettiest something as far removed from the extreme of either as the woman of either period is from the woman of today.

An Empire gown may be finished in back with a sash, directly copied from Directoire models; or the double rows of buttons (handsome ones they are bound to be), characteristic of Directoire fashions, find their way upon another Empire gown.

In wedding gowns the original models are more closely followed, and nothing is much more lovely than some of the wedding dresses made upon Empire lines, the skirt springing from the short jacket of lace, which is so shallow as to be a cross between bolero and yoke.

Instead of the time-honored stiff heavy satin, the softest and most chiffony sorts (even messaline) are used, trimmed with heavy embroidery or with lace motifs—something heavy enough to weight the soft stuff into the long, clinging lines reminiscent of both Directoire and Empire periods.

For a figure to which the lines of either period (or their compromise) prove trying, the pointed waist is particularly good, the material usually draped onto the carefully boned lining in a way that softens the severity of the style.

Lace is used more lavishly, if possible, than ever before. Quantities of Brussels and point lace—the pointed vests, the scarfs and hettings that are unmistakable hallmarks—being in popularity with new tiny jackets and with old yokes cut low to be filled in with more filmy stuff.

Irish lace is better liked than ever, and the French Irish shows wonderful new effects of heavy patterns upon lighter backgrounds—a radical change from the usual Irish crochet, yet preserving the character of the lace wonderfully well. But Brussels and point seem even more popular—sentiment is being called into play, many a bride wearing her mother's or her grandmother's lace, with the

feeling that her "something old" is almost sacredly so.

Brussels lace, for that matter, is being applied to all sorts of dresses, and worn by young girls, instead of being relegated to matrons and older women. One exquisite gown of crepe de chine had quantities of it disposed about the heavy hand-embroidery, which was done in flat, Japanese fashion upon yoke and sleeves and skirt.

More decollete gowns are worn by bridesmaids than we've seen for many a season. This is the day of the decollete gown, for that matter, for its simplest version is donned for any sort of an informal affair—

BLACK all-over embroideries are one of those staples in dress trimming that somehow always seem to be in good style. Those of this winter are more open and airy than formerly.

Stylish little silk-braided jackets in black are much seen again. These are formed all of silk braid or combined with velvet appliques. They come with and without sleeves, though the few in which velvet is used are also veils.

One-sided edgings of wide black silk braid, soutache, taffeta and hand embroidery have great vogue. Especially popular is the combination of the heaviest soutache braid, velvet and buttons.

One of the most artistic and elaborate—incidentally, also expensive—of the new pascamenteries was formed of a "Walls of Troy" pattern in Dresden ribbon, embroidered on both edges in gold, the spaces between the ribbon being filled with heavily padded flowers and foliage of silk, bugles and gilt braid.

to the very things to which a year ago only high-necked dresses were worn.

White holds first place, of course, and pink—a sort of cross between the palest pink and an equally pale orange—is very good. The old "babyish" combination of pink and blue has come back into favor, and in the light chiffony stuffs, which make nine out of ten gowns, lose the sharp contrast, fading into each other in a way that suggests sunset clouds paling into white.

And gray! Not for bridesmaids' gowns, but for the most alluring evening gowns that ever coaxed reluctant coos from a would-be frugal

Various Notes of the Fashions

This is to be a button year, if one can judge from the quantities of them to be seen in the stores and on the most up to date of the new gowns. This does not mean, however, that we are to fasten our waists in the good old-fashioned style of our grandmothers, as in nine cases out of ten the buttons are for ornament solely. They are put on strappings, severely and at the waist.

Well do these new buttons fulfill this mission. Really, they are more like handsome bits of jewelry than anything else, and often cost nearly as much. It is no uncommon thing to find a dozen of them unseparable for less than a \$20 bill; but, then, one or two of them are all that is necessary to put just the needed finish to a dress or wrap, or even fur coat; so the price is not so staggering as it sounds.

Gold is as evident in the new buttons as in every other kind of trimming. It is so in broad, chased borders of dull gold, with imitation amethyst and emerald settings; in

openwork gilt, with jeweled centres, and in gold filigree on chased backgrounds of bright gold and bronze.

Many of these gold and jeweled buttons are nearly as large as a silver dollar, and one or two of them are popular for fur coats. Particularly stylish for this purpose is an openwork gilt edge surrounding shaded brown quartz.

A very novel button is of black velvet set in silver and striped in silver bands, studded with rhinestones. Another has a latticework of rhinestones.

These brilliant stones are more used than ever, and are combined with opal and silver, gilt mother-of-pearl and smoked pearl in waving stripes, squares, scrolls and circles.

Certain of the new buttons so closely resemble a handsome marquise ring that they are really rather startling when freely used on a frock. They come in Italian turquoise, ruby, sapphire, emerald and pink coral, surrounded by rhinestones.

For edging a decollete gown, if you wish to be very luxurious you might choose some of the fancy pendant trimmings with a shaped edge of braid, gold and embroidery in pastel tints finished with a fringe of white silk with overhanger in colors to match the body of the trimming.

Velvet and Broadcloth for Going-Away Suit

VELVET and broadcloth, broadcloth and velvet—it's a toss-up which you get, if it's for a "going-away" suit or one equally important. Which ever it is, it is moderately certain to be braided or strapped—or both, and to be finished off with some of the interesting buttons which are so marked a feature of this year's suits.

Little touches of gold and silver—another marked feature of new styles—are on many of them. But, like the prettiest of the party dresses Paris has sent over, both gold and silver are used with the lightest possible touch; the suggestion of metal must be there, but the hard, bright look must be kept away from. Often the only touch of metal is in the rims of buttons. This quieter use of gold and silver is in keeping with the tendency toward more sombre effects.

Short coats and long ones, Etons and pony jackets—it's a case of choosing the style that best suits your figure, for all of them are good, and no one style dominates. On some of them, the cloth is cut and seemed to describe a bolero, or the high belt of the Empire, the coat conforming to fitted lines, and only

that one suggestion harking back to "period" styles.

Directoire influences are hard at work, although they are so carefully modified that it is hard to realize they are anything but the highest point of fashion evolution.

Long sleeves are in much better favor than short ones for even the dressier sorts of suits. And for walking styles short sleeves are practically a thing of the past, which is a most welcome change, for anything more incongruous than a plain serge suit, made with a short skirt—a typical morning

suit—finished off with elbow sleeves, would be hard to imagine.

The new long shoulder is got in every way possible, by means of an extension that spreads out in gay little fashion over the sleeve, by yokes or plaits that run out over the sleeves—any way except by setting the sleeve at the edge of it, as it was the days when the sleeve seemed to start half way down the arm, so low was the shoulder line.

Circular models still prevail for skirts, many of them trimmed with bands or with braiding about the hem.

Hints for Well-Dressed Women

SPANGLED jet ornaments in graceful festoon designs now come with alternate right and left figures, greatly simplifying the work of the dressmaker.

Dull jet for mourning wear is handsomer than ever, as it is seen either in appliques or worked in elaborate and very flowing designs on fine net. Sequins, pointed and round, small beads, and studdings are frequently noticed in the same material. Studdings are specially popular.

Velvet forget-me-nots in delicate tints and waved silk ribbon foliaged form a lovely decoration on a narrow white silk braid, with a wavy edge.

Exquisite appliques on white net have two-sized scallops embroidered in floral designs in natural colors combined with heavily padded gold dashes.

Less gaudy white net-shaped trimmings have white embroideries in floral designs in natural colors combined with heavily padded gold dashes.

A unique buckle, suitable for a dressy afternoon gown, was a large oval of graceful gold filigree border surrounding and half concealing an oval stone like a huge opal.



Opalescent and gold spangles with raised gold figures and tiny gold beads and colored embroidery outlined in gilt heads are much used on net. These come in the very narrow edgings.

A trimming for a quiet taste was a graceful applique in green

lands, silk-embroidered with flowers, with a peachy pink centre and deep pearl-colored foliage.

Colored silk embroideries on white silk mesh in intense greens, blues and purples, with conventionalized scrolls brightened by touches of gold and silver, are most effective.