

THE ST. JOHN STAR



# FOR THE HOME DRESSMAKER



## SUITS FOR COUNTRY OR SEASHORE WEAR

**T**HERE was a time not so many years ago when anything was considered good enough for everyday wear. Nowadays, however, the sensible woman who has the knack of always dressing well pays far more attention to her everyday suit than to any other gown in her wardrobe. The reasons for this are obvious, as the average woman has far more use for the walking-length skirt and jacket than she has for elaborate gowns, especially if she is going away to the seashore or country. It is such a satisfaction, too, to always feel well groomed, whether the days are sunshiny or gloomy, or even if the rain pours.

Two smart little suits are shown today, which are so easy to build that the home dressmaker will find no difficulty in copying them. The first one is in oyster shell white rough tussor or pongee, the skirt of which is frankly short and in the popular nine-gored circular model, finished with a deep hem. A cape coat with an under founce, and with the long drooping shoulder lines, is worn with this jaunty costume. White tussor-covered buttons with white silk cord loops are used for trimming. The collar is a lingerie affair, and the soft tie in front is of deep rose silk. A large white chip hat has a deep pink and white scarf draped around it, with one huge pink rose in front to match the pink in the scarf and the parasol, both of which give the touch of color needed to liven the white.

Soft white flannel or a linen not too heavy in weight would be equally smart. In this case a touch of red on the hat and a red parasol should be added to a most effective costume.

If linen is the choice for such a suit, another combination that is desirable is of dull blue braided and embroidered in white. The loose little cape with its jaunty lines may be supplemented by a braided skirt, as is the case in most of the French models of this class.

The bold Breton embroideries in red and blue are also much used in Paris for the trimming of string color and white linens, and some of the prettiest French models have English open-work embroidery in color on white or string color. Such embroidery in brown upon natural toned linen is considered very smart. Dull Copenhagen blue on string color is also most effective.

The second model shown is a smart brown-and-white striped flannel. It, too, may be developed in linen if lighter weight material is desired. Two bias panels are used in the front of the circular skirt, which is also trimmed with two bias folds around the bottom.

The cut of the coat is simplicity itself, but it is exceedingly chic with its left side lapels decorated with smoked pearl buttons. The ki-

mono sleeve is simply slashed half way to the shoulder and rounded toward the elbow.

A brown turnover linen collar, embroidered simply, is worn on the coat. A deep russet brown hat, trimmed with bows of black ribbon, gives the Frenchy touch to the costume. A cravat of black is also worn, while, as a useful and finishing touch, one of the bronze silk umbrellas parasols with black satin stripes is carried as a protection against both rain and sun.

Buttons covered with flannel, pongee or linen embroidered with dots, stars or circles of a contrasting color, are quite the rage, and they are easily achieved details which give individuality and distinction to a simple frock.

Another craze is to make an open work trimming by putting two narrow bands of the linen two and one-half or three inches apart, and join-

ing them by little linen straps, alternating with open spaces of the same width of the straps.

### Fancies of the Moment

**L**ININGS for the sheer cotton gowns are preferably of lawn made into a slip skirt, which may or may not be elaborately trimmed, but must be cut on the same lines as the outside skirt.

The Parisienne still clings to the silk lining for the lingerie gown, and most of the imported models are made up over a white or colored silk foundation. The softer silks, particularly those of satin finish, are chosen rather than taffeta, as they lend themselves better to the clinging effects of the season.

For the serviceable gown, however, taffeta is still the favorite lining. It gives a better "set" to a frock, and if a good quality is bought, lasts a surprisingly long time.

Linen is more popular than ever, both in the sheer and heavy qualities. Nothing makes a more satisfactory costume for business than one of the new canvas weaves of linen in one of the many serviceable shades of brown, dull blue and gray now so much worn. These are, as a rule, made in strictly tailored fashion, with half-fitting or tight, half-length or short coats.

The more elaborate linen suits are in bolero or Eton styles. Many of them show the Oriental tendency, and all are more or less trimmed. Soutache braiding and hand embroidery combined is much seen on them, or the embroidery alone.

White, or ecru, linens frequently show the color note in their trimmings. This is often given by hand-embroidered dots. Sometimes the cuffs, collars and revers are in a colored linen. Thus one stylish string-colored linen had collar, waistcoat and cuffs of rose pink, set in inch bands of the string color and outlined by a narrow line of black soutache braid.

Pattern robes of white linen, with

elaborately braided designs of white and brown, or white and pink, blue or green soutache.

Dainty little silk coats are much worn with sheer fabrics, such as voile or marquisette, and most attractive models are shown. Some of them show loose drapery falling from a long shoulder line in loose folds, others have square, bib-like trimming falling loosely over a girder, and still others show modifications of the postilion back.

Little black lace coats in loose hip-length models, flaring into ripples at the bottom and with wide kimono sleeves, are bordered with accordion-pleated frills of pinked chiffon taffeta. Such coats are very effective when worn over lingerie gowns either colored or white. Taffeta coats in light plain colors, braided in soutache, are also much used to slip on over summer dresses.

The three-quarter length wraps of heavy black hand-made laces are exceedingly handsome. Many of them are made up over gray instead of white chiffon, which gives a less glaring effect. They are very loose and full, fitting smoothly on the shoulders and falling in deep ripples, sometimes straight from the shoulder seam, again from a shallow yoke. One particularly handsome coat of black d'Alencon lace had huge accordion-pleated bell sleeves falling well below the hips. It was made up over white liberty satin, shrooped in pearl-gray chiffon. The front had choux of black and white chiffon at wide intervals to conceal the fastenings.

A curious new fan is made of a real bird, parrot or any other kind, the feathers stuck on the skin itself. When this fan is closed, the bird looks as if it were asleep. A specially pretty one was made of a green cockatoo.

Tassels, fringes, long loops and



ends of velvet finished with tassels, and other dangling trimmings on fancy coats and blouses which have been seen all through the early spring were only an introduction, as it were, to the scarf idea, which is now pronounced in many of the late models.

On evening gowns of mousseline or chiffon are draped broad scarfs made of the material, inset with lace insertion and finished at the ends with deep, knotted fringe. These scarfs are sometimes pleated at the shoulders, fall low over the arms, and are either knotted or

caught at the bust line, hanging loosely from there on each side of the front. Again, they are brought smoothly over the shoulders in shawl effect and are confined by the girdle.

A favorite tennis hat with young

Parisienne is on the Panama order, but in rice straw. The only trimming is an Oriental scarf tied in a bow around the crown, the long ends being fringed.

Black, gray and brown are the colors most seen in the dresses of

the smartest women, while the mustard or ochre tint is next favored.

The tailors encroach more and more on the dressmakers, giving us ornate creations of cloth, tussor, linen, and even of muslin.