

THE ST. JOHN STAR



FOR THE HOME DRESSMAKER



Suggestions for the Early Fall House Gown

UNLESS one is in close counsel with the mysterious beings who formulate our fashions, it is practically impossible to definitely foresee two or three months ahead what will be worn in a coming season. The dear public has a little way sometimes of disregarding the commands of the arbiters of styles, and often manufacturers' or dressmakers' decisions will be utterly disregarded from some "dark horse" of fashion—which too often, by the way, is added to death.

While no one can say positively thus early what will or will not be worn next Christmas, for instance, there are certain tendencies that bear watching.

Thus we hear much of the passing of the unclothed arm—which, with all its prettiness and atrocities, has grown an old and tried friend. But this same prediction, it may be remembered, was made last fall, and again this spring, yet still we have sleeves of elbow and three-quarter length enjoying greater prestige than ever.

Whether the coming winter will see a return of the long sleeve, who can say? In every probability it will be a part of strictly tailored suits, while the long tight-fitting undersleeve reaching well down on the fingers, that is noticeable in some of the newest models, points to at least a partial revival of long sleeves for demi-voiles.

Then the kimono lines and over-blouses certainly have been seen with monotonous frequency for many months. Yet some of the best modistes of Paris show Japanese effects in their very latest models, which, to say the least, does not point to their speedy demise.

From the manufacturers we hear that the Japanese influence is being felt on every line of fashion—laces, tissues, embroideries and even pagoda-shaped sunshades and umbrellas—and next season's styles will surely be strangely marked by this tendency.

From the same source comes the prediction of black flat lace effects and nets embroidered with a touch of color.

Then there are certain significant tendencies noticeable in skirts. While the walking skirt is still ridiculously suggestive of an overgrown schoolgirl whose mother strenuously objects to lengthened frocks, the gowns for formal occasions grow longer and plainer as the season advances, and sweeping lines are much in evidence, in the favorite circular or circular-gored models.

Some of the most advanced French modistes are narrowing the skirts round the bottom, and making them cling closely to the figure below the hips in a way decidedly reminiscent of the old sheath-like models that lent to a slender woman sinuous grace, and made a fat one appear ten times more fat.

This may mean an entirely new skirt model by fall. But, again, who can say?

Colors are also somewhat chaotic. There seems to be evidence of a return to quieter shades after a positive fever of warm, almost lurid, tones. For the very young girl plaids of enormous size will be favored, while her older sister promises to show a liking for violet in every hue, blue in many shades, gray and white, brought out by hats of a contrasting solid color.

Today's gowns are advance models of what the young French women will wear who act as bridesmaids for noon weddings. To the American mind they are somewhat too simple for such occasions—we have grown used to the airy, fluffy frock for patrimonial functions—but they will make charming little dresses for the theater or afternoon affairs next winter.

Silk voiles, crepe de chine and light-weight broadcloth are all much used for such costumes, exquisite combinations trimmed with laces in every color and weave.

The first gown is a dainty arrangement of white silk lace and banding of cluny lace. This would make a very pretty dress for girls who are off to boarding school, for semi-formal wear and small school dances. The skirt is a gored circular, with an added banding of alternate rows of cluny and deep tucks. The arrangement of the insertion on the blouse is distinctly new; and the long pointed vest of mousseline, with its deep yoke of cluny, gives a peculiar softening touch. The long tight sleeves of the lace are specially gratifying to the girl with an ugly forearm.

Specially graceful for a light-weight cloth is the second model of violet broadcloth, trimmed with a pointed design in heavy Irish crochot, and worn with a plumed violet hat.

The full skirt is extremely simple,



save for the band of lace above the nine-inch hem.

The chief beauty of the frock lies in its graceful draped folds of the cloth, which are brought in sweeping curves under the shaped box pleat that broadens from a shallow lace yoke.

A smart but easily copied model is the next gown of pale blue crepe de chine with two-inch bands of cream-colored princess lace on the blouse. The arrangement of this lace, though graceful, is perfectly simple.

The yoke and undersleeves are of a fine embroidered net gathered in rather full folds, the high collar finished with a Pierrot ruche.

The white felt hat, shaped like an inverted pagoda, is faced with blue

the shade of the gown, and has three large white plumes as its sole trimming.

A very girlish and simple frock for evening wear at boarding school or home may be evolved on the lines of the last little gown, with its fascinating Dutch-necked tucker. It could be made of cashmere, challis or soft china silk, either in white or any delicate color.

The trimming may be of filet or the new net lace, or it can be of ca va banding, embroidered in several harmonizing colors. Such a trimming may easily be made at home by the clever needlewoman. The guimpe can be of an all-over lace to match the insertion, or of a fine batiste in eyelet embroidery.

BELT BEAUTIES

BELTS are nothing if not fascinating.

The newest ones are of vivid scarlet, scintillant with iridescent or cut steel beads, and always finished with a large buckle.

Coral buckles in quaint rose bouquets adorn many of the black silk webbing belts.

Metal belts were never more popular. One of the daintiest shows a series of interlocked rings with a tiny enameled flower in the center of each, and a single flower with its stem and foliage forming the clasp.

White linen belts decorated with embroidered college, club or boat designs are exceedingly good. The belt buckle is usually a flag in enamel. Other belts are of plain suede with merely a very handsome buckle for ornamentation.

Others are of soft glazed leather in dull pastel shades with odd figures and designs printed over them in contrasting but not aggressive colors.

Colored Handkerchiefs Used

HANDKERCHIEFS show some strikingly new notes, especially in the introduction of color. Among the favorite colors is pale lavender, crossed off with hair-lines of deep blue purple.

Another model had a broad band of color above a narrow hem with embroidered dots and other dainty designs in colors above their scalloped edges.

Pale tan can be found barred by every color obtainable, so that a handkerchief can always be selected that will harmonize with one's gown, the unobtrusive, neutral shade of tan counting for nothing at all.

Dark brown bars on a tan background are exceedingly smart when the rest of the toilet is carried out in shades of brown. If, however, a touch of color is introduced upon it, then the kerchief should show faint lines on it of the same shade.

The mauve handkerchiefs come in especially pretty shades, and, as a

rule, show this shade as a background, barred with white or tan.

Delicate shades of pink and pale green and blue are shown in handkerchiefs barred with black and white or darker tones of the same shade of which they are made.

While the conservative woman will, perhaps, prefer the colored kerchiefs in just one shade, and white, or the pale tan, as the case may be, others want two or three colors on the background.

The white handkerchiefs with checkered colored borders are light and dainty looking, and some very pretty shades of blue are seen among them.

These details may appear very trifling, but it is to their attention that women owe their smart appearance, and to be well dressed costs no more than to be poorly dressed, the secret being only in knowing what to buy and what to wear.

It may be timely to add that all

GOLF SHOE SMARTNESS

THE new shoe for golf is of buckskin, strapped with heavy stitching and lined with soft kid.

The sole is of rubber, as in the tennis shoe, but the forepart is furnished with an extra leather protection, studded with small hob nails.

For those who require support for the ankle an extra high boot is made, fastening at the top with a double buckle strap.

JET AND IRISH LACE

THE popularity of jet continues to increase. As a trimming on Irish point it is decidedly novel, and strikes a true note of originality.

SASHES IN FAVOR

THE sash has evidently come to stay a while, to judge by the variety which may be had at the shops ready made.

There is the Dutch loop, a large puff of soft silk which has two long ends, each finished with fringe. Sashes of this order are usually made of eighteen-inch silk.

Sometimes there is a shaped belt to which they are attached, but more frequently the silk is wound around the waist in ordinary fashion.

The wide Japanese sash, with wide girdle, short flat bow and long ends, is also worn a great deal.

DAINTY CRAVATS

THE pleated linen and lingerie frills have returned to favor, and the use of frilled jabots at the neck is popular and becoming.

These jabots are usually worn on the transparent plastrons of the shawl-fashioned corsets.

There are removable jabots that are both attractive and convenient, and which fasten at the neck and are tucked in with the shirt, and, behold! the prim, plain shirtwaist has become a dressy blouse.

Velvet neckbands have returned almost to the prestige of some years ago, and certainly are worn much more becomingly than they were at that period.

Heirloom jewelry in every form of antique design is one of the favorite adornments of these bands.

Instead of the velvet bands being made an accompaniment only of the décollete or even a Dutch neck, they are often put over the high lace or mousseline stock and fastened with a clasp or a straight bow, or even a series of bows at the back.

Fashion's Fancies

THE tunic skirt, without any pronounced vogue of its own, has been steadily advancing in favor for some time, and the outlook shows a strong possibility of its increase in fashionable costumes for coming fall and winter. The latest manifestation of it is the long straight draperies hanging short at the back and long at the front of the skirt—a style that saves the undesirable cut-into effect.

The most exclusive of the French modistes are narrowing the skirts around the bottom and, in fact, making them to cling more closely to the figure below the hips than they have been doing. The change is being made almost imperceptibly. By winter, however, it is more than likely they will be in full vogue.

For afternoon gowns the daintily checked voiles in two-toned effects are exceptionally attractive when fashioned with a garniture of silk which gives them body.

The short sleeve is destined to last through this summer, but with the first fall frocks we shall be on our way back again to long ones—very long ones—for already there are strong indications of this shown in the creations which have come over from Paris and Vienna.

Many of the sleeves show bewitching puffs above the elbows, with a cuff binding it just below. This in turn is supplemented by odd little lace cuffs, which reach quite half way down the forearm.

The fad for self-trimming continues, and the smartest of the newest designs, not only in tailored, but in the more formal costumes show as much of a preference as ever for this style of trimming.

Smocking is gradually returning to favor although it is not very practical for washable materials, but for such fabrics as may be dry-cleaned satisfactorily, it is always pretty.

Walking suits are plain. Even the folds around the skirts are gradually disappearing on the newest designs. The new circular skirt seems to be adaptable to very little variety in walking costumes.

Velvet ribbon is much seen on light gowns for both day and evening wear, and there are endless charming ways of bringing it into play. With the little Dutch necks which are greatly in vogue for semi-evening frocks the velvet band is almost invariably a feature, plain, studded with jewels, or tied in straight little bows with an ornamental strap. The pendant is seldom seen except on the slender neck chains, which are never out of fashion.

Mousseline de soie has taken on a new glory in the form of odd, beautiful printed effects. One shown is a white ground, lightly checked off into four-inch squares, with hair-lines of some pretty pastel shade. There is a deep border of huge roses against a shaded background with a band of color matching that of the check below it, and scattered loosely over the surface regardless of the checks are graceful little flower sprays.

Guimpe and jumper dresses of gingham, plaid gingham, chambray and wool mixtures continue popular for school wear.

When plain tailored shirtwaists are worn by school girls care should be taken that they are not too severe in effect. Sufficient fullness should be allowed to make the waists becoming to the immature figure.

Pretty sashes and bretelles for party dresses are made of narrow ribbons, alternating with insertion of the same width. They are edged with tiny ruffles of lace.

For street wear young girls will wear semi-fitting three-quarter-length coats with pleated and plain skirts. Heavy gloves in tan or gray, hats very simply trimmed, and pretty bows are all the adjuncts needed for a correctly gowned schoolgirl.

A charming bertha can be made of pin-tucked chiffon bordered with fancy ribbon.

A simple and effective skirt trimming is made of three applied bias folds, each one two inches wide and separated by its own width from the one below it, the bottom fold set on the extreme edge of the skirt. Each fold is headed by a fold half its width stitched on through the center and gathered ever so slightly.

All shades of purple and lavender will be much used in the early fall millinery.