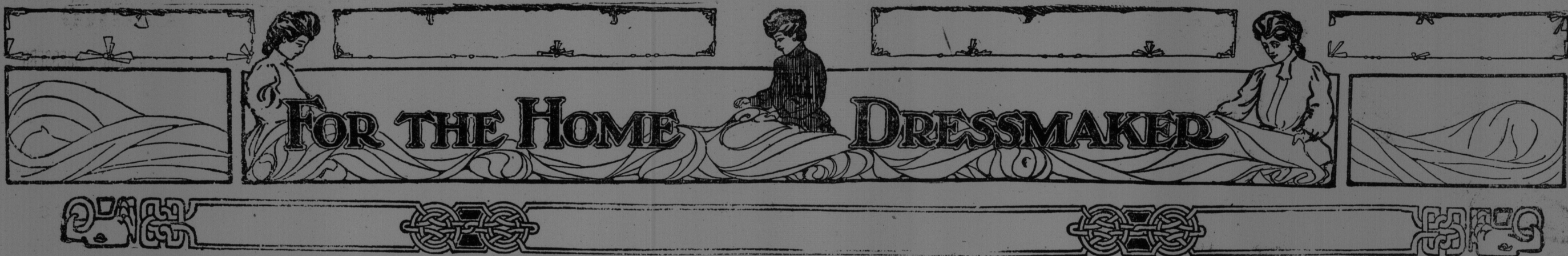


THE ST. JOHN STAR



COLORS THAT PREDOMINATE IN PARIS

PLAIN colors are offered in all materials, from velvets and silks to serges and broadcloths.

The range of colors comprises all the rich, warm tones the dyer's art can create. Strong blues, wine-reds, pearly tones, castor, olive, the dark greens, grays and the bronze browns may be said to predominate.

At present moment there is considerable talk of plum and violet shades. These may have an untoward success, but it seems more probable that they will be launched with such a glowing success at the beginning of the season that they will be short-lived.

In other words, the colors will burn themselves out by their own intensity.

Already these colors are so widespread that they will become common before they become fashionable.

The blues and browns are the colors on which the most assurance can be placed.

The special feature marked in the new fabrics is the prevalence of stripes. These are shown not alone in the practical materials, but also in the dressier grades.

They present many wholly new effects, both in the diversity of striping offered and in the results secured by combining the different weaves.

Importers and modistes appear to be very confident that velvet is to have a great vogue. The colorings shown are exquisite, and reveal many new and lovely tones.

Checked and striped velvets are popular. They are light in weight, supple in quality and show both close and open designs.

Some of the cloths show chevron stripes of color, alternating with straight ones. Frequently these chevron stripes are built up of fine stripes simulating soutache.

They may be of a darker tone than that of the material, or they may show lines of old pink, Sevres blue or green, or pure citron between the regular stripes.

The long shoulder seam remains with the new blouses, and the sleeve with the long mitten-like cuffs.

The belt line has dropped down into its natural lines in front and raised the tiniest bit in the back, not more than one-half an inch.

One sees a great deal of colored embroidery on plain net and tulle, both in white and the dyed laces.

Skirts are rather full and very little trimmed, except in flat embroidery or lace insets with bands of the material.

In the illustrations given the first frock is in embroidered silk voile in white, trimmed with bands of tulle and Irish lace.

The tiny cravat is of the new shade of delft blue, with a hat of white corded silk faced with blue. The blue plumes are the only trimming.

The second gown is worked out in bronze green cloth, very supple, with bands of coarse net dyed to match the gown. The lace yoke gives a smart touch. The hat is of black velvet.

The third illustration shows a brown broadcloth worked out with net; the tiny cravat is of pink. The hat is of brown felt, with pale pink roses.

The fourth model would be charming carried out in velvet, voile or taffeta. It is trimmed with hand embroidery in gold and Oriental colors.

None of these models will present any great difficulty to the home dressmaker.

Their style depends entirely on the combination of colors and the new Parisian touches on the net and lace embroidered bands.

The Home Dressmaker's Problems

WHEN cutting out sleeves, to avoid the disaster of cutting both for the same arm, fold the material either face to face or back to back. Place the pattern on it and cut them together.

A proper pair of sleeves is bound to be the result.

So many home dressmakers overlook the fact when sewing on a collar that the neck of the bodice or blouse should be slightly smaller than the base of the collar band and the bodice notched here and there while putting the collar on.

By doing this wrinkles are avoided.

Always shrink a new braid before sewing it to a skirt. In shortening a skirt pattern always fold a pleat across the middle of the pattern. Never shorten from the top or the bottom of a skirt, or you will have a wretchedly hanging skirt.

Never hold a skirt in your lap while basting it. It is most important that it be kept flat. It should be placed on a table and basted from top to bottom with small, even stitches. The seams should be kept perfectly level and straight.

In making up any material with a nap, remember that the nap should always run downward. This fact should not be forgotten when spooling and pressing, otherwise there will be a shiny streak on the surface of the material.

For the elderly woman, and also for the woman whose back is not perfectly flat and straight, the shoulder seams should have more of a tendency toward the back of the armholes. A young, straight figure may have the shoulder seams on perfectly straight lines.

All shirtwaists should be fitted with the arms crossed behind the back of the head, as well as in some of the reaching positions.

A dressmaker who finds it difficult to press curved seams will find a rolling pin a good pressing board, if a soft, clean cloth be wrapped around it.

When putting a steel or whalebone into a bodice, bend them slightly at the points where they will touch the waist line before putting them in the casing. You will find that the bodice will fit very much better.

Smart Tailored Suits

THE smart girl wears with her tailored shirt sleeve-links and stickpin to match. They may be bought in set, and are really very pretty. They are shown in jade, amethyst, coral and in all sorts of settings.

Another requisite is the French handkerchief to carry in the pocket of the tailored shirt. They are made in linen and silk and come in many clever plaid effects.

There is a decided novelty in belts known as a shaped linen belt. They are made of a good quality of linen, closely stitched, embroidered in Oriental colors and shaped so as to fit the waist closely.

Colored Nets

COLORED nets will take the place to a considerable extent of chiffon for the construction of the separate waist.

They are more satisfactory than chiffon because the costume idea of making the waist of a different fabric, but of the same color as the skirt and coat, can thus be carried out at a price which will appeal to women of moderate means.

Stitching is an important factor in the trimming of these suits. In some cases it is quite as elaborate as braiding. A great deal of soutache braid is used.

Broadcloth always makes a handsome tailor suit, especially for one that must serve the purpose of best frock. Homespun, serge and chevot make the nicest possible materials for suits for every day wear.

The Newest Effects in Lace



HEAVY laces are particularly good this season.

Fashion tendencies are accenting the use of filet, soutache, cluny and Irish laces, used in combination effect.

Both wide bands and separate motifs are used.

The motifs are frequently divisible into six parts, and can be applied to the fancy of the individual designer.

The reason that the lace bands will be so prominent this season is that they are particularly adapted to the ornamentation of the latest styles in costumes and wraps.

Metal thread idea promises to be the leading one in the band laces.

They are shown in gold, silver and aluminum.

The metal is used as a foundation for white, black and colored embroidery.

Neckwear for Winter Wear

THE white coat sets will not have very much favor for wear with the tailored suit. They are too cold looking, except for the early weeks of winter.

The high standing collars with bat wings, worn with tailored ties, will be favorite collars for the business girl.

A form of lingerie neckwear that undoubtedly will be popular is the jabot, and more particularly the Marie Antoinette jabot.

Every woman in Paris is wearing this favorite type. They are made with Irish lace, pleated lingerie frills edged with Val, or any fluffy, flutery, frilly combination.

Silk scarfs are unusually smart, and there are a number of new ideas in printed silk scarfs both in coloring and designs, which are bound to appeal to all women who love artistic, effective touches.

Some of the latest designs are in the border effects, printed upon chiffon or voile grounds.

Feather boas will come in for a fair share of consideration. In these the fashionable idea is best contained in the marabout idea, frequently combined with curled ostrich.

The marabout boa will be used both for the street and evening purposes. The flat stole, or shawl-like effects will receive the most consideration for dress purposes.

Separate Waists

FANCY and plain silks.

Linen, figured and plain.

The lightweight and non-shrinkable woolsens and flannels.

Lace and net, in white, cream and dyed.

Sheer cottons, elaborate with embroidery, in combination of eyelets and solid effects.

There is a sentiment that the colored waist is to gain more prominence than it has ever had. This is because of the favor of the one costume idea, meaning the one colored scheme from the shoulder to the toes.

Braids Fashionable

MANY braids are used.

They take the form of soutache, wide and heavy effects in fancy braids of monotone and combination colors.

Wide braids of heavy silk construction are used as band trimmings upon many of the new cloth skirts, particularly those of a solid color.



Fashion's Latest Fancies

A PRETTY way to trim a child's frock is to add a decoration across the breast consisting of rosettes of inch-wide white satin ribbon and of black velvet ribbon on each brette, with a straight band of ribbons across.

The "halo" evening head dress is the latest fashion to be accepted by the feminine sex. It is merely a large thin ring fastened to a comb in the back. The hair must be dressed high in front and with the Grecian knot in the back, and the comb is fastened in this knot, the ring hovering lightly above the hair at the sides and front.

Yellow and ochre shades, which are still popular, are by far the hardest color to wear, for most women. A person having a clear, dark complexion, would look charming in a pale lemon chiffon or nylon gown, embroidered and trimmed with silver and fine valenciennes lace.

The motor hats are prettier than ever, and are vastly becoming. They fit closely to the head, and have strings to pin firmly in the back. A soft hat which can be bent down is just as serviceable and prettier than the motor hat. Many such hats are worn, and also sailors, with a veil tied over them and pinned at the nape of the neck.

A metal belt shows interlocking rings with tiny enameled flowers in the center of each. The clasp is formed by the stem and foliage of a single flower.

Laces dyed to match the costume is a fad that will undoubtedly remain in favor for a time. All the

The Art of Basting

CARELESS and inaccurate basting will ruin any gown.

The pattern is often blamed for an ill-fitting waist or bad-setting skirt when the fault is all in the basting.

The proper removal of the threads is as important as their proper putting in.

Have you ever watched a novice catch the end of a thread, and pulling the seam in a tight bunch, use all her strength to break the thread? Have you noticed the seam afterward?

If it were silk, lawn or other thin materials there were probably holes all the way up, or the threads pulled all across the breadth.

If velvet, the nap was hopelessly marred, or the materials were so mangled and creased that only a damp cloth and strenuous pressing would remove the defects.

Basting threads should be clipped at intervals of three or four inches, and each length carefully removed without wrinkling or creasing the goods in the slightest degree.

Clipped in this way, the thread will yield to the least pulling. An ivory or bone siletto is a good implement for this work, and should always be kept in the workbasket.

Where straight and bias edges are brought together, great care must be taken not to stretch the bias edge or hold it too much, causing it to pucker in an unsightly way.

The bastes should be straightened by smoothing down and across the threads of the fabric. This will bring the bias edge in correct position. It should then be pinned at intervals of three or four inches, and afterward basted in a three-eighths-inch seam.

The stitches should be quite short, as when long basting is used the goods are apt to slip out of position in stitching on the machine.

In basting a waist, the seams should be put together with the greatest of care.

Notches should be brought together and pinned, so that there is no possibility of holding in one side more than the other, thus keeping the parts in their true position.

In basting, it is always best to use as fine a thread and needle as possible, especially for silks, velvet or fine sheer materials. A coarse basting will leave a mark of tiny holes in the fabric after the stitches are removed.

Velvet garments are easily ruined by coarse basting.

In basting seams of any sort never use the running stitch, as in so doing one will invariably pucker the goods.

Take one stitch at a time, and that a short one.

It is not at all uncommon to see a novice in sewing baste up a seam, and finding a difference of an inch or two on one side, recklessly take the scissors and cut off the extra length.

The pattern is then blamed for an ill-fitting garment when the fault lies entirely with the unskilled basting.

Many persons in putting on braid are tempted to stitch it on the machine without basting.

This is a great mistake, as the machine is almost sure to hold the braid too tightly, causing the goods to draw and spilling the effect.

Nothing is more sure than trimming not properly applied, nothing will give a garment a more home-made appearance.

The success of any gown depends more upon the detail of its construction than on costly materials.

Petticoat Prettiness

IN PLAIDS the brilliant Scotch colors will dominate.

Stripes will be more of the nature of Pekin stripes.

Black and white effects are shown in narrow as well as two-inch widths.

Moreen of not too heavy a construction is to be revived, and will be shown in fancy effects and color combinations.

The Spanish flounce is made this season almost knee-length. The style, while good for moreens, is hardly practical for silk models, the objection being that the friction caused by walking would very soon wear the flounce out.

Fancy moreens are shown in three-color combinations, and are generally self-trimmed. Satin stripes alternate with moire stripes in the designs.

Velvet ribbon is a prominent feature in the trimming of silk petticoats. In the more elaborate styles it alternates with the laces.

Mohair skirts are ornamented in like fashion, though a heavier weave of lace is used in trimming them.

The adjustable flounce is the favorite way of making the new mohair skirts.

New Lace Coats

ONE of the prettiest of the new lace coats so generally worn this season was of Irish lace. Applied around the edge of the coat-skirt were crotone roses, cut from an all-over pattern of crotone.

In each corner was a pompadour crotone basket overflowing with roses and tied with ribbons.

This would be an effective treatment for a net instead of a lace coat, with the crotone motifs outlined in soutache.

Shapes in Millinery

LARGE hats of the Rembrandt shapes are ultra fashionable.

They are worn off the face, and so form a becoming setting for it.

In order to meet the proportions of some of these hats, which are huge, the hairdressers are making the effects of the head as large as possible, not high, but wide.

Curls and braids play an important part in the new coiffures.

Novadays, when trying on hats, one very often receives certain bunches of false hair, puffs or even coronet braids.

These are adjusted to fill in the sides and back, and not only make the hat becoming, but the woman more attractive.

For Mourning Wear

UNDER the best of circumstances the wearing of it requires knowledge and judicious handling.

Appropriate jewelry made of gunmetal and black enamel only should be worn.

There is a decided line between the wearing of mourning and the wearing of black.

The latter is so universally worn nowadays by women that it is rather confusing to know just where and how the line is drawn. For example, uncut velvets are mourning, other varieties are not.