

THE STAR, ST. JOHN.

For the Home Dressmaker

For Sweet Girl Graduates

The selection of the graduation frock is but a trifle less exciting than the choice of the wedding gown. The commencement is an event of importance and the frock to be worn upon such an occasion must be considered with care.

Nothing is quite so pretty for the sweet girl graduate as a lingerie frock. Some have a preference for silk, and if this material is used, a silk of supple nature should always be chosen, leaving the "retard-alone" variety for the marriage robe.

Messaline is charming and falls in graceful, pretty lines. This may be trimmed with Valenciennes lace very much in the same style as the lingerie frock.

China and India silks are youthful and lend themselves to simple designs, are a cooler variety of silk, and, in addition to these qualities, are capable of being laundered.

But the lingerie frock is always the most suitable for this all-important occasion. For it there is a wide variety of materials from which to choose. Dotted swiss is never unfashionable and always makes up into an attractive frock. This season there are exquisite embroidered swisses, and nothing could be daintier than a frock of this material for the girl who is to graduate.

MAY USE MUCH LACE French Valenciennes is another material never out of style. Batiste and India linen are also favorites.

Valenciennes lace is the favored trimming, and a profusion of this dainty lace may be used, provided it is handled with good taste and judgment.

Now as to the style of frock—that cut is a princess usually becoming to the girlish figure, and this season is at the top of popularity. In any event the frock should be a "one piece" that is, it may be cut in one piece from shoulder to hem, or the skirt and waist may be cut-and-drawn separately, then joined together with the skirt line with insertions of lace or ribbon.

A waist may be worn or not, as desired. If used, it should be of soft, malleable ribbon about eight inches wide. This should be fastened to the left of the center-back under a closely strapped bow, with two long ends, one reaching nearly to the foot of the gown and the other a trifle shorter. The waist line may be very slightly raised in the back, the empire effect being of the vogue.

These sheer lingerie dresses, with delicate careful workmanship, as their transparency reveals all shapes and finishes. They should be styled with French seams unless "finger-drawn" know-how is shown in the "finger-stitching" used to make the neck and armholes. Insertions of Valenciennes lace is often employed in the same way as heading. The ribbon, by hand, should be joined to the edge of the main material by means of a machine, and the ribbon should be edged and evened with the same edge of the ribbon as the main material.

THE FOUNDATION SLIP A very important accompaniment to the lingerie frock is the foundation slip—in fact, it may make or mar the dress. This should be cut and fitted, sewed and finished, with exactly as much care as the outer dress. The slip should be cut either in one piece or should be joined at the waist line to form a one-piece garment. To avoid a distinction at the waist line, the best way of making such a slip is to attach waist and skirt to a fitted and boned bodice of the same material, about six inches deep. After skirt and waist have been properly adjusted and sewed at the top and bottom edges of the bodice, the surplus material may be cut away, leaving only the girdle portion to encircle the waist. This method prevents any unsightly bulges to mar the graceful waist line. Let the slip be well cut, well fitted, well sewed, well finished, but do not overfit it. The slip is quite pretty made of lawn or batiste, or it may be made of China silk. Avoid, however, using the stiffer silks, as the effect of the whole should be graceful and supple.

A graduation dress should, above all things, be girlish in its effect. There will be many fitting opportunities for more elaborate and ornate costumes in the way of reception, dinner and ball gowns.

COOL FROCKS FOR SUMMER EVENINGS



Seen in the Shops

THE summer girl may think that because she is going to a quiet place for the warm weather she will need no evening frock, but she will find a mistake. No matter how quiet the place looks during the early part of June, by the middle of July some gaily will surely be in evidence, and by August first an evening gown will be a most imperative necessity. But don't, dear Miss Summer Maiden, make a mistake and think that any old winter gown will do for a summer evening frock. That is a fallacy that has caused the disappointment of many summer queens.

A fascinating little dress is that made of pale pink tulle, trimmed with a bias band of itself and with a yoke of all-over Valenciennes lace. The bands by the way, are two inches in width, while the belt is a crushed affair of the material.

Another very attractive material is shown in white striped with pale blue—but the stripes form only the hem of the material, and the remainder of the fabric are small bunches of roses so fresh looking that one could almost pick them up.

Optim crepes make the most convenient wash dresses. This and rough tulle are very nice, and some are so dainty that they might even be used for lingerie. They will take the place of lawn and tulle, as they are just as light and transparent as these materials.

A white material, striped with white, has a wide band of white with a green hem striped with black, and above the green band another band striped with white and black. As the majority of new models show creped tissues, these new materials will be very much in demand.

FROM England comes the latest news concerning masculine fashions, for while the feminine portion of the population get their ideas from Paris, the men ally to London as the only reliable center of masculine styles. The very newest decree is that evening waistcoats must be cut so low that the coat is cut away at the waist line in front, there will be a line of white below the waist line. This will be an acceptable style for a certain type of man, for it will take away that short-waisted look which makes them look fat and unattractive.

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So many gowns may be made of materials that are far from costly—the gown of flowered swiss, for instance. The foot of the skirt, the sleeves and yoke are made of embroidered tulle, but you use plain flannel net or even plain net. The funny Turkish-looking overalls are of chiffon, but both these and the tulle are not necessary parts of the costume.

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Seen in the Shops

THE Merry Widow sailor is growing and growing every day, and it takes the greatest ingenuity to enter the street car or to return home, for car doors as well as front doors are not flexible, and they cannot grow larger with the styles of the season. The hats are round and flat as ever, but the trimming seems to be mounting upward, so that soon, unless Dame Fashion decrees otherwise, the summer hats will be entirely out of proportion to anything except elephants and camels. Of course, after a season of small hats, large hats always come into fashion, and that is what is in consideration in blushing text tomorrow we will all be wearing them.

It is true that they are very much the butt of the comic papers, but so is every other fashion after it has become a well-defined fact, and those who admire the Merry Widow sailor should not be deterred from indulging in their fancy. After all, they do go with the clothes of the present season far better than would the smaller hats, for the coats are loose and the shoulders are very broad. What could be more ridiculous than a very large person in a very small and pointed hat?

A NEW paradox of American fashion is made of ordinary summer materials that will stand wet and be almost as effective as an umbrella. The present-day parasol is made in all sorts of ways: corded parasols, antahades and light lingerie affairs that will be charming with summer clothes.

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Our Letter From Paris

PARIS, May 7. HATS remain the source of the greatest interest to the feminine residents in this French capital, and there are a few general descriptions which practically cover all of the hats shown. The high bandeaus with "cachepigne" of high proportions are things of the past. The crowns are now made to suit the shape of the head. If a bandeau is used it is not visible, but serves merely to fit the hat more firmly to the head. The brims of hats continue to be faced with straw of contrasting color and colors, while the leaves remain a very favorite trimming. Flower-covered hats are shown by the best modistes, and some of them are very original and most becoming. For instance, on a straw hat upturned on the left side were showed long-stemmed violets of large size, the caught-up brim supported by a market bunch of roses without foliage, while on a delicate mauve straw hat the entire crown was of roses.

A pretty novelty in millinery is a toque in the shape of an upturned flower pot, rather large and entirely made of hydrangeas or periwinkles in shades of blue, khaki or cerise. The top is also entirely made of flowers or is trimmed with a bow of tulle ribbon to match. A beautiful hat of black cloth is trimmed with one huge feather ending in three tips concealing the high crown. Behind this is a bow of black tulle and silver lace or silver cloth.

There seems to be a tendency toward turning up the hat on the right side and placing all the trimming on the left. This gives a rather odd effect, as though the hat and the head were crooked, but it is at least a very new idea.

The Charlotte Corday of the earlier season remains very popular, although there is fear that the artistic ruffle may become too universally worn to be absolutely smart. On hats of black ermine or leopards there are trimmings of velvet, ostrich plumes in tones of old peacock blue shot with gray, with ribbon to match forming a large bow of five loops on each side resting against the high crown.

On other hats there are bandeaus around the crown, of white alpacas, with a bow of black velvet in the front. Plumes are used in combinations such as black and cerise, black and green. There are many mole-colored hats, as well as cerise, although that shade is far from becoming to the average woman.

Tailored hats are usually large saloons, that sit well on the head, trimmed only with a huge wing or a draped crown.

In fact, when it comes to summing up the season's hats, they are to be seen in every diversity of blossom, from the orchid to the dog daisy, carnations, lilacs-of-the-valley, hawthorns, post-tulips, cowslip, pond lilies, sunflowers—there is no flower that one can't find in some form or another. The height, gaily, and the tall feathers of plumes are used in all kinds of colors, and rise from a chapeau to a toque or tulle.

Plumes made of flowers, are meeting with some success at the Concourse Hippique, where some very pretty ones have been seen lately, carried out of black or white feathers, and some are worn with huge crowns, harmonizing with the hairdressing of the present moment.

A very charming woman was seen at the Academie gowning in a white plume hat, with a very heavily braided crown, with a veil of black tulle. Her hair was dressed in a very elaborate and ornate style, which was a large bunch of the Modiste feathers.

INVISIBLE DARNING



THERE are many needlewomen, and good ones, too, who can make a skirt, trim a waist or decorate a hat, but who when their rimment is torn, have no idea how to mend it except by the most ordinary and primitive stitches which mar the appearance of the whole.

The art of mending is not to draw up the edges of the rent and sew it over and over regardless of the fact that the cloth must all become gathered in so doing. The object is to conform the stitches as nearly as possible to the weave of the goods, always keeping the material flat, so that when finished there will not be a hundred little creases each pointing to the undrestable corner where once was a hole.

INVISIBLE DARNING

work, when finished, may look rough, but the pressing makes the greatest difference in the appearance.

There are sometimes slight tears on women's skirts that look hopeless, but, if no material has been torn away, the easiest way to remedy the hurt is to darn the hole with a patch—any material will do—the rent side of the material, so that the edges of the tear are close together, and so that the long stitches are on the right side. Put this wrong side out, upon the ironing table and apply a bit of plaster, using a hot iron to make it stick. When tight, the outside patch may be removed and the edges of the rent will be firmly held in place by the plaster.

Other materials are hardest of all to mend, but sometimes a convenient trick, when tackled down, serves to hide the stitches, or the rent may be sewed together in the most clever way, fraying to the fullest to hide the defect. Sometimes lace may be applied to cover the unsightly tear, but in any case, ingenuity and resourcefulness may be used with anything.

Should the hole be in cloth it must be sewn with invisible stitches, and for this the finest thread is too coarse. Ravellings taken from seams are good, or a hair from your own head, unless some member of the family possess

looks that more nearly match the material. A straight tear may be darned with ravellings, without an under patch, but should it be one of those unfortunate jagged or triangular tears, then a patch is necessary. This may be cut from the hem or an extra wide seam in the garment, and laid under the rent, always with the nap and weave in accordance with the outer material. Baste the patch firmly all the way round the outer edge and all round the rent itself, holding the edges of the rent as near together as possible. This done, the finest needle and thread it will ravellings on a single thread of hair, and darn in the usual way, taking care to pick up a few threads of the under patch each time. Press the work with

Ironing with Plaster

Needle and Thread at Hand

Darning eye or Patch

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