

THE ST. JOHN STAR



Charming Neglige Between-Season Sewing

IF there is one thing more than another that appeals to the feminine heart, it is a dainty negligee, or dressing sacque. The beauty of its billowy fluffs and frills—a severe, untrimmed robe for the boudoir is as much an anomaly as a tailor suit in a ballroom—satisfies woman's innate love of pretty things, while the loose-flowing lines are comfort personified.

Now every woman naturally longs to own at least one of these airy and useful garments, but, unfortunately, to buy them is frequently out of the question; for frills to be pretty must be finely made and of good quality—all of which is a costly luxury.

However, do not despair. While an imported negligee may be an impossibility, to copy one is not. The woman who makes her own clothes, or has them made for her by a dressmaker in the house, can contrive several of these dainty robes—in varied styles and lengths—much less than it would cost to buy one.

Right now is an excellent time to begin on this work. The Christmas rush of present making is over, and it is one of the few blessed periods

edging the oval neck and sleeves. Any of the pretty flowered materials, either wool or cotton, are suitable, the model being a fascinating blending of yellow and violet flowered muslin in a rather small design.

If one cares for a little more elaboration, the ruffles may be bound with a wash ribbon, about a half inch wide, or edged with narrow lace.

By the way, all the lace used on the newest negligees is knife-pleated. Shirrings also are much in evidence—more so than for some time past. To arrange these to stand washing well requires careful staying on fine tapes or to an underpiece of the material.

China silk makes lovely negligees, and if a good quality is bought, they launder as well as, if not better than, muslins, being less fragile. A fascinating model for this material is that in the lower right-hand corner. Though somewhat more ornate than either of the others, it is not beyond the powers of the average home dressmaker. It is of rose-colored washable China silk, trimmed with insertion of German valenciennes lace of a deep creamy tint.



This insertion may be from an inch to two inches wide, and edges the pointed collars and revers, holds in the short, puffed sleeves and outlines on each side the shirred border that heads a deep ruffle at the bottom of the gown. The two lengthwise bands of insertion running from the shirred bustline to this border may be omitted, but they add much to the beauty of the negligee.

The collar is finished in a many-looped bow, with knotted ends, in the same shade of rose as the silk, while smaller ribbon bows finish the sleeves.

Quite different in design, but very graceful, is the third long dressing gown, with its loose angel sleeves and simulated jacket in the short Empire length. This is of fine handkerchief linen, trimmed with insertion of alany lace about two and a half inches wide and also edging. The fulness is held by grouped tucks below the jacket line, while above the lower row of insertion are graceful sprays of hand embroidery.

This model, used in warmer materials, would look very well in a light pink challis or lansdowne trimmed with insertions of deep cream lace, with the sprays embroidered in wild roses in the natural tones.

The two short dressing sacques are absolutely dissimilar, though equally in vogue. The absolute simplicity of the one makes a strong appeal to the woman who likes to achieve dainty results with the least possible work. It is a rather full little sacque of light blue batiste falling from a short Empire yoke. For this an ordinary dressing-sacque pattern may serve as a foundation.

Its great beauty lies in the arrangement of the valenciennes insertion with its graceful loops.

The narrow ruffle may be of the batiste or of lace to match the insertion.

Very striking—possibly fussy to some tastes—is the other short sacque of sheer white muslin, with lengthwise insertion of fine French valenciennes. This is worn over a slip of pink silk, and is given a very novel touch by the use of shirred ribbon at the neck, under the arms and at the waist, so arranged as to give an Empire effect. The ends of the rosette bow are brought diagonally around to the back, where they end in smaller bows at each side of the back.

The making of these pretty negligees will afford pleasing occupation during January and February. The young woman who is engaged can also utilize her odd moments on them, and thus add many dainty accessories to her trousseau without the wear and tear of last-minute work.

NOTES OF EVENING COATS

THIS is the day when every woman must have an evening coat. It may be of fur, of broadcloth, of velvet, of bengaline, of net, of lace, of almost anything, in fact; but a coat she must have.

For all-round wear and for the woman of moderate means, a broadcloth coat coming within eight or ten inches of the bottom of the skirt is a safe investment. If the buyer is very conservative, she may stick to black, though she must be strong-minded, indeed, to resist the tempting array of colors that is offered her in the better shops.

Brown broadcloth coats, lined with squirrel and finished with a collar and cuffs of caracul are good-looking and serviceable. The darker grays and tans, either fur or satin lined, are very good among the moderate-priced coats.

An Empire coat in Alice blue broadcloth is applicable in silk braids in two harmonizing shades of blue and lined with white satin. Another in a delicate tan is braided in tan and lined with white. Yet another is in the most exquisite shade of silver gray.

The white broadcloth coats are beautiful, even though they are perishable. There are long plain coats, simply braided, and cape and Empire effects with renaissance lace or embroidery. One beautiful cape has embroidery about ten inches deep fagoted on to it. The lining is of white satin, and there is a deep inner ruffle of accordion-pleated chiffon, which completes a very fascinating effect.

Sometimes a white broadcloth coat is shown with black cuffs. This touch of black on the white is very

good this winter. Now and then a piping of blue breaks the sharp contrast between the black and white.

A red broadcloth coat is charming for the woman who can wear red. These coats look well with black lynx or caracul collars and cuffs, and they are attractive when built along either Empire or semi-fitting lines.

Velvet coats come in the most exquisite pastel shades. One blue Empire coat was lined with white satin, and had cuffs of renaissance lace, finished with ruffles of Irish lace.

Cape designs for evening wraps are very much liked by some women. Some of them have Bedouin hoods, some are copied from the military capes worn by officers of picturesque regiments, some have full-draped sleeves, which fall into the lines of the cape and may be used or not as the wearer pleases, and some are simple everyday capes in point of cut.

Fur coats are principally of caracul, broadtail, baby lamb or sable for the woman to whom money is no object. Often these fur cloaks are lined with broadcloth in the pale shades and have collars and cuffs of another fur.

One beautiful coat is "all-over" white valenciennes, into which are set panels and motifs of embroidered net. Another is of Luxeuil lace, into which are introduced panels of broadcloth, embroidered in long, graceful fern designs.

Black chantilly lace makes a delightful coat for evening wear. Since pelerine effects are worn, the woman who owns a chantilly shawl may have it made up over white satin, finishing her flowing sleeves with ruffles of pleated chiffon.

PARIS NOTES

EMPIRE gowns have evidently come to stay, but the very newest are not cut entirely upon original Empire lines. They are apparently a compromise between the princess and the Empire gowns.

Velvet-covered hats seem to have entirely disappeared, and in their place are crumpled shapes of the finest beaver, many of them having big crowns of draped velvet or silk. Dabbles and russet-tinted autumn foliage are used as trimming, but nothing can exceed in popularity ostrich and paradise plumes.

Nothing seems too eccentric for the hat of the Parisienne. She will combine a bunch of feathers—one brown, one purple and one green; she will have the finest rim imaginable with a huge velvet crown overhanging it; she will wrap an ostrich feather round her hat and then about her neck, or else let the superfluous end hang down her back; and she will make the most startling contrasts in color between her hat and its trimmings.

has been sounded, and all the newest hats are made to fit as close to the head as possible.

Evening hats are being made of silver net and are trimmed with gayly tinted camellias. One very effective affair was made of gold tissue, covered with brown tulle and had a white ostrich feather on one side.

Evening gowns of the princess cut are very popular. They are made of pale tinted mousseline, crepe de chine, voile nimon and tulle. Very few black gowns are worn in the evening. Spangled dinner and ball frocks are becoming better liked all the time.

One beautiful gown was of pale gray mousseline de soie spangled with silver and dotted with small Simli diamonds. The sleeves were of smoke-colored mousseline, and the wearer had as a headdress a wreath composed of three green spangled lizards. The combination of grays (and gray, by the way, is a very good color just now) and the

when the distracting thought of clothes is in abeyance.

Why not, then, start a lingerie negligee for summer just as soon as the holiday excitement has died down? It will give you ample time for the exquisite handwork and dainty extra touches, which so improve the appearance of such a garment.

While dressing gowns and sacques usually conform to certain general lines, there is a distinct trend in the advance models for the coming season toward the Empire lines. Almost all of them, too, are of washable materials.

"But," some one objects, "I do not want such a chilly gown. I'd like a negligee to wear right now." Well, why not? Lingerie blouses are used all winter over a lining, and the negligee can be just as easily worn over a China silk slip. However, if this does not appeal to you, the models shown apply quite as well to soft flowered challis, cashmeres, silks and even the fine French flannels.

One of the prettiest of the new long negligees, yet so extremely simple that any one could copy it, is that in the upper left-hand corner. It is made in a pale shade of lavender swiss, with a rather large dot. Around the graceful collar and the sleeves, which are finished in hand-embroidered scallops, is a knife-pleated ruffle of valenciennes lace. A charming touch is given by the flat rosette bows in a deeper tone of purple. The shirring, kept well up under the arms, is especially becoming to slender figures.

For those who like the fulness lower, the other flowered negligee can be recommended. This may be made even more interesting than

