

THE ST. JOHN STAR



## SOME OF THE EARLY BLOUSES FOR AUTUMN

NOT long ago an English fashion magazine announced: "Happily that funny style of dressing, the separate blouse and skirt, is a thing of the past." Yet that very same magazine a few pages beyond was filled with the latest wrinkles in tailored and fancy waists.

So it goes. For months we have had proclaimed to us in no uncertain tones the demise of the separate waist. But somehow that useful and becoming article of wearing apparel has a cat-like propensity of turning up again, with a stronger lease of life than ever.

There is, naturally, a changed viewpoint of the time and place for the detached blouse. We no longer serve it ungarnished, as it were, and consider ourselves appropriately gowned for the most formal occasion.

Nor are we apt—in the larger cities, at least—to wear a blouse and skirt of a different color without lending harmony to the whole by a jacket. This rule is rigidly observed by the punctilious even when the thermometer is indulging in an unbridled soaring painful to sweltering humanity.

But as an accompaniment of the tailor suit, an accessory of the fancy overblouse, or to wear with the outing or white linen skirt, a separate waist has such a firm hold on feminine favor that nothing has been found to take its place—nor, is it probable, soon will be.

So much is this the case that straight from Paris today come to you a number of the latest and best French waists for early fall, such as are being shown just now in the most exclusive shops.

No well-gowned French woman would wear anything but a hand-made blouse. This may be because such daintiness is a less costly luxury than with us. Whatever the cause, the results are charming for Americans to copy, whether in fine machine stitching or the more laborious hand-work.

There is nothing radically new in these early fall blouses to wear with the tailored and fancy suit. Those built on tailored lines are still great favorites, though many varieties in the shortest handkerchief linen with more or less elaborate trimming of lace—chiefly cluny—are shown in the best shops. The net and lace blouses also show no sign of waning popularity.

The chief changes are shown in the arrangement of lace or tucks to give the desired long shoulder line.



The waists made up in chiffon, soft taffeta or crepe de chine will match the skirts in color even more than they did last season. This gives the effect of an entire costume and does much to remove the opprobrium of the detached blouse.

The first model to the left is of sheer handkerchief linen, with cluny lace one-half inch in width as trimming. The somewhat novel yoke, with its drooping shoulder lines, is alike back and front, with the linen joined to it by tiny hand-run tucks. The narrow pleated frills of the linen on the neck and sleeves are soft and becoming.

Charming for a theater waist is the second model of dotted net and

match the skirt with which it is worn. The oval yoke and single box-pleats give it quite a distinctive air. If preferred, bias stitched bands might be substituted for these pleats.

The yoke and long sleeves are of allover lace. Good designs in the imitation laces may be picked up at this season very reasonably, and will be a decided boon in fashioning one's fall wardrobe.

The tiny crests of black satin is very much fancied by the French, and is to be noticed on many of the handsomest lace blouses.

Equally good, whether developed in soft taffeta or soft tulle, is the next waist, designed for afternoon wear. The dainty garniture of lace is of one-and-a-half-inch wide valenciennes. The vertical lines of the front and back trimming are excellent to overcome the round-shouldered, cut-off effect too often given by a circular yoke.

If preferred, long lace undersleeves, like those in the preceding figure, may be worn under the rather short bell sleeve. The insertion on the yoke would be much more effective if joined by fagoting.

A favorite design of the moment is the blouse of sheer handkerchief linen, with its mass of tiny hand-made tucks back and front and its double hemstitched edge on each side of the box-pleat. The dainty frills give an indescribably Frenchy look to the whole blouse.

The size of the tucks may be varied from the merest thread to a quarter of an inch, the first named, especially in hand-work, being the most popular. The amount of work, when entirely done by hand, is quite alarming to the busy American woman; but the effect is almost as good when the smallest tuck possible to a machine is taken instead. Use a very fine needle, a short stitch and 120 cotton, and the results cannot fail to be gratifying.

The last waist is a graceful treatment of handkerchief linen, combined with inch-wide valenciennes insertion. The tucks where the blouse is joined to the shoulder yoke are set in clusters of two each, one-quarter of an inch wide. The pleated ruffle is edged with the insertion only, but, if preferred, a narrow lace may be added.

These last two models cost, respectively, \$14 and \$20, even in Paris, but can easily be copied for a comparatively small sum, just the price of the linen and the German valenciennes lace used to trim the last one.

## DECORATIONS FOR GOWNS

RUFFLES edged with tiny ball drops are attractive.

Braid and fringe of all descriptions are much seen.

Bands of open work are used on many skirts.

A charming idea is to have a skirt of colored transparent marquisette, voile and like materials over white and worn with a jacket made of white shantung, so closely covered with soutache braiding in the color of the dress goods that a few inches away the white shows only about as much as the skirt lining does through the transparent tissue.

Very ornamental effects are secured by the unlimited use of lace underbodies, and not only are two or three different laces often used on the same underbodies, but the laces are often hand-embroidered.

With the smaller waist lines secured by the new effect in corsets, wider girdles promise to be exceedingly popular this winter. Often these are oddly shaped. Sash ends pendent from girdles, or extensions of fichu folds on the bodices are some of the ways they are used on evening frocks.

Little by little does the foreign fashion of the gown open at the neck, worn when dining in public, gain favor. The fashion is one that is so easily made vulgar and conspicuous that it is not to be rashly attempted, but when properly used has much to recommend it if the neck is not cut too low.

The Dutch collar or V-shaped effect is much more attractive when not exaggerated, and either a jeweled dog collar or band of velvet or satin ribbon gives a becoming finish. If so desired there may be a transparent collar of lace or chiffon, and then with a picture hat the entire costume seems in keeping.

Materials are so many and so varied in color and texture that monotony of effect is practically impossible.

In the new skirt models every effort is made to impart slenderness and grace to the wearer. These skirts take a lot of material and measure many yards around the hips, but the fulness around the

Sleeves are also longer, the tailored ones quite to the wrist, and even many of the lingerie effects have long cuffs, while all are well below the elbow.

The new blouses are all pulled down well into the belt-back and front. On most of the collars are seen the narrow frills of pleated linen or lace, usually made wider at the back. This is quite a new idea, and gives a pretty finish to the collar.

hips are most cleverly disposed of to prevent any thick, chunky appearance which may occur where so much material is used.

The lines of the newest skirts appear rather straighter, and while they are not wide around the upper part they soon widen out to rather an exaggerated width half way. This effect is not always easy to obtain.

Skirts are either elaborately trimmed or severely plain. One of the favorite models has a suggestion of both Empire and princess styles all in the one effect, and the material, a soft finished silk or satin, drapes well and falls in becoming folds.

The smart traveling bags, in the popular club shape, are of genuine black walrus with nickel mountings.

Coat sets made of hand-embroidered linen, with eyelet embroidery and real Irish crochet and tiny little jabots of Irish laces, are pleasing touches to the street gown.

The increasing demands for piping have made the progressive dressmaker seek for some more perfect and easy method of making her dress trimmings. The shops are now showing bias-seamed tapes made of good quality and in every shade.

Hoods of exquisite lace and facing frills of the same lace are details being introduced upon wraps.

The separate coats of the season have a wide range and are divided into distinct classes suitable for widely varying purposes.

Colored Embroideries  
ROUMANIAN, Bretonne and Moldavian embroideries are the newest trimming for tussor and rajah gowns, and even on the simple voile frock this brilliant trimming will be worn.

The bizarre colorings give a bright and gay effect, which add a certain smartness to the dull shades that are so much worn this season.

## 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-in-two effect.

The most exclusive of the French modistes are widening the skirts around the bottom, but are 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 hairlines 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.

Almost all of the neutral tinted materials are brightened with touches of vivid color, such as emerald, prelate purple, bourbon blue and mandarin. These are not the combination of color, but mere

ly a touch on a collar facing, the top of a girle or on a rever.

Ball fringe, very large grolots, long and ornate tassels, cords of silk and chenille and any number of detached motifs in passementerie or braid ornament the new costumes.

Ribbon embroidery is to be seen on many of the latest evening dresses. It is almost always combined with flat embroideries in silver, pale gold or copper threads.

Many of the new wraps are quaint and old-timey, reproducing those in vogue during the reign of the lovely Empress Eugenie.

The shawl wrap is, of course, deeply pointed in the back, while the loose and flowing sleeve is formed without cutting.

The Regency, ample and picturesque, and the somewhat modified Empire shape prevail.

Worth is showing the Chinese cut in cloaks without sleeves, which have only long slits for armholes.

There appears to be some controversy about the wearing of hat pins.

Some say that none should be visible at all; but, on the other hand, the most exquisite designs are seen in wrought gold and colors to harmonize with hat or gown.

Trimming ideas are numberless. Tiny ball drops, tassels and pendants of all descriptions are shown on the new models.

Dresden and pompadour silk foundations are being used for chiffon and voile dresses.

allover valenciennes lace. The net part is merely a simple gathered blouse, over which is worn a new and attractive bretelle garniture of the lace, finished with narrow bias folds of white satin.

This blouse is alike back and front, and would be equally lovely if allover Irish or cluny lace was substituted for the valenciennes.

Very good for a house gown is the next blouse, when developed in chiffon, taffeta or crepe de chine to

## MOORING MILLINERY

MOORING millinery requires such careful workmanship that it is not worth while to make it up in inferior goods.

Folds, tucks, pleats and all neat, exact and compact effects are properly employed in mooring and the workmanship must be of the very best.

There is nothing quite so much of a travesty as cheap, inartistic mooring.

Keeping steadily in pace with the demand for high-class mooring millinery the foremost designers in Paris, Margit, Maurice and Mitchell, have produced some wonderfully beautiful and original models.

In America there has been much latitude allowed in mooring costumes, and consequently many errors are made in this style of dress.

It is the proper materials which make first mooring. In this connection it would be well to remember that crepe is really the insignia of mooring. Other materials, such as shade and net, are often used, but they must at least be trimmed with crepe if one would signify deep mooring.

The introduction of touches of white crepe is novel and leads one to think this material will gradually be more and more worn, as its beauty is appreciated.

At present it is used a great deal to face the pretty, broad-crowned sailor shapes made up of black crepe laid on smooth.

Crepes and grenadines should be tested with water to see that they have been properly cravenetted, otherwise rain or moisture will ruin them, and they are too fragile to be practical when not thus protected.

By placing a piece of the fabric in water and pouring water on it one may thoroughly test the material. It will not run or creek if properly made. One should insist on buying the protected varieties, as there is no risk whatever in making them up.

One of the handsomest mooring bonnets recently shown had a long veil made of crepe. There was a narrow fold of white crepe introduced on the coronet among the neatly laid folds of black crepe.

The veil, instead of being finished with the usual wide hem, had the edge scalloped and embroidered in buttonhole stitch with a heavy, dull black embroidery silk. This is an entirely new finish.

Another veil shown - a scalloped

## WEAR Advice

WEAR a large all-enveloping veil by all means if it suits you, but under other conditions leave it severely alone.

It should never be attempted in a half-hearted spirit. Its success depends entirely upon the daring manner in which it is exploited.

The London smoke veils of great length are exceedingly good when worn effectively. Among the other favorite designs are fine spot net, black, white, brown, or indeed any shade that harmonizes with the hat worn, resolving into a Chantilly lace border.

These new veils are quite two yards in length, and about eighteen to twenty inches deep. They are pinned straight around the brim and then left to flow in graceful negligee fashion at the back.

The "ombrella" veil is planned on different lines. This is either square or oblong in shape, and completely envelops the hat, with one end falling over the face.

Buckles and Beltings  
THE girl who has some buckles need feel no necessity of expending more money for buckles.

All that she needs to do is to take her buckles to a fashionable shop and the clerks will match them in beltings and make the belts to fit her in a few moments.

A fine gold and enamel belt buckle can almost surely be matched in some of the new silks or braid beltings, and the heavy buckles of chased gold or silver be equipped with a kid, patent leather or morocco belt.

At the fashionable shops none of the belts are ready made. The purchaser selects the silk or kid for her belt and the buckle, if she is buying a new buckle.

The belt is then fitted to her and made up before it is sent home.