

THE ST. JOHN STAR



A PRACTICAL AND STYLISH PARISIAN NOVELTY

THIS is to be a season of stripes. Every fabric from the sheaviest chifons and nets to heavy cloths shows this influence, and some of the most stylish and striking costumes to be seen this spring, if not made entirely of striped stuffs, have them either in the trimming or as a separate part of the gown.

Silks, lawns and ginghams are striped in the most attractive guise. The tiny pin stripe is a reigning favorite, though a close second are the broader stripes at intervals of varying width from a half-inch to two or three inches apart. For the woman who, by reason of too much or too little flesh, must rigidly eschew a boldly striped gown, there are broken and blended lines that are not noticeably trying, yet are a change from perfectly plain fabrics and permit a pleasant variety in one's clothes.

Most attractive among the new suit materials are the striped serges in both fine and heavy weaves. The white serge suit, which enjoyed such a vogue last summer, will be more than ever popular, and in addition many interesting stripes are shown. One of these, which is particularly cool-looking, is of a very heavy white serge, and has a quarter of an inch broken stripes in a warm gray at intervals of half an inch apart. Another very fine white serge has alternate half-inch stripes of navy blue and gray between white spaces of equal width. Flax lines in red on a white ground are in favor once more, sometimes so close as to look almost like the old-fashioned mint-stick, again a half inch and more apart. Often two or three different colors are harmoniously combined, while black and white in ever-conceivable width of stripe and spacing are much used.

As every woman who has ever tried to know, the making up of a striped material is not easy. If the stripes do not match perfectly, if they are at the wrong slant, or the cut of a suit is bad, the results are painful in the extreme. Exercise the greatest care in the matching, especially. Never be tempted to make up a striped gown without the most careful measuring and close fitting; then be sure, as a further precaution, to turn the goods on the right side before stitching to see that no slips have occurred.

There are many interesting and novel ways in which the striped materials are being made. Sometimes the coat is straight, while the skirt is cut on the bias; again, both are very much bias, with the stripes meeting in a seam in the center of the front and back, or, occasionally, the coat is on the bias, while the skirt is perpendicular, with self-trimming of bias or horizontally striped bands.

A striking yet really practical adaptation of striped materials has just been introduced by Paquin as his latest Parisian novelty in suits. Last season, indeed, more or less for many seasons, we have been accustomed to the plaid skirt and plain jacket, but this spring the noted Frenchman has reversed the order of things and has introduced a striped jacket to be worn with plain skirts.

Not often has such a decided novelty as this the merit of being practical for the woman who cannot afford to change her suits often, but this new style is specially useful to just such persons. There are comparatively few girls or women who have not in their wardrobe a white serge, flannel or etamine skirt. If one selects to wear with this material not too much of a contrast, which has a thin stripe, and has it made up either as a long coat or as a short, dressy jacket, she has a whole suit that is not only very good style, but is most useful for cool or damp days through the entire summer.

These novelty suits are being shown in several styles. Most of the skirts are long, but Paquin is making some short ones, which are either pleated or else the nine-gored circular. The pleated skirt is the most favored for wearing with the short jackets, all of which have the Japanese sleeve and the Empire look at the waist line.

Long skirts, as a rule, are cut circular, sometimes with two seams, again with four, two being at the sides to prevent sagging. With these skirts the long cutaway coat is almost invariably worn.

An interesting feature of these suits is the trimming, which is quite elaborate. Bits of bright-colored silk, embroidered in silver or gold to match the buttons, are used, and all are braided in silk braids. The braid is usually of the same color as the suit, but it can also match the stripe. By the way, in choosing the material for these jackets—the spin stripe and very inconspicuous effects are most correct, and should as nearly as possible match the tone of the skirt. Otherwise one is very apt to have that ugly cut-in-half look that every one nowadays is trying to avoid.

The woman who makes her own clothes can easily have one of these latest Parisian novelties in suits by



copying either of the charming models shown today.

If the short skirt is indispensable to one's comfort—and certainly

where a white suiting is in question it seems more sensible—choose the model on the left with its jaunty little jacket and round length skirt

that just clears the ground.

The skirt is of white cloth with a kilt-pleated skirt stitched well below the hip-line. The jacket is of white cloth, with a tiny and rather undecided stripe of scarlet running through it. It has the inevitable long-shouldered, mandarin-sleeved effect with a three-quarter sleeve underneath. The vest, pointed revers and cuffs are of scarlet silk, or they could also be made of linen in a rich

A FEW OF FASHION'S VAGARIES

TUNICS and pepums of lace are seen on many of the evening and reception gowns. Lace tunics on underdresses of soft materials, such as crepe de chine, soft satin or mousseline, are charming in their effect. Long coats to imitate tunics are favored for afternoon dresses.

There is with us once more the frequently recurrent rumor of the revival of the crinoline. It is more than doubtful if modern women will tolerate the awkward hoop-skirt, but already are seen flounces of blonde lace such as were used so extensively in the crinoline's former era of high favor.

Mousseline de soie, thin and filmy as it is, has been used for visiting and reception gowns this last win-

ter, and will continue to hold sway during the spring and summer, which are certainly much more suitable seasons for the use of so airy a fabric.

Heavy dotted nets, either in black or white, are used for evening coats. So are chiffons and tulle. It goes without saying that coats of these delicate materials must be well supplied with interlinings.

The new three-quarter length coat sleeves demand gloves neither short nor long, but of about the "eight-button" length.

While cloth and light wool street

gowns are without doubt longer than for several seasons past, there are, strangely enough, many ball gowns being made to literally clear

the ground. Often these skirts are destitute of all trimming but three flat graduated tucks around the hem of the skirt. Soft Oriental satins and radium are much favored for this style of frock.

Simple tailored suits are showing almost invariably some sort of pleated skirt—often a genuine kilt. There will, however, be gored circular models as well.

Coats to be worn with these skirts are severely tailored. They are almost without exception single-breasted, with collars and cuffs of velvet, often in a contrasting color.

Both hip and half length are seen. Sleeves are long and cut on plain coat-sleeve lines.

For lighter weight materials such

as voiles, marquisettes, crepes and silks, fancy short-coat models are in demand, with the sleeve just below the elbow more than holding its own.

The long-drooping shoulder line is seen everywhere. Often it extends into a loose cap over an undersleeve. Frequently the shoulder and upper part of the sleeve are undivided.

Scotch mixtures of a loose coarse weave that look heavy, but are in reality light weight, are much in demand for the strictly tailored suit.

Striped and checked effects in exquisite combinations of color, with broken, softly blended lines, are to enjoy an unwonted popularity in

both wool and cotton stuffs this season. For the comfort of the woman too stout to trifle with over conspicuous novelties it may be said that plain colors are equally good.

Long crepe de chine scarfs with broad bands of solid embroidery across each end are finished with a nine-inch silk fringe. These are attractive, either as a light wrap for the neck and shoulders, or as a dainty head covering.

Many of the new gauze and mousseline scarfs show broad borders in rich Persian colorings or exquisite floral effects in soft pastel tints.

Some long gloves have a button-hole or loop at the top to fasten them to the sleeves, thus eliminating a common annoyance.

shade of red. The whole jacket is braided in a fancy soutache silk braid in white. The large buttons are of gilt with a scarlet enamel design in them.

Another interesting and extremely stylish combination would be to have a rather heavy white cheviot skirt, with the jacket of white striped in gray. Bright apple-green silk is used for the vest and cuffs. It is embroidered in silver to match the large silver buttons.

With this red-and-white jacket was worn a small black leghorn hat with ribbon bows in three tones of red.

The other suit is also of white cloth, the coat having dark green and black stripes. The long skirt is circular, with a seam down the front and back. As the drop silk lining is cut in round length the skirt is very easy to hold up. Dark green silk is used for the revers, collar and pockets, which are ornamented with quite large silver buttons. Dark green braid forms a novel trimming down each side of the front.

With this suit is worn a very stylish turban in black chips, adorned with a huge green and white rosette. One of the handsome chenille dotted veils, with velvet ribbon borders now so much in vogue, gives a handsome finishing touch.

SOME PARIS NOTES

EXQUISITE sets of antique jeweled buttons are still in high favor, and sometimes cost startlingly large prices. One unique set is in dark tortoise shell, with a small diamond trefoil in the centre, and another in smoked pearl with a golden fleur de lis.

The end of the glittering stuffs that have known such a decided vogue this last season is in sight. Gold and silver tissues, frosted flowers and foliage have been reproduced in such cheap materials and are so widely worn by the masses that they have lost their attraction for women of exclusive taste in dress.

Pastel tints will mark many of the new cloth suits for visiting dresses. This coloring is, if anything, more vague than formerly. The preference seems to be with the pastel greens, blues, pink and grays. Some of the newest materials have a white sheen; others are faintly shot with another pastel tint, and still others show glints of dull gold or silver.

Period gowns will characterize many of the spring and summer models for evening wear. One will see costumes on the lines of those worn in the day of Louis XV and Louis XVI. There will be Empire and semi-Empire, and even the classical princess robe.

The "Bal de la Couturiere" is an occasion where exquisite creations can be counted on. At the last one the sensation of the evening was a princess dress in pink satin, sprinkled down the front and round the square decollete with small simili diamonds. The effect was softened with a broad flounce of pleated and ruffled pink tulle at the hem and a drapery and short puffed sleeves of the same transparent material. One huge crimson rose at the bust line and a wreath of white holly with frosted leaves in the hair gave a charming finishing touch.

For visiting dresses the princess shape is very fashionable. The embroidery to match the toilettes are used as trimmings.

A short bolero, with Japanese floral revers and worn over a chemise of mousseline de soie, is a pleasing little novelty.

A new yellow that resembles a tan with a dash of mustard thrown in is much liked for hat trimming just now. It is one of those colors that must be used with great discretion not to be garish. A mere touch of it is often quite enough.

Though feathers are never so popular for spring and summer hats as flowers, they will be much worn this season. Many of them will be massed at the back. An exquisite hat is a mole gray straw with a huge taffeta bow of the same shade of gray across the front, and at the back a cascade of soft feathers, shading from gray to brown and on to bronze and emerald green.

Horizontal bands of contrasting materials, embroidery or braid are seen on many of the new skirts.

The fad for mandarin and other Oriental coats still lasts. Some very wonderful kimono effects are shown in shimmering satins, silks and crepes. One of these Oriental coats is in gold-colored satin, almost covered with embroidery in brown, gray and gold. It is fastened with ornaments in dull silver set with topaz, and has a touch of chinchilla on the sleeves and down the front.