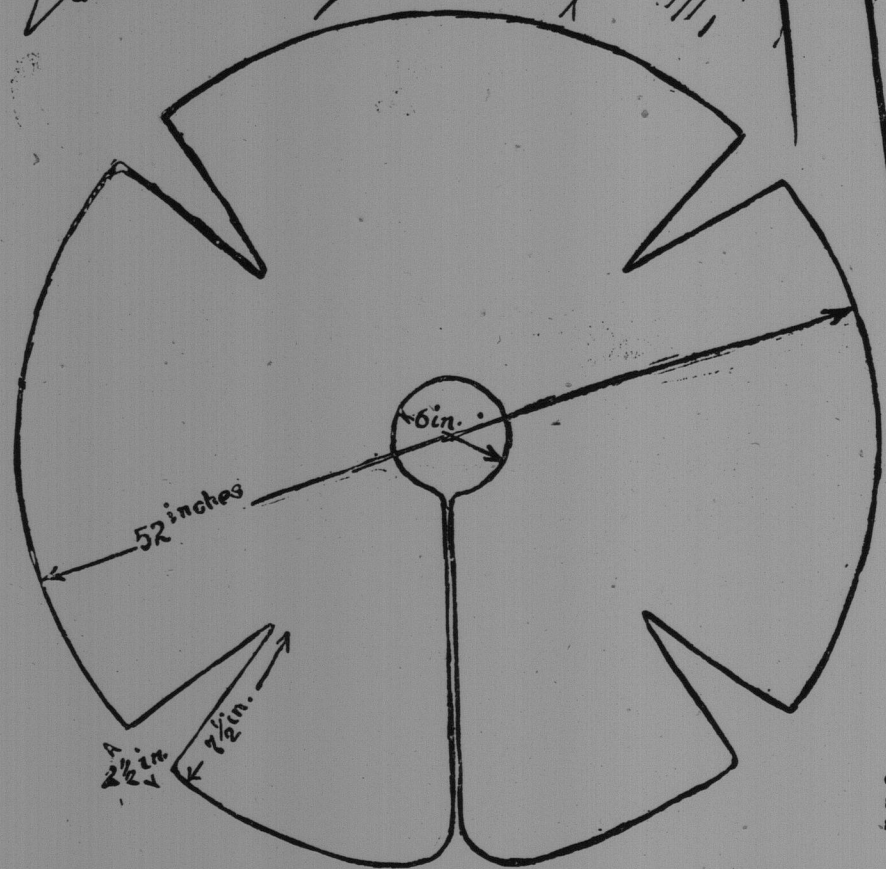
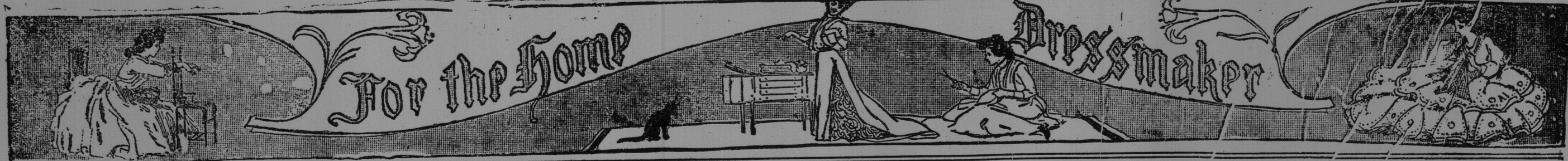


THE ST. JOHN STAR



Fashions Evolve From Circles and Squares

IT LOOKS, to a casual observer, as though fashion makers were experimenting with such prosaic things as circles and squares, trying to see just what wonderful things they could evolve out of them. And, whether you observe casually or deeply, the results are gratifying enough to say that those same fashion makers have exceeded their own ambitions.

Nightingales were the first things that were evolved, and their success was so marked that the same principles have been evolved for a much more unusual thing—a short kimono, modeled almost exactly upon nightingale lines, and as becoming a dressing sacque as it is possible to find among the less befuddled members of the class.

Double width material—a wide one at that, for it must measure 52 inches—is used, something, of course, that is light weight, and something with practically no up and down to it—no decided design, in fact, unless you've got strong nerves that you're not bothered if a design does take it upon itself to stand on its head upon half of the kimono!

■ Cut out a circle 52 inches in diameter, and then cut out an inner circle 6 inches in diameter exactly in the middle, and slash it up clear from the outer edge to the inner cir-

cle to make the opening of the front.

Slash it up on each side at the points indicated upon the diagram, making the distance between the edges of the cut 2 1/2 inches wide, and cutting them 7 1/2 inches deep.

Then stitch it up, sewing two sides of a division together to make a sleeve, and seaming front and back up.

If there is to be a lining cut it out exactly the same size, following the slashings in the same way, and slipstitch lining to outside all the way round, or turn in the edges of both and baste carefully, then stitch neatly all the way round.

In that matter of the lining, a hundred pretty conceits spring forth. Usually, it is of china silk, plain as to tint, and a more delicate shade than the foundation of the material itself. But, for a very chilly mortal, albatross is sometimes used as a lining, or, in some exceptionally pretty ones, the sheerest of lightweight woollens is used for the outside and is of white, lined with the palest of pink or blue or lavender, which delicately tints the flowered swiss or plumeis—the prettiest treatment of all for negligees.

A trailing vine outlining neck and loose sleeves may be done in pale-colored silk that tones in with the background.

Light blue is considered very good for the collar and cuffs of linen-colored coats.

Chamois gloves have had an undeserved popularity. Nothing under the sun makes your hand look more awkwardly large than those very gloves. They have one merit—they wash; but their popularity is due to anything but the point of economy.

Chiffon, chiffon and then more chiffon, is the cry this year—chiffon used in every conceivable way for every conceivable sort of thing. The blouses made of it are stunning.

Skirts are to be longer than they've been for many a glad day, so say the Paris people. But an inch and a half from the ground instead of the three inches from the ground we've been used to is all the concession American women are expected to make.

The gloves with a tiny purse for change set in the palm, which, for so long, have been a curiosity brought over by people traveling abroad, are to be found in some of our own shops. Only one hand boasts the change-purse, and it is barely big enough to accommodate one or two extremely modest coins. But it's a great convenience, for all that, so great that it ought to have been a staple thing here long ago.

The long, sloping shoulder is promised.

Furs promise to be more fashionable and of richer quality than ever.

Cluny lace seems to be gaining favor.



Notes of the Fashions

There is a scarcity of skins for gloves, made, so it is said, by the extravagant use of long gloves last winter and this summer.

Hoop earrings made of tiny jewels, pearls, diamonds, rubies or sapphires set in gold or silver frames, have almost entirely succeeded the round pearls so long popular. When pearls are worn at all it is in the pendant pear shape, with a small jewel above. These are not, however, nearly so popular as hoops—than which there is no more picturesque fashion. They look lovely, too, with the little leghorn hats that are tied on with black velvet strings in a bow at the back of the neck. It is very becoming with these picturesque accessories to arrange the hair rather loosely—waved, of course, and in a low knot that is pinned back with tortoiseshell hairpins having large ball heads.

Such liberties as designers have taken with flowers and colors—mixed them up in indescribable confusion! Blue roses, lavender clovers, pink violets—no color seems too far away from nature to be used. And so long as the effect is what it is, good, nobody cares, least of all the woman who picks up the floral design she likes, in her most becoming color.

Quite popular are the many-looped pompon with three ends of different lengths, of the six or eight inch long bow with two short ends, or two rosettes meeting in the back with streamers to the hem of the skirt.

Surely the height of the art of ribbon making has been reached in the exquisite wide things of softest silver or gold tissue, with flowers in subdued though beautiful shades of their natural colors, made to fade into the background and reappear from it with the shifting lights.

Silver, with great, misty bunches of violets, the green of their leaves as soft as the violet, or great, single roses glowing from a background of shimmering gray or the palest of gold, with perhaps a dozen indefinite shades used in it, and shining with the iridescence of a prism—colors and proportions are juggled with in kaleidoscopic fashion, a thousand combinations caught and made permanent.

Tailored Waists Are Growing Popular

INSTEAD of the once ubiquitous lingerie blouse, for mornings and afternoons alike, the tailor-made waist—the old, dearly loved stiff shirtwaist—is growing more and more popular for wearing with tailor suits when the silk waist, that matches the costume, is laid aside. As a matter of fact, tucked linen shirts are being made right along, with a strong indication that next spring and summer will see them in high favor.

Even the old stiff cuff is seen upon them, made for links. Or the leg-of-mutton sleeve that turns back in a little scallop, which Paris introduced tentatively last season, is worn, and is, perhaps, just a little prettier than the shirt cuff.

Not only white shirtwaists are made in this stiff, thoroughly tailored fashion, but an occasional shirt is of pink or blue, or of a striped stuff (following the fad for stripes), but always made to tone in with the suit, as though a part of it.

A few of these stiffer shirts have little ruffles run down—one on each side of the front box-pleat—the same made shirt made itself popular a year ago, and still deservedly holds its own.

Silk shirtwaists have gained markedly in popularity with three-piece costumes. Both plaid and striped silks—stripes more than plaids—are to be worn, and plenty of plain silks, as well, tucked and fagot-stitched, and trimmed with two little bands.

But the prettiest of all the plain silk shirtwaists shown so far are those embroidered down the front in a simple design of leaves and conventional flowers and dots—always plenty of dots, and all of it done in exactly the same shade as the shirtwaist itself. Crepe de chine is particularly lovely done thus way, and the prettiest designs are those that encircle the collar and run down the front, to be repeated somewhere upon sleeves and collar.

Plenty of lightweight woollen waists will be worn, the prettiest of them made of white albatross, tucked and perhaps embroidered a little, though only a little, by hand, or inset with motifs of cluny lace. But the plaid effects—especially the tartans—will be worn for morning waists, livened with a bit of braid and a few buttons. For neither braid nor buttons show any signs of a decrease in popularity.

Paris Notes

LINGERIE robes promise to be better than ever during the coming season, only they are to be far more elaborate than ever, representing a fabulous amount of work.

Yokes are conspicuous upon the loveliest of blouses—yokes definitely cut or the lines of a yoke conceived by the way the trimming is disposed.

The Empire scarf of colored gauze is in high favor, and lends the note of color to an otherwise single-toned gown that la Parisienne's eye for dramatic effects requires.

Pompadour sashes—made of silk, not the ribbon—are tied in butterfly bows or rosettes, set above the waist line and allowed to flutter out in long ends almost to the hem of the dress.

