

THE ST. JOHN STAR



Easily Laundered Shirtwaist Suits



Illustration by Anna M. Hays

EVERY woman knows the disadvantage of possessing soft white, filmy and diaphanous gowns, except for really "dress-up" occasions. Granting that there is nothing quite so beautiful as the sheer white gown, on the other hand there is nothing more extravagant because of the exquisite care and careful handling it must receive. The delicate blues and pinks also belong in the same category as the white gown, if they, too, are of the sheerest material. Shirtwaist suits, while not so soft and clinging as the dainty batistes, mousselines and milks, have the distinct advantage of being easily laundered, and their wearers always look fresh and cool, even when the mercury is in the nineties. Each season, too, brings out more attractive materials, which make up charmingly, and the lines suitable for shirtwaist suits were certainly never lovelier than they are this year. The first model shown today is of natural colored linen with bands of the same material on the skirt. The yoke and collar are formed of two bands of Irish lace, one being used for the collar, the other for the shallow yoke, which is applied on soft white handkerchief linen. The

waist proper has two stitched side pleats on each shoulder, to give the necessary fullness to it, and it is cut into a low square in an imitation wall-of-Troy design. Pearl buttons are used for trimming. Deep caps of linen form the upper sleeves, while the under sleeves are of soft white handkerchief linen, with cuffs of Irish lace to match the yoke. A mushroom panama, with a band of pongee colored ribbon thrust jauntily through a gilt buckle, is worn with this little suit. Pongee may also be used to develop the gown. Another graceful costume, which has a slight sweep and is developed in a soft violet gingham, is not only inexpensive, but easy to make. The skirt has a stitched box pleat in front, with a side pleat on each side. The side gores give the effect of inverted pleats, which have three stitched straps, trimmed with pearl buttons. The waist is rather strictly tailored in the same box-pleated effect as the skirt, with two additional side pleats on each side. The yoke is cut quite deep, in a novel shape, and the shoulder seams are adorned with pearl buttons. The collar is of hand-tucked soft white linen, and has as a finishing touch a cravat of black. Striped black-

and-white gingham also makes up effectively in this style. A large white chip hat, edged with black taffeta and with a huge bow of black taffeta ribbon, is worn with this costume. The third frock is exceptionally girlish, and is developed in pale pink linen, trimmed with white embroidery, put on in a new and Frenchy way. The use of lace edging is much newer and more effective, by the way, than insertion. The skirt is made very full, with a box pleat in front and graduated side tucks, in order to insure a perfect fit over the hips. Two rows of tucks, in clusters of four, edged with embroidery, run around the skirt. The blouse, which is in jumper effect, has tucks over the bust, also, to give additional fullness. The upper part is finished with embroidery, and trimming of the same runs in band effect from yoke to waist line. The yoke is of allover embroidery. A full puff, with a band of the embroidery and an undersleeve of pink linen, finishes this charming costume. The black ribbon velvet bows and pink hat worn is of soft material, with roses. Costume No. 4 is of white linen, and has a nine-gored sweep skirt with four bands of linen all around. This sweep, by the way, is a characteristic of all the French models, which are either very long or in round length. The American woman, however, who has become emancipated, so far as skirts are concerned, will be very apt to cut

mother of pearl now so fashionable for trimmings, belt buckles, studs and cuff buttons. It has a head as large as a pigeon's egg. The quaint and becoming cloche shape so much in evidence this season may be developed charmingly in a hat of fine chip in a soft pastel pink, with a full wreath of shaded pink roses for the chief trimming. The flowers pass over the brim toward the back, and are arranged under the brim in a decorative choux of tulle and a knot of black velvet ribbon. Silver in braids or fancy trimmings is much used on the pale gray fabrics now so much in vogue. A novelty in high shoes is of mordore leather, fastened with little tabs instead of buttons or laces. It is a season of lace, with all

the frills and dounces to which it lends itself. Real lace will be worn by every one who can possibly afford it, and real cluny or bruges is seen even on simple morning frocks of batiste or linen. A new neckpiece of chiffon is a kind of ruche, wide at the back and narrowing to the front, made like the ruffs of the time of Henry IV. There is a knot of black velvet at the back, with ends and loops falling to the waist. Gilt or silvered ribbon maintains its popularity. A stylish hat to accompany a tailor suit is of rough straw in royal blue, trimmed with a parrot with a fine tail, and two "arral" quills. The drapery of brick red silk matches the color of the bird's tail. Taffeta petticoats, trimmed with embroideries, are a decided novelty.

hers much shorter. The jumper waist has stitched bands, also, and is left open in front to show the embroidered underblouse. Straps are cut on the right side of waist, and finish underneath the left side, with hooks and eyes. White pearl buttons finish these straps. A black straw hat with a sweeping plume is worn with this gown. Shirtwaist suits are not only made of linens, ginghams and pongees, but they are to be seen in white flannels, also, for seashore and general outing wear. The belts worn with these gowns are of moire ribbon bolting, in plain colors, and also in stripes and plaids. Many shirtwaist suits are shown in stripes and plaids, particularly blacks and whites, and with these the black belt is worn. Women with good figures still like the corselet skirt. A smart suit recently seen was in hop-green chiffon broadcloth, worn with a wide-sleeved bolero, embroidered and applied with stitched strappings. With it was worn a chemise of Alencon and Irish lace.

Fashion Jottings

LACE on lingerie, while still much in favor, is less popular than embroidery for trimming the corset cover intended for ordinary wear. The latter both lasts longer and washes better than lace, even the durable German valenciennes. A simple dress may be given quite an air by wearing with it one of the new ruches that are so fashionable just now. The latest ones are long and stole shaped. A lovely one recently seen was made of cluny lace, the design lightly covered with tiny ruches, but not so closely as to conceal the pattern of the lace. A very novel collar is made of many ruches of tulle mixed with velvet baby ribbon in black and white, the black velvet forming flowers. A striking new hat pin is of the

