

THE ST. JOHN STAR



## PIERROT FRILLS THE LATEST FAD IN NECKWEAR

FROM Joannette Hope comes word that all Paris seems to be going wild over neck frills. For the matter of that, so is more or less of America. It does not take a Parisienne to appreciate what a difference in her appearance a new and becoming bit of neckwear will make. Our women are fully aware of it, too, and what's more, want the very latest thing that can be found in neck-fringing.

Now, at the present moment, that very latest thing is frills in the shape of a Pierrot collar. This is nothing more than a narrow frill of sheer linen, batiste or lace that finishes all the smartest neckwear. It takes the place of the long-worn ruching, and is really much more practical, as it can be made and laundered at home.

The frill is so very new, even to Paris, that it will probably last through next winter, at least over here. It would be a good thing, then, for women to start some of the new frilled neckwear as hot-weather fancy work. They will make acceptable Christmas gifts, even if one does not wish to lay in a supply for one's self.

Not every one will find these Pierrot effects becoming. In fact, they are somewhat trying to any woman with a short neck or round face. Even so the dainty stocks and jabots to which they are attached are well worth copying, and the frills may be made detachable by being finished with a narrow binding and basted in the top of the stock. They are usually from an inch to an inch and a half wide, and are either gathered or sewed into fine knife pleatings. Many are finished with a narrow fagoted or hemstitched hem; others are embroidered in dots, and still others are of lace, gathered very full or pleated.

The prevalence of the Pierrot collar emphasizes the fact that the soft hand-made collars with jabots are gradually taking the place of the stiff linen embroidered ones so much worn the last few months with the tailored suit. They are seen in all the fine, sheer lingerie materials, and while the more exclusive styles are very expensive, they may be easily copied at little more expense than the cost of the linen. A quarter of a yard would score than make either one of the jabot stocks shown today, leaving odd corners from which one of the single collars could be cut.

The simple beauty of the first little stock, for instance, is quite disproportionate to the amount of material used to make it. A more scrap of fine handkerchief linen left over from a blouse may be run in thread tucks into a shapely collar, with a knife-pleated frill at the top. While the tucks may be sewed by machine, it were better, if it is to be a gift, to have the collar entirely hand-made, even to the embroidered oval eyelets, through which is run soft black taffeta tied in a stiff little bow in front. This is a very popular model for wearing with the tailored suit.

Requiring more work, but also more attractive, is the next stock of sheer batiste, with its dainty handwork and novel jabot effect. The collar is joined by fagoting, which is enjoying a decided revival just now in every sort of lingerie. The collar part is formed by three bias bands a half-inch wide, joined by two rows of fagoting and finished with a plain gathered frill.

The jabot is made by sewing a shaped ruffle to a narrow strip of double batiste an inch wide at the top and tapering slightly to the rounded point. Groups of lace buttons give a pretty finish. The ruffle may be a straight strip of any desired width, with a three-eighths of an inch hem fagoted to it. It is cut slightly narrower below than



at the neck to make a more graceful point. This stock has the advantage of being more practical than the next one, which is not easy to launder, though a very popular style just now.

To make such a stock, handkerchief linen, batiste or mull may be used. Cut a strip of the linen five inches wide at the top, narrowing to two inches at the bottom, and knife-pleat it finely. Allow about three inches of material

for every inch of pleating needed. Cut a stiff piece of linen or canvas about two inches wide, and sew the pleating to it in alternating points about two inches apart. The collar is made of eight of an inch tucks, and is finished with a knife-pleated frill. The tiny satin bow is of the new Delft blue to match the lining of the hat.

Pretty variations of these jabot effects have the pleating finished with a quarter of an inch hem with three eighth-of-an-inch tucks above it set a little more than their depth apart. Others are hem-

stitched in any width hem, or finished with buttonholed edges, or lace. If laundering seems too difficult, the jabots of deep cream lace, which may be easily cleaned with gasoline, are liked. These may be worn with a stock of sheer or heavy linen, in which lace motifs have been introduced, while around the top is a lace frill to match the jabot.

One of the very newest of the Pierrot collars is the last one, of sheer linen, with hemstitched frills at top and bottom of the stock, which has groups of four tiny tucks

on each side of a plain band with a row of hemstitching through the center. With it is worn a stylish tie of dark green liberty ribbon, very simple to make. Two strips of the ribbon are loosely knotted together about an inch below the collar, and the long ends are then tied in separate knots an inch and a half from the ends, which may either be cut bias and hemmed or finished in a fine fringe, probably, of equal effectiveness, and as quickly worked, if a line of tiny hand-embroidered dots were substituted for the hemstitching. These dots would be very pretty done in a color to match the tie.

This model would be equally effective, and as quickly worked, if a line of tiny hand-embroidered dots were substituted for the hemstitching. These dots would be very pretty done in a color to match the tie.

With such models to give suggestions, the clever girl may evolve for herself or her friends any number of soft stocks, with or without the latest Parisian wrinkle, the Pierrot frill. Better yet, they need cost her so little, that if she grows indolgent at once, she can have half-dozen Christmas presents made during vacation; presents, moreover, that could not be bought even in Paris in their simplest forms for less than \$2 apiece.

### New Laces and Their Uses

A SEASON when lace is in vogue is sure to be a season of unusually beautiful frocks.

This year the manufacturers seem to have excelled themselves, and have shown, besides, exquisite real laces, which we all can admire if few afford, really beautiful examples of machine-made varieties.

The dominant style in the new laces is hard to define. Indeed, it might be tempted to say anything was good so long as it is lace. No particular kind seems to be so common, more probably, of pocketbook, whether one has a blouse, gown or trimmings of point de Venise, the fine new white Chantilly, point de Florence, guipure, valenciennes, German or French, princess, or that special fad of the moment, filet. The combination of different kinds of lace is markedly also of lace with embroideries.

Judgment is necessary, however, as to the proper kinds of laces for different materials and occasions. There are for dressy affairs whole robes of such laces as Irish crochet, all-over valenciennes, point venise and princess.

By the way, the woman who has need of a formal frock which is suitable for many purposes, and is always becoming and beautiful, will always be well served by the pattern lace robes now offered at such remarkable reductions. Exquisite designs in both heavy and thin qualities may be had as reasonably as \$15. Such robes are better investments than the equally lovely lingerie ones with their insets of filet, cluny and other laces, as they will prove a greater acquisition next winter, especially if enough material is bought for an extra low-necked gown. Little or no trimming is needed, and the robes can be easily draped over a hushabout with a chiffon interlining.

With guipure styles the yokes and undersleeves may be of cluny, filet, valenciennes, princess, Venise, or Irish lace, or several of them combined. Nets and fine lace all-overs are much used for the undersleeves of silk and cloth costumes, even when other kinds of lace are employed in the rest of the gown.

Lingerie frocks, on which a season or two ago valenciennes was used almost exclusively, now are trimmed with the heavier laces in all widths and combinations, such as Venise and valenciennes, baby Irish and batiste embroidery, filet and cluny. The narrow effects in these laces are used instead of handwork to conceal the seams as formerly.

Lace medallions in every shape are popular, also lace edgings, in serious and even all-overs embroidered in colored silks.

### For Fall Wear

IN THE fall the colors that will be most generally worn will be dark ones. Tans and grays have outlived their popularity, and will be superseded by somber colors, principally dark green.

Plain effects will be most in vogue, and if any stripes, checks or plaids are worn they will be dressed in a herringbone weave. The only exception to this rule will be the Scotch effects, which will be worn to some extent, but not by those who endeavor to keep strictly up to date. Such stripes as will become popular will be of the nondescript variety, almost invisible, and set against a dark background.

Broadcloth in somber colors will hold its own, as will also serge, worsted suitings, velvets, velveteens and corduroys. Chiffon panamas and voiles will also be much affected, but collars will not be so popular this season.

### IN SHOP AND WALK

THE colors most affected in bathing suits are again dark ones, principally blue and black, although some few brown ones are seen. A few are trimmed with white, but the majority of them are decorated with heavy black braid. Buttons and yokes of the material are also in vogue as trimmings.

Now and then the popular square neck is finished off with narrow light blue velvet.

Linen-bags are again in favor, not only the purses that are worn at the belt, but also the large bags that are pulled together by a drawing string and worn over the arm. These latter are made in imitation of the leather bags so popular last winter, while the former fasten by means of a flap and a button and buttonhole. Both kinds are decorated either with little French knots or embroidery. In the latter case belts to match are worn.

The prevailing fancy just now seems to be for large hats. Small hats have been entirely discarded by the ultra-fashionable. Flaring bows of ribbon are in favor, and trimmings of white dotted swiss are much worn. The tendency seems to be rather toward small flowers than large ones. If these flowers are colored, a different shade is often ingeniously introduced, either in the center or in the petals at the edge.

In parasols, hand-painted and hand-embroidered effects are popular. Stripes are also much used, sometimes the entire parasol being striped, and sometimes only a small section near the top. Often the founce of the petticoat is striped to match the parasol.

White linen gowns are equally popular either strictly plain or marvellously elaborate. The tailored ones usually have the three-quarter length coat, either a cut-

away or semi-fitting. Boleros are in favor for the dressier styles, generally much covered with lace insets and embroidery, or both combined.

To be in fashion this summer one must have some sort of a lace coat or coatlet, either black or white. These have the most charming effect worn over lingerie frocks, and are more summery as well as elaborate looking than the equally popular separate coatlet of silk.

Tussocks in natural shades, trimmed with edgings of black taffeta, is enjoying immense popularity for tailor or shirtwaist suits and long, loose coats.

Indian mullin and spotted gauze are being much used for afternoon and evening gowns for summer wear, as these fabrics do not crush as easily as mullin de soie.

An interesting revival, straight from Paris, are frocks of pin-spot ted mullin, with discs of madeira work of varied widths. A large size is chosen for the skirt and smaller for the corsage, the discs being connected with each other and outlined with very narrow pleatings of valenciennes lace.

Blonde lace, the favorite lace of the second Empire, is much in evidence just now. Can it be the precursor of the crinolines, without which no woman of the same period considered herself well-dressed?

There is somewhat of a tendency to soberness in gowns at present, and gray and ecru predominate in most large gatherings. But let no one with gaudy taste grow alarmed. Their love of color should be more than gratified in the gorgeousness of hats.

The latest hats are immense, both as to shape and trimming. Great heavy bunches of roses or lilies or clematis, covering the entire crown as if scattered carelessly over it, are a fancy of the moment. These are held by a small bow of velvet

ribbon, as if the flowers were merely tied in a loose bunch.

Silk linings to broad-brimmed hats, after the eighteenth century style, are coming rapidly to the fore, and promise to have a strong influence on the early fall models.

White, cream, pale yellow or beige straw, very frequently bound with an edging of black straw about an inch wide, forms the majority of the midsummer models.

Often these hats are quite destitute of trimming at the back and sides, having no other adornment than a huge bunch of ostrich feathers or ostrich plumes in front.

One such model, a large black straw cloche shape, recently seen, was lined with pink straw and had no trimming but a big bunch of shaded pink tips in front and two coral-headed hampins run through the back.

The large bows of black taffeta, so popular earlier in the season, have given way to white ones on black or white black-edged hats.

Stripes are still prevalent, but they are now varied with plain materials. Little coats of taffeta or very light cloth, or again of thick tussore, which is so much seen this spring, are worn with the striped flannel suits so much in vogue of late.

The latest idea in petticoats is to wear one of a brighter hue under a more somber skirt. The fabrics used for the dress skirt are the sheerer materials, such as voile, eolienne and marquisette.

Tiny butterfly bows are not novel, but they are pretty when made of fine linen, finished with a crocheted border. One particularly smart tie was double, with the lower wings edged with German valenciennes and the upper with tiny crocheted circles and stars.

### THE SIMPLE COTTON FROCK

RUSTING husbands who, in the interest of economy, express a liking for the simple cotton frock will be somewhat staggered when the bill comes in. The cotton gown is no inexpensive luxury these days—that is, if one indulges in the exquisite embroidered batistes, printed silk mulls, plain or figured swisses and fascinating cotton voiles which are seen in such tempting array in the stores this season. Not only do they rival the sheer silken stuffs in charm, but they frequently exceed them in cost. However, for real summer wear there is nothing more beautiful, and as late as this they may often be picked up at a bargain.

Fortunately the cheaper cottons are surprisingly artistic in coloring and design. The dimities, lawns, organdies, printed batistes and domestic swisses were never lovelier, and there are many new combinations of silk and cotton which are wonderfully alluring. Many of the mercerized muslins and ginghams it would be almost impossible to credit with their "half-dressed" make-up, so lustrous and silky do they look; while such stuffs as spider

cloth, which is one of the distinct novelties, have such an exquisite sheen and artistic coloring and designs that they defy description. It is sheer, but not transparent, and usually has scattered floral sprays that melt into the background instead of standing out clear and distinct.

The swisses are more popular than ever, the dotted ones more particularly. These last are seen with dots of every size, in self-colored effects or in contrasting dots on a solid ground. Thus a light blue swiss may have big coin dots of blue, or the same shade is seen with the dots in white or black. Colored dots on white swiss are much in evidence.

Frequently the color is introduced in the trimmings, and plain dotted swiss is used for the body of the gown with flouncings and insertions of similar dotted swiss, with the edges scalloped and buttonholed in white or in delicate color, and embroidered in sprays on garlands of light blues, pinks or lavenders. Other swisses show stripes of embroidery done on a background of swiss like the foundation material, but tinted and finish-

ed on both edges so they may be cut out and used as ordinary insertion. They come in most of the new colorings, but are particularly lovely in corn color, pale green and lavender.

As for the makeup of the simple cotton frock, it is even farther removed from simplicity than the fabric itself. Lace of all kinds is used in profusion, and the extravagant amount of pin tucking in vogue means a vast amount of work even on the apparently simple gown. One such dress had a rich border of pin tucks and lace insertion draped on the waist, while the skirt had no other trimming but horizontal pin tucks set about an eighth of an inch apart and reaching from the bottom of the skirt to the knees.

Ribbon trimming is also much used on the sheer cotton frock, and the fluffy, frilly effect is gained by means of many ruffles at the bottom of the very wide skirts.

White linen gowns are equally popular either strictly plain or marvellously elaborate. The tailored ones usually have the three-quarter length coat, either a cut-

away or semi-fitting. Boleros are in favor for the dressier styles, generally much covered with lace insets and embroidery, or both combined.

To be in fashion this summer one must have some sort of a lace coat or coatlet, either black or white. These have the most charming effect worn over lingerie frocks, and are more summery as well as elaborate looking than the equally popular separate coatlet of silk.

Tussocks in natural shades, trimmed with edgings of black taffeta, is enjoying immense popularity for tailor or shirtwaist suits and long, loose coats.

Indian mullin and spotted gauze are being much used for afternoon and evening gowns for summer wear, as these fabrics do not crush as easily as mullin de soie.

An interesting revival, straight from Paris, are frocks of pin-spot ted mullin, with discs of madeira work of varied widths. A large size is chosen for the skirt and smaller for the corsage, the discs being connected with each other and outlined with very narrow pleatings of valenciennes lace.

Blonde lace, the favorite lace of the second Empire, is much in evidence just now. Can it be the precursor of the crinolines, without which no woman of the same period considered herself well-dressed?

There is somewhat of a tendency to soberness in gowns at present, and gray and ecru predominate in most large gatherings. But let no one with gaudy taste grow alarmed. Their love of color should be more than gratified in the gorgeousness of hats.

The latest hats are immense, both as to shape and trimming. Great heavy bunches of roses or lilies or clematis, covering the entire crown as if scattered carelessly over it, are a fancy of the moment. These are held by a small bow of velvet