

WHAT PARIS TAILORS HAVE DECIDED FOR SPRING



Cloth robe de ville by Ney Soeurs with trimming of heavy braided lace.

Dreccoll model for spring. The cut-away coat with the new adaptation of the vest.

Tailored gown of cloth and lace by E. Raudnitz.

A Dreccoll model that hints of the Directoire. The high waist line is still kept.

A Dreccoll tailored costume in pale gray striped material. The jacket is short and has hems of draping and a vest. Hat by Lewis with a couronne of rose geraniums and large aigrette.

AS LONG ago as last spring a wise dressmaker prophesied that the coats for spring would be short. "They must be," she argued, "else how can the conflicting fashion of pony, bolero, cutaway and kimono be combined? A little longer than the pony, a little shorter than the cutaway." She was right, and Paquin and Dreccoll have shortened the jackets for this spring's suits, while Francis shows both long and short, as usual.

The new cutaway is squared off across the back, brought up to the hip line and sloped greatly in front.

Vests, which have been worn all winter, are now of linen, lace or suede, while almost all of the walking skirts are pleated, the long circular "sheath skirts" being reserved for afternoon wear.

Most of the models are of soft materials, and Francis is showing one tailored costume of crepe de chine. Stripes are again at the top notch of popularity and are used in all sorts of queer ways, bias, double bias, perpendicular, while checks are not much worn, although a few, which cannot be mistaken when they come within the range of vision, are reserved for tailored suits.

Some suits are composed of a voile skirt with a wide band of taffeta at the foot, and a coat of taffeta; while another Dreccoll model has an adapted vest. Some drapery is shown even in the cloth materials, while in other cases the coats show an incipient leaning toward the Directoire.

Really tailored suits were never made in silks and such light materials before, but the close lines of the present-day coats make a stiffer material an impossibility.

Spring Materials for Suits

ASK the polite salesman at the woolen counter what the favorite materials for suits seem to be, and he will say smilingly that everything is worn, and truly so, for never has personal preference had its innings to such an extent. However, if you stop, look and listen to the well-dressed shoppers who know what they want, you will find that the first call is for stripes, in all widths, colors and designs.

There is the chevron stripe shown in a smooth worsted, so called from the deep, almost perpendicular V made over so often. Especially good is this variation of the universal herringbone, as it can be cut to better advantage than either the diagonal or straight. But the smooth, satin-faced diagonals are beautiful in weave and texture and deservedly popular, as they are always distinctive and in good taste.

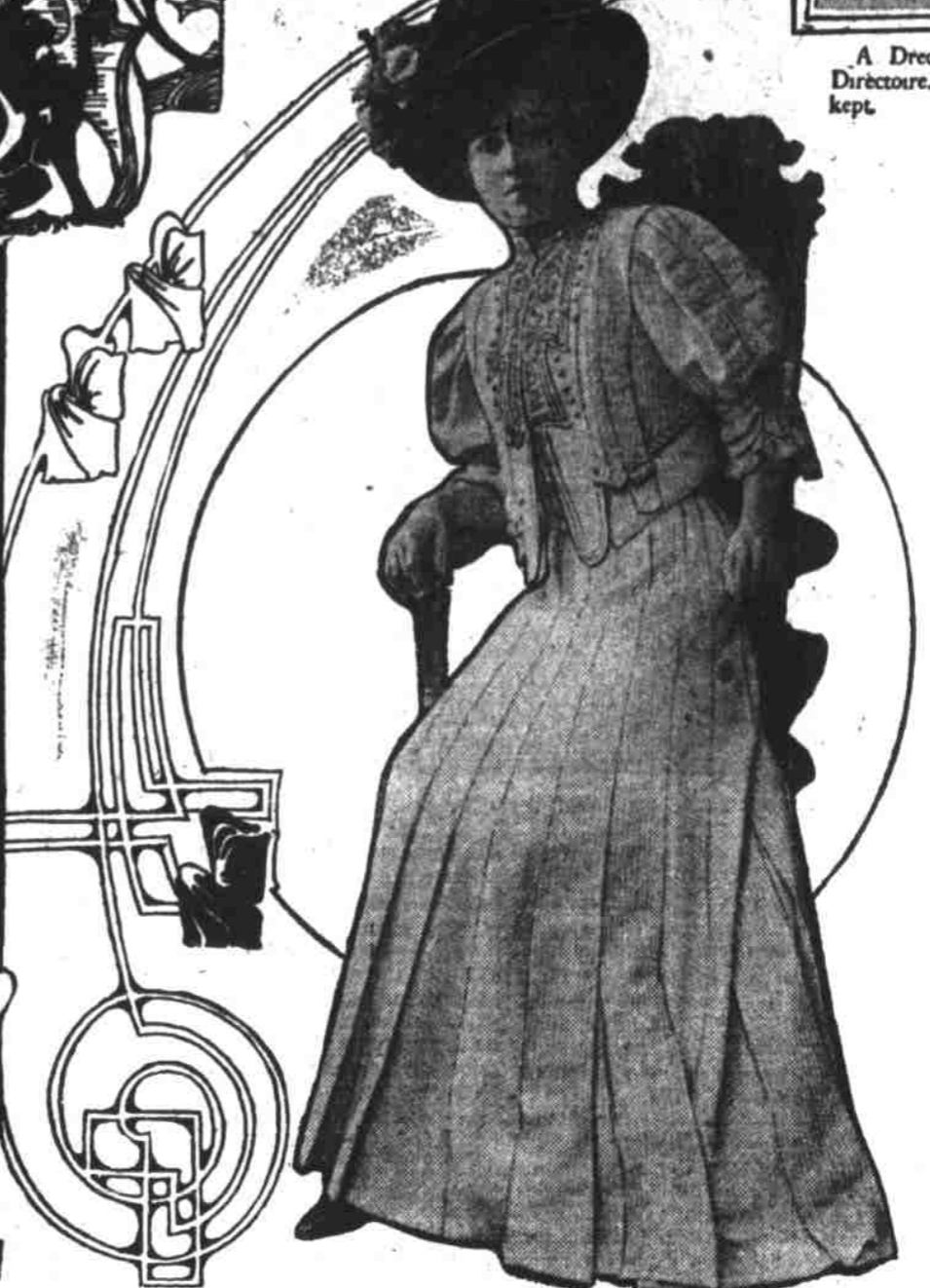
Diagonal serges and worsteds, as usual, hold their own, for nothing so fits in with the variation of all climates as these lightweight but comfortable materials.



A spring tailored costume by Dreccoll. The little cutaway jacket is of taffeta silk. The skirt is voile, with a wide band of taffeta at the foot.



Costume in cashmere de soie, by Dreccoll. This idea can be carried out in many shades of beige, peacock blue and green.



Spring tailored suit by E. Raudnitz—a simple model in good style.

meet in angles, is very much worn. Panama, too, is being used to a great extent, while plain serge is another favorite.

The style varies from a modified Norfolk to a cutaway, but almost all the skirts are plain, trimmed only with a deep fold of the material, forming a sort of false tunic below the knees, though a few are pleated or kilted after the manner of the French walking skirt.

There seems to be a tendency to lengthen morning costumes in spite of the fact that the season for half shoes is rapidly approaching, but perhaps this emanates from Paris, for the Parisienne never is guilty of wearing low shoes or slippers on the street, whatever she does in her own home.

Striped Voile Used in Novel Way

A CHARMING dress of voile is made on the semi-princess plan, with the faint stripes running from the shoulder to hem, but the panel which extends in an unbroken line down the front is made with the stripes extending from side to side. This costume is very little trimmed and depends on this peculiar panel and its surplice sleeves to carry out the effect of the wonderful lines.

The colors shown are pale violet and white stripes, and the belt which extends around both sides, but does not meet in the front, is of violet linen.

The hat for this costume, made of violet chip lined with white straw and turned up on one side, was trimmed with a wreath of violets about three inches in diameter and a white straw aigrette.

Coats for Stormy Days

IT IS a great relief to know that when hot weather comes, and it is necessary to wear a raincoat, we will not have to wear those heavy silk affairs, either in white or any other color, that have been worn for so long. The new summer raincoats are of rubberized pongee, just as waterproof as the strongest rubber, but light and cool, and fairly becoming in their soft lines.

NOVELTIES IN AMERICAN SPRING SUITS

PARISIAN fashions are the fashions of this country, except that American women seem to have an unerring instinct in distinguishing the best of everything in line, cut and material. Another peculiar quality that the women of America possess is the ability to look well-gowned in the most exaggerated of tailored suits, while a Parisienne never looks at home in English tweed. To be at her best she needs her chiffons and laces, her ruffles and scarfs. It is for this reason that French fashions are always more dressy than ours. Americans prefer their coats to match their skirts, or at least to be trimmed in the same way. The "haute monde" of Paris approve of contrast; they prefer coats that do not look as though they belonged with the skirts; they like a deep cutaway in front; they admire gathered silk and braid, even with a strictly tailor-made.

The American suits for the spring of 1908 have followed the idea of Paris in the peculiarity of coloring. Apricot, amethyst, champagne, beige, mulberry—all of them are seen in the newest models, while the buttons are covered in the same material or with silk to match.

Some spring costumes, too, are in very visible stripes, but the majority are of the invisible variety, in tone and shades of the same color. In Paris all of the suits are braided in varieties of soutache, while here they are trimmed in the same designs, but usually in bias bands of the material or of silk.

Blue herringbone serge is very popular, and a new material called chevron in which the stripes are not parallel, but



Champagne colored panama trimmed in flat silk braid of same shade piped with fancy braid. Collars and cuffs of plain taffeta.



Modified Norfolk jacket of apricot Panama trimmed with patent leather and folds of striped silk with brass ornaments.



New belted coat of dark material with silk stripe in darkest shade. Cut skirt with bias strappings.



Light-weight shepherd's plaid skirt with coat of black broadcloth.



Plain chevron with invisible stripe trimmed in tan cloth.



Amethyst herringbone chevron trimmed with silk and buttons of same shade.