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FLORENCE FAIRBANKS ON FADS AND FASHION

New York, May 3—It is stated on good authority that the demand for silks this year is greater than it has been for a number of seasons. Not only is the quantity greater, but the variety of kinds used is almost unprecedented. One can see the reason for it in every display of gowns. The immense popularity of the silk suits contributes to this demand, but the afternoon gowns in silk are so unusually interesting that they have been very successful.

While in France the taffetas, tussor and charmeuse are the most popular among the numerous silk fabrics of the season, the former do not seem to find much favor with American women, surely not so much as charmeuse and several other materials of a similar character.

The present rage for dancing has greatly added to the importance of dancing frocks as part of the feminine wardrobe. Chiffon or satin is in most cases the foundation of the handsomely dressed frock. Chiffon is extensively used at the present time and it seems as if there were scarcely a costume in which chiffon does not play a more or less important part. One of the loveliest dresses shown at a recent exhibit was of pale mauve chiffon. Of course the greater part of the waist was of net and shadow lace; but otherwise there was no trimming except a picot edge on the chiffon. The drapery, however, was wonderful. It was brought up to the waist in the middle of the front in many long, soft folds. These were tucked up under the belt so that the ends showed above it in almost a ruffle, which was bound with turquoise blue silk.

These contrasting bindings were a conspicuous detail in many of the gowns exhibited. Sometimes they were in black on beige, or turquoise on pale gray, or white on a silk Bedford cord in which the ribs were rose and white alternately. The bindings were narrow, not a quarter of an inch in width, and were used in various ways.

There was, for example, a mauve charmeuse dress with a tunic of black net, perfectly plain black net, which was cut so as to ripple slightly around the bottom. The edges of the very short sleeves and the lower edge of the tunic were bound with a little roll of turquoise satin. This stiffened it just enough to make the ripple apparent, while the color contrast was most effective. The black of course, being over the mauve, was softened and became a mere veiled color.

Many of the skirts showed a slash of greater or lesser degree. Often these cuts were only a few inches

deep. They were frankly cut out of the hem of the breadth, not formed by overlapping draperies. In some of the trained evening gowns there were long splits where the drapery crossed in front, and these showed the leg, in walking almost to the knee.

A tailored suit in dark blue serge had two rows of buttons and button holes from the waist to the hem one at the side toward the front; the other at the opposite side, toward the back. These were left open to the height of about six buttons producing two slashes.

So many evening wraps and dressy short coats are trimmed in fur that it looks as if fur would be a part of the Summer's finishes to the best toilets. Fur is more than mere touch to the evening wraps, while on the jaunty little abbreviated coats it is used only sparingly. Chinchilla is the most popular peltry but ermine and swansdown are also used. Chinchilla looks rather heavy and wintry, while the white fur and swansdown give a light, summery effect.

Evening wraps as a rule are very sumptuous. They are generally made in solid and figure-faced satins. As a rule the flower designs are big and are printed so as to stand out boldly. The background is white or light and the flowers in the brilliant colors that are prevalent this season. Some of the fashionable ones, too, have a black or scarlet background with lighter brilliant designs scattered over the surface. The new wraps are all short and round. Some are made godet, some with a Watteau plait either from the middle of the back or from one shoulder.

Toile de Jouy effects have returned to favor triumphantly. The patterns and colorings are copied in satins, silks, velvets, brocades and in crepe cotton goods. For the last few years toile de Jouy has been more or less used as a light trimming, it being considered too heavy and vulgar for anything more than a suggestion in the way of color or flower. Now it is used frankly and without any attempt at discreet moderation.

Blouse vests are composed of the toile de Jouy, and when repeated in more expensive fabrics entire sleeves wraps and coats may be of the effect. At a recent exhibit there was a lovely evening dress of satin the shade of chartreuse, the skirt draped so full in little plaits down the front, and the fullness gathered to form an overskirt at the back. The pointed back and front of the corsage was relieved by a fichu of white mousseline. The cachet and novelty lay in the sleeves, which were of chartreuse mousseline, striped heavily in purple metal effects.

Another evening dress had long sleeves which run almost to the waist line of the corsage underneath and, on top, almost to the neck. These sleeves were satin on which were painted the most brilliantly colored flowers. The rest of the frock was of reseda green, and the violet colors in the sleeves gave all the character necessary to the ensemble. The long sleeve idea has taken wonderfully and women seem to like it so much that probably next winter evening gowns will all be cut on the same lines. However, there will always be those who will cling to short sleeves or sleeveless waists—women who have beautiful arms or think they have.

Ratone is an excellent material for the summer knockabout. Its price by the yard is expensive, but it is wide. Ratone, of course, has not the crispness of linen and crash, but it is moderately cool, and, if made carefully looks light and summery. It shows creases and wrinkles hardly so much as serge does. The blue green and other dark shades suitable for street wear do not soil easily and, when they are soiled, they can be laundered without starch

(Continued on page seven.)

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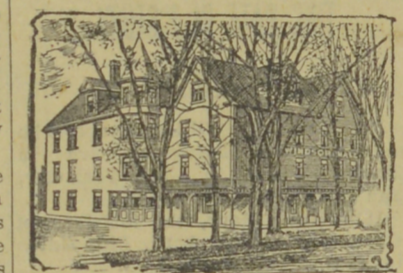
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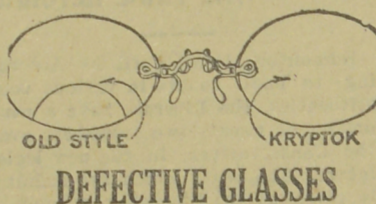
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Winter Time Table Summary

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Express train leaves Campbellton daily (except Sunday) at 7.30 a.m. for St. Leonards and intermediate stations due at St. Leonards at 12.30 p.m.

GOING EAST

Express train leaves St. Leonards daily (except Sunday) at 5.00 p.m. after arrival of C.P.R. express from St. John, Vancorbora, etc., due at Campbellton at 10.00 p.m.

And in addition to above and to ordinary freight trains there is also a regular ACCOMMODATION TRAIN carrying passengers and freight running each way on alternate days as follows, viz: Going West—Leaves Campbellton at 8.00 a.m. for St. Leonards, and intermediate stations, Monday, Wednesday and Friday, due at St. Leonards at 4.20 p.m. Going East—Leaving St. Leonards at 8.30 for Campbellton, Tuesday, Thursday and Saturday, due at Campbellton at 4.30 p.m.

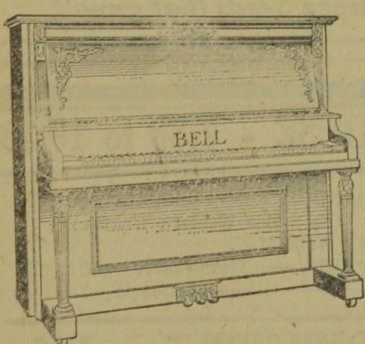
Governed by Atlantic Standard Time. See local time tables and for full information regarding connections, etc., apply to R. B. Humphrey, freight and passenger agent, 55 Canterbury Street, St. John.

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