

Lovely Lingerie Frocks for SUMMER DAYS



A Paris Model of Lawn and Lace



A Summer White Frock Ready for Easter Parties



Typical 1909 Lingerie Frock with Embroidery

FURS have been packed away, the last winter word has been spoken and of the moment. It is always best to make up the real summery things—the dimities, lawns and swisses, and the more or less elaborate lingerie frocks, quite early in the season; leaving May free for the linen, which should be left until styles are thoroughly established.

There is no reason why the dainty thin dresses for midsummer afternoon and evening wear should not be fashioned in April. General style lines are settled by them; it has been decided what sleeves will be; what sort of skirts will be in vogue; and one has had plenty of time to select from the wide choice of summery fabrics displayed in the shops.

White Frocks for Easter Dances.

For the younger society girls, many charming frocks intended for mid-summer wear, are ordered to be ready in April, for the Easter week dances and the gay week-end house parties. The conventional jeune fille "white dress" is not referred to in this connection; but marvelous lingerie conceptions, infinitely more beautiful than any ordinary white dress ever thought of being, and often hailing from the hands of a Paris dress wizard.

A lovely frock of this description is shown today, and though this costume was carelessly spoken of by its famous creator as "a simple little lingerie affair," it is made of materials never before combined in a "white dress" for summer time—net and machine-made embroidery. The picture gives a better description of this exquisite frock than any written words could convey. As will be seen, a deep, ungathered flounce of eyelet embroidery is applied to a skirt of tucked white net, embroidery and net being joined by a lace insertion and frill. Embroidery forms the little fitted bodice, and under this a net gumpie with long sleeves. This frock is built over satin of such a pale blue tint that only occasional gleams of the blue are seen through the white net, and the sash, or girdle, arranged over the bodice, is also of this pale blue satin.

The Long Sleeve Inevitable.

Three things about this Parisian frock are instantly noticeable to the trained eye—the much lower waistline, which is gradually coming back in Paris, although Empire effects will hold their own through the summer here; the long, close sleeve and the fuller skirt.

It was almost inevitable that with the coming of diaphanous fabrics we should see more width in skirts. The lingerie frock, built on the scabbard lines of the winter, could not be a lovely thing, especially if it had the tight, long sleeve now in vogue. But nobody is so foolish as to make a robe du nuit and almost invariably there are flounces at the foot to break the plain lines.

However skirts may be, sleeves continue uncompromisingly long and tight, are as graceful with summery white even on thinnest frocks, and one cannot admit that these long, close-fitting sleeves dress as the gay little elbow affairs of a year ago. But everybody is falling obediently into line and the woman who independently decides that she, for one will not submit to the discomfort of long sleeves will find that it takes a deal of assurance to go with her forearms bared, when all others are discreetly covered.

In case the weather vane should swing round—at least as far as three-quarter sleeves, which some wisecracks are whispering will be worn with midsummer—the wise home dressmaker will fashion the sleeves of her lingerie frocks so that it will be possible to shorten them a bit without destroying their good lines. Whether sleeves are long or are allowed to shrink to a kindly three-quarter length, long white or delicate colored silk gloves will be pulled up over the arm with all lingerie frocks

worn out of doors. The silk gloves this year show wonderfully dainty embroideries on the wrists, and they make a very charming addition to dressy white frocks.

The Luxurious Hand-Made Frock.

Nothing, of course, is so distinguished as the white dress made entirely by hand, and the woman who can afford the time can have a frock which would cost, if the model were brought from Paris, several hundred dollars at least. The handsomest of the hand-made French frocks are really very simple in design, their chief distinction lying in the infinitely beautiful stitchery and in the skillful cut which gives clinging lines with no suggestion of tightness.

Such a frock is also illustrated today. Every stitch of this costly, yet very simple, dress was set by hand, even the rows and rows of tiny tucks which form panels between the lace bands. Two kinds of lace are used for these bands, a fine French insertion being placed between *entre deux* of cluny, and the crossing of the bands at the waistline makes a graceful surplice effect on the bodice. Panel medallions of very fine machine embroidery are set into the skirt from the ends of the bands to the hem, and embroidery motifs also decorate the sleeves. Of course, the embroidery, like all the rest of the trimming, is attached to the frock by tiny hand stitches.

New Lingerie Dresses.

The 1909 lingerie frocks are marked from those of previous seasons by their elaborate embroidery trimmings. Never have machine embroideries been so beautiful as those offered this year, and most of the white summer dresses shown in the shops are lavishly trimmed with these by no means machine embroideries. Laces, if used at all, are employed as *entre deux* between panels of embroidery or tucked lawn.

Very fine embroidery is always effective, especially if the pattern be open in character, like the English eyelet designs and the lace bastiste embroideries. The new insertions and flouncings are used in so many clever ways on white summer frocks that it is hard to pick out any one style as prettiest. A charming model is shown, and the typical 1909 embroidery-trimmed dress could easily be copied by an amateur dressmaker.

Very fine Val lace is used in combination with the open eyelet work pattern, and beneath the scalloped flouncing which adds much to the grace of the costume. As in the case of most of these little embroidery-trimmed frocks for summery time, the waistline is rather high, and a princess, or one-piece, effect is given by the panel trimming. Afternoon frocks of embroidery, lawn or other lingerie fabrics will escape the ground by several inches, especially when intended for wear out of doors.

All Lingerie Dresses in One Piece.

The old-fashioned girl, with a flounced skirt and full, hebe bodice joined under a sash about the waist, is no more. Now all the summer dresses are carefully fitted to the figure, and are made in one piece, with straight trimmings from bust to knee; or if the dress is cut in two parts, skirt and bodice, they are sewed together under a band of insertion, the lengthwise panel trimmings helping to give a one-piece effect. These fitted, one-piece lingerie frocks are the laundress' bete noir, and usually they must be sent to a cleaner if the right shaping is to be preserved. When sashes are worn at all, they are placed high up around the figure, as suggest Empire lines; that is, on all American-made white frocks. As has been said in another column, Paris costumes begin to assume the lowered waistline, and the two imported models shown in today's photographs hint at this very clearly. It is prophesied that by another summer we shall all be wearing frilled and flounced petticoats, yards wide around the feet, and that by the same token waist measure will be hovering—or trying—around the

26-inch mark. However, there is no sign of this metamorphosis now, skirts of all the thin frocks falling quite straight and the curve of the hips is emphasized as little as possible.

Collarless Effects the Fad.

About 20 years ago there was a fancy for collarless frocks. Round and Dutch necks were seen everywhere, not only on bodices of sheer materials, but on more formal frocks of silk and like materials. Now, once again, comes the collarless fad, and it bids fair to outdo anything of the kind that ever went before. In fact, the length—rather the depth—to which the new style is already being carried bid fair to be its own undoing which is a pity, for the summer frock of lingerie material, and out at

the top to show a pretty throat is really most charming.

The dotted swiss dress is always a satisfactory choice for summer wear, for this fabric, if purchased in a good quality, wears well and launders beautifully. Dotted swisses this year, are trimmed with the very fine and sheer embroidery insertions, and also—a decided innovation—with panels of net braided with white *soutache*. The prettiest way to use the dotted net, however, is in the form of ruffles and flouncings, and now that the ruffle is in such disfavor, the lover of dotted swiss will do better to set her affection on fine lawn or batiste with embroidery trimmings.

Simple Lingerie Styles.

Women who are planning to spend the summer in the country are hav-

ing made up little morning dresses of dotted swiss or Persian lawn on very simple lines; with tucked skirt, laid in fine tucks over the hip, and joined to a simple bodice by a waistbelt of embroidery. A band of embroidery outlines a shallow square or round neck and forms cuffs on the sleeve. Sometimes two bands of the embroidery are carried down at either side of the bodice, under the embroidery belt and over the skirt as far as the knee, where they slope to a point toward the center front. This makes a panel effect and gives length of line to the little one-piece frock. These little morning dresses are exceedingly dainty when made up in dimity, either sprigged with a color or in plain white cross-barred effects. They are easy to launder and present an especially fresh and attractive appearance on summer days.

Bridesmaid Frock in Lingerie Style. Somewhat more elaborate than the conventional model of regulation lingerie fabric is the lace and net frock—one of six costumes all alike, designed for the bridesmaids at an Easter wedding.

This dress is exceedingly graceful and is composed of bands of pin-tucked net set between insertions of lace. The skirt with its arrangement of lace flouncings, growing fuller toward the feet, is particularly attractive and this skirt fits up over the bodice to suggest a modified Empire effect. The foot of this fragile skirt is protected by a hem of white satin matching the white satin girdle at the waist. These six lace frocks are

ART JEWELRY FOR WOMEN.

At the present time fashionable women are wearing more jewelry than for several decades past. There was a time, and that not so long ago, when fashion decreed only the slightest amount of jewelry for women's wear aside from the opera or full-dress functions of the most important sort. But nowadays it is the height of fashion for women to wear the most startling jewels at afternoon affairs and even in the morning and inside milady's sleeping apartments.

This has resulted in a great mass of new jewelry inventions for women's wearing. In Paris the serpent seems to have fascinated the fashionable woman, and it is to be found in heavy metal coils or even in entire coils of jewels wrapped around the fashionable woman's neck, where it is usually long enough to twist about three times and thrust its bejeweled head upward and outward near the ear with protruding fans of gold or silver. But it also is to be seen in countless numbers twisted around the arms and even about the fingers of the ultra modish woman of Paris, Vienna and London. Also for evening wear it is worn as a coiffure with its sinuous body hidden in the puffs of hair and encircling the dressing at the top, but in the best model it does not rear its head up but appears through the hair above the right or left temple.

Beaten silver is much in use nowadays in jewelry and is being made up into wreaths and tiaras and into combs, pendants, necklets and quaintly designed bangles and rings. Quaintness and unusual and bizarre effects are being eagerly sought by the modish woman in Europe and this feature is quite as important to the extremely wealthy woman of fashion as the actual value of the jewels and metal used in manufacturing her ornaments.

The large all round wreath for evening wear in the hair have almost disappeared. They were heavy and

mounted over slips of cloth of gold and the leghorn hats are faced with gold cloth and lined with choisy of pale yellow chiffon.

Dainty enamel lace pins are pretty for day wear and there are handsome and fetching corslet brooches with the Egyptian scarabs or sacred beetles of the ancient Pharaohs encased in heavy beaten silver. Cameos are worn much, set into beaten silver. In fact milady now wears an amount of jewelry which a few years back would have been considered as barbaric taste and fit only for a Turkish or Hindoo princess to wear at a coronation function.

PARAGRAPHS.

In summer time fruit should be served temptingly cool, though, of course, it must never be laid directly on the ice. A dainty housekeeper who owns two cutglass bowls, one slightly larger than the other, serves her breakfast fruit on summer mornings in most delightful fashion. The smaller bowl which holds the peaches, plums or other fruit, is set within the larger receptacle and the space between is packed with finely chopped ice. Thus, no matter how late numbers of the family or guests may come down to breakfast, the first course is always deliciously chilled and ready. Grapes should always be dipped in ice water before being served.

The high, stiff liner collar has had its day, and with summer shirtwaists will be worn soft stocks or the cool, pretty turned-down collars in Dutch or Puritan style. These collars are very easy to make, and, as the distinction of handmade neckwear is always recognized, a supply of turned-down collars should be made up at home. Fine linen lawn is the proper material to use, and the collar may be worked with heavy white dots, or it may be trimmed with cluny or torchon lace. Sometimes there is merely a narrow lace edge, with a little embroidered pattern above. Other pretty collars show an edge of the lace, with a narrow insertion running around an inch above.

THE NEW "UNSTUDIED" COIFFURE



The Girlish Billie Burke Knot of Curle

A Low Hair-dressing with Side Parting

NO MATTER how carefully the hair is arranged it must not look so. No matter how many hours you spend massaging, shampooing, waving rebellious locks, they must look to the uniform beholder as though tossed up carelessly and caught with a ribbon, or as if the piteous masses were held by big, artfully placed pins.

These two words, "piteous masses," however, must not be overlooked. They express a consideration of vital importance. Only luxuriantly abundant tresses ever look presentable when tossed anywhere—either over the shoulders, en negligee, or abroad in the breeze after the sea bath, or arranged in a careless and unstudied knot. The woman with thin locks may never toss them. She may achieve an effect of unstudied carelessness, but it will be with infinite pains and an adequate hand glass.

In too many instances the hair is not given a fair chance. Day after day it is drawn over unwholesome cushions, very likely saturated with perspiration and oil from the hair, and at night it is relieved of its "rest" by being sunk into a warm pillow. It is covered from the sunlight by big hats, often of unventilated fur, and seldom does the life-giving sun or air get at it. A thorough airing and brushing at bedtime, a strong sun bath once a week, a different arrangement on alternate days, and the gentle stimulation of a good hair tonic, such as may be purchased for half a dollar at any toilet goods store, will often make the hair respond surprisingly in vigor and beauty.

With the approach of warm summer weather, it is a wise woman who adopts a simple and easily arranged hairdressing, one not calling for constant attention with the waving iron. Wisps of dank hair that should be curly are anything but lovely under coquettish picture hats, and a well-kempt, well-arranged coiffure sans curls and kinks of any sort is always neat and attractive, providing, always, that the coiffure presents the aforementioned piteous appearance.

The unwholesome "rat," or cushion, has been abandoned by the better class of women now, the hair being kept fluffy and supple enough to hold its place in a moderate pompadour by constant shampooing and brushing. The exaggerated pompadour is fast disappearing, and if the hair is worn, drawn back from the face rather than parted—a more modish fashion just now—its arrangement tends to show the contour of a beautiful head rather than to present an appearance exactly like every other head.

The low coiffure will prevail this summer for daytime wear, though higher arrangements of the hair will be seen in the evening. All the new spring hats are shaped to fit down over the low coiffure, and with these hairdressings, low at the neck, and the collarless bodices which are coming into such popularity, women promise to be exceedingly picturesque in appearance, even if something of trimness and smartness is sacrificed.

The Madonna style of coiffure, with a meek parting over the brow and loose waves drawn back into a knot at the nape of the neck, is becoming to some women, in fact, to all pretty women. There are faces, however, which cannot stand this severe test of sweet simplicity. The side parting is a bit more coquettish than the demure Madonna style, and in Paris this side parting is just now very popular. A beautifully arranged coiffure showing the side parting is pictured today. This hair dressing gives the effect of great luxuriance of tresses, while as a matter of fact the hair is not at all heavy. It has been made the most of and is puffed out behind the ears in big waves that suggest heaviness, the ends being

gathered into a knot at the back under a cluster of graceful puffs. A strong pin of pearl-studded shell holds the mass of hair from slipping down on the neck. This hairdressing owes its careless grace arrangement to the loose water wave with which it has been dressed. The water wave is as much smarter than the stiff and studied marcel wave as the marcel in turn is smarter than old-fashioned "crimes" dots. The woman desiring a water-waved coiffure must be prepared to spend several hours achieving it, and will be wise to carry an interesting book with her to the hairdresser's.

For this wave the hair is first wet thoroughly with a perfumed water and some secret concoction of mon-sieur, the hairdresser, who dampens each lock from scalp to tip until the hair, without being stilly wet, is just damp enough to suit him. A narrow band is then placed around the head close to the forehead and ears, the hair is pushed forward in a loose puff, another band, and so on. Now the process is a third completed. Until every tendril of the hair is dry as the proverbial bone must the victim sit with the hands tied about her cranium. Sometimes it takes an hour, sometimes two, according to the heaviness of the hair and the condition of the atmosphere. Parisian coiffures provide huge hoods or calash bonnets with drooping veils in which one may drive home to complete the drying process in one's boudoir; but here one spends the interim in durance vile in the hairdresser's little "parlor."