

LINGERIE FROCKS IN FRESH VARIETY

Embroidered Tulle One of the Novel Ideas of the Season.

WAIST LINE GETS LONGER

More Width in the Skirts—Pannier Lines Echoed in Some Cutaway Coats.

The French dressmakers have dropped the veil of mystery with which they had been shrouding the spring models evolved in their workrooms, and importers will be showing soon in New York what they have been seeing in the famous French houses.

If one may trust to written and cabled reports the revelations have held little that was surprising to any one who has kept in touch with the fashions. Things are working out about as early fabrics and advance models and late winter tendencies have indicated, and now it remains to be seen just what phases of the modes presented will attain enthusiastic endorsement from the truly modish women and will last throughout the season among the fastidious.

To tell what general ideas the French makers are exploiting is to repeat what has already been said in these columns, and for the charming details of the most successful models shown at the openings one must wait until the customs officials have had their innings and importers have emptied the incoming packing boxes; but meanwhile attractive things continue to blossom in the shops, and the best of them appear to be in line with what one hears from Paris.

There has been of course the usual run upon lingerie, linen and white serge for Southern wear, with spring tailored costumes and afternoon frocks of silk for reinforcements. Among the more elaborate lingerie models of this early season embroidered tulle, which in earlier years would not have been included among the lingerie materials, plays an important role, and the fine cotton crepes are highly favored; but all the very soft, sheer linen and cotton stuffs in white have their places, and frequently several lingerie materials are combined in one frock.

As for trimmings, it is not at all unusual for three or four kinds of lace to be used on the same model, with hand embroidery to supplement the lace; yet some of the daintiest of the lingerie frocks have an air of simplicity.

How varied the lingerie models may be in line and character may be gathered from a study of the two frocks recently exhibited by a New York importer. Both are stamped with the names of authoritative makers, and both are delightful; yet they illustrate two distinct influences which are making themselves felt throughout the world of the modes.

One of these influences is easily classified as the Louis XVI. or Louis XV., the models of these two periods overlapping in many details. The other influence may for want of a more definite term be called the Russian, and it manifests itself in belted blouse or smock arrangements prevalent at the moment but, it must be admitted, only very vaguely Russian in their allure.

A dainty ghost whose life was lived in



TAFFETA AND SERGE.

the court of Louis XVI. would probably find the tulle frock of the large sketch unfamiliar enough if she could flutter back into our world of various one-movs, yet after all there is the Louis XVI. idea, if only a ghost itself. There are the panniers, clinging, limp, subdued, yet echoing the pannier line of old. There are the crossing bodice folds. There is the scalloped line of trimming. There is the wreath of a founce. Yes, the ghosts of Louis XVI. modes walk, though the coquettes who exploited them may sleep quietly.

And this tulle frock is not nearly so reminiscent of Louis XVI. modes as are many other models already shown here, as are some of the models concerning which the latest reports from Paris are eloquent. In a number of the most important French houses the Louis XVI. has been the dominant note at the openings, and though materials still fall empty there is decided fulness in many of the skirts, fulness about the feet, fulness in soft panniers, fulness at the waist band, fulness in founces.

Certain autocrats of the Rue de la Paix have been insistently urging increased fulness in skirts, draperies, founces for several seasons past, and manufacturers have been crying out for the change, but not until now has the movement really gained much headway. Even now clinging lines are not discarded, though the clinging may in many cases be done by voluminous folds or graceful Grecian draperies. The fashions are still a long way from crinoline, but though the Directoire period in some of its phases still asserts itself it seems safe to predict that the scant tight frock has met its Waterloo; that to mix metaphors as freely as the fashion wizards are mixing periods—the tide has definitely turned. Even the smart tailored suit has taken on skirts in sections, tulle effects, shaped founces, platings, caught up draperies, greater hem width, all while retaining a comparatively straight silhouette.

The cutaway coat echoes pannier lines in some models. In others it assumes a Directoire character. The Directoire slashed skirt reappears, but it is of



FROCK OF ROSE TAFFETA WITH PANNIERS, ONE OF WHITE CHIFFON OVER CHANGEABLE SILK, AND ONE OF CHERRY-COLORED TAFFETA AND BLUE.

slightly draped and the opening is discreetly filled, though in dressy frocks the filling consists merely of filmy chiffon or lace founces which the French wear without underskirts, though the Americans have never accepted this phase of the Directoire.

Even where there is considerable fulness in the new lingerie and tub mod-



JOUY SILK.

els, length and an air of straightness are frequently retained by full length trimming lines or by trimming lines continuous in bodice and skirt, though perhaps not running to full skirt length. The crossing embroidered tulle bands of the lingerie frock already used for illustration offer one such effect, providing too the modish pannier and surplice lines, and the girde passes under this front trimming in order that the long lines may not be broken.

A similar girde trick may be observed in some of the lingerie and other tub frocks in which the long line is given by a front panel or apron tunic, arrangements much favored. Frankly belted or girde blouses with pletums of various lengths and lines show the Russian influences mentioned above, although many belted bodices and coats are a far cry from Russian modes.

An eddy severe little blouse of the

belting type was a detail of the lingerie frock in fine white cotton crepe which is associated with the Louis XVI. tulle model in the large cut. For so sheer a material this untrimmed belted blouse with short peplum seemed a curious arrangement, but cotton crepe even at its sheerest is more opaque and has more body than the sheer linoes, batistes and tulle, and moreover it will lie smoothly without wrinkling and looking mussed. This belted model with its embroidered sleeves and skirt was as successful as it was unusual and has been copied not only in white but in the colored cotton crepes which are supplied by the manufacturers in beautiful qualities and colorings.

No one can give even a casual glance to the new models without realizing that the long waist has at last established itself firmly after two seasons of insistent siege. There are short waists still, they belong with certain types of frock; but the normal waist is the rule and with it comes a revival of belts, of girdeles, of corsets clipping the figure a trifle more snugly at the waist than has been the rule in recent seasons.

Corsetières have just about mastered the art of suppressing hips and giving



CHANGEABLE TAFFETA.

an uncorseted figure effect above the waist line. Women have labored to fit themselves to the requirements of a mode demanding straight, slender, uncorseted lines. Some women have even discarded corsets altogether. Others have worn merely hip confiners and brassieres. All have enjoyed a freedom from pressure about the waist and above, a freedom at once comfortable and healthful.

And now comes the beginning of the end, the success of modes which will slowly but surely bring back the more slender waist, the more definite curves. Perhaps women will never again consent to tight lacing, but the extremely straight figure is surely doomed if, as the spring openings indicate, the long waist, Louis XVI., belted and Victorian modes obtain general acceptance. Some of the Greek spiral drapery effects demand no lessening of waist size, and for the moment even belted models do not call for small waist measurements; but the tide once turned, the trimmer, snugger waist effect once even faintly accentuated, probabilities point to more pronounced if gradual change along these lines.

Some of the tailored costume coats



BLACK SATIN.

preserve approximately straight lines, and, being short and cut away at the lower corners, give an uncommonly boxlike line to the figure; but on the other hand a large proportion of the newest models from Paris designers show just a trifle of curve in the coat seams, and some of the sharply cut away models emphatically indicate the under arm curves.



TAFFETA AND LACE.

Belted coats vary from loose Norfolk lines to snugness. One frequently sees a belt arrangement in front and back, sometimes, though not always, confining a little fulness, while the coat sides are unbelted and slightly shaped.

Genuine blouse effects above belts or girdeles reappear in certain new one-piece trotting models and for the slender figures are charming, a welcome relief from the smooth, unbroken lines of the more familiar frock of this class.

plaited frills of tulle, white and black, and a high collar of the tulle.

These double frills of plaited malines, very often in white over black or black over white, are epidemic and are used in varying widths. Some cover the entire shoulder and fall low in front and back, others are not more than three or four inches wide. With the high straight collar edged at top by a narrow frill this neck finish is chic but rarely becoming. The omission of the frill around the collar top very often remedies this fault and if used to finish a collarless neck the frills are attractive. The same general effect in the finest of laces on creamy nets is liked by the designers of separate neckwear.

White charmeuse or other white satin or heavy very mat (dull finish) quality is being put to unusual uses this season. It is popular for tailored coat and skirt costumes and for simple one-piece trotting frocks such as are generally associated with white serge. Dressy afternoon frocks of a rather simple character are also built up in it. Often it is relieved by black, black buttons of satin or jet, black buttonhole bindings, black tulle frills or some such trimming.

It is at its best for such daytime and rather informal purposes, when semi-tailored and of rather severe simplicity in line and detail; and after all, it soils no more readily than white serge, cleans as well, and is decidedly cooler for warm weather wear.

There is a soft light weight rough wool material which is hardly distinguishable by the eye from the fine imported linen grades of "towellings," though it is softer to the touch. This is called ratine by many of the salesmen, just as the towelling is called cotton or linen ratine, but it differs somewhat in texture and weave from the materials ordinarily associated with ratine.

In white and the soft light brown and gray tones it makes up charmingly and a tailored coat and skirt of this material is a desirable summer possession, very light and cool, yet with an air of firmness and tailored severity. The linen towelling, ratine, or what one chooses to call it, also makes good looking tailored suits which offer a chance from the familiar lines, but only in the best quality is this material satisfactory for such costumes.

The heavy, coarse cotton towellings, though sometimes acceptable in very small quantities as trimming, are frankly ugly as costume material.

All the fabrics of this type bid fair to suffer from overpopularity, being used to excess as collars, cuffs, etc., on cheap models; but the price of the better grades protects them a little and clever use gives them distinction.

There is a light brown of the soft fawn tone, but little deeper than a deep ecru, which is particularly good in this linen ratine and, made up with no relief except white pearl buttons, supplies a delightfully cool yet not too easily soiled tub suit or trotting frock. Fine cotton crepe with a border in the towelling or agoric weave is used for some lovely tub frocks in white and light tones.

The flit crash borders too are applied to sheer lingerie stuffs as well as to loose woven plain crash, and effective hand trimmings are now shown in bold flit crash weave stamped in color design. Some are of white, string color or ecru with narrow border of plain color and a bold design in stunning coloring along the middle of the band. Others have

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the centre left plain and a design along each edge, designs and color schemes recalling the old prints.

WHAT WOMEN ARE DOING. After three days of balloting the senior class at Smith College has decided against wearing the cap and gown on graduation day. The question was whether to wear cap and gown or a white dress with a red rose. The two principal arguments put forth by those in favor of the white dress and red rose were that it was the more becoming costume and that a cap and gown would be an unnecessary and in some instances a burdensome expense.

Miss Alice M. Robertson, postmaster at Muskogee, Okla., is said to be the highest paid woman in the United States postal service. She receives a salary of \$3,000 a year. She is 56 and a native of Oklahoma. Her parents were missionaries to the Creek language.

Miss Annie Larrabee, who was postmaster at Oyster Bay, L. I., for twenty years, received a salary of \$2,100 a year. At her death, a few weeks ago, her place was taken by Miss Florence Byrnes, who had served as Miss Larrabee's assistant for eighteen years.

Altogether there are nearly 700 women postmasters in the country. Mrs. Ellen D. Longstreet, widow of the Confederate General, is the postmaster in Gainesville, Ga., and Mrs. Susie M. Atkinson, widow of Gov. W. Y. Atkinson, is in charge of the post office at Newman in the same State.

The Women's Civic Club of Philadelphia has decided to open two new babies' clubs. At each there is to be a trained nurse in attendance to look after the babies. The clubs are expected to do much toward lessening the mortality among babies. The last meeting of the Civic Club took the form of a package party. Each member brought a parcel of household purchases to be weighed by an expert. More than half of these packages were found to be under weight.

For the first time the cash price of \$200 offered every two years by the American Historical Association has been awarded to a woman, Miss Louise P. Brown, an instructor in Wellesley College. The title of Miss Brown's essay is "The Political Activities of the Baptists and Fifth Monarchy Men During the Commonwealth and Protectorate." Miss Brown is graduate of Cornell, taking her A. B. in 1903 and her Ph. D. in 1909. In 1909 she won the Cornell travelling scholarship for two years.

An Up-State Woman's Baking Record. From the Rushford Spectator.

Mrs. J. C. Harris of Bellocville gives us an account of her baking the past year which reads as follows: 231 loaves of wheat bread, 168 of graham, 44 of corn bread, 210 fried cakes, 1,663 white cookies, 4,632 ginger cookies, 410 pies, 250 cakes, 20 Johnnie cakes, 28 puddings, 310 biscuits and 15 shortcakes. This list does not include pan-cakes, of which she made so many she was unable to keep count.

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