

THE NEW LINES IN THE NEW LINGERIE.

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The New lines in
Dresses Demand
New Lines in
Lingerie and Ut-
terly New Corsets
Also.

The New Corset,
Too, Has Long
Flexible Lines.

THE radical changes in fashions for spring have resulted in a complete change in the lines of lingerie. A woman cannot wear the skirts, corset covers, and other articles of underwear that were made last year. Everything must be altered to suit the new lines of dress which obtain at present.

Bodies of gowns have crept higher and higher, and the waist line has become more and more slender, until every crease made by a gathered underskirt is visible beneath the clinging surface of Princess gowns and skirts with fitted tops. Practical women have already set about making necessary alterations in their undergarments, and all women are making and purchasing dainty lingerie in the new lines, now an absolute necessity to smartness of style in a dress.

First I want to call attention to the illustrations in new modes of lingerie, and then I will give some practical suggestions to the home needleworker as to how she can achieve perfection of fit and style in her lines.

Two very distinct lines of petticoats appear this season—the Princess and the Empire. Both of these are attached to a very short-waisted corset cover, which may or may not have a belt of embroidered beading with ribbon trim through it.

Figure A shows the Princess petticoat, all in one piece and cut on the lines of a Princess gown, only more loosely. The top is of embroidery, and women wear with such petticoats either shoulder straps of embroidery, of ribbon, or little sleeves that are merely edges of trimming on the shoulder and are wide enough to conceal the dress shields underneath.

The skirt of this petticoat fits snugly from below the bust to below the first following the lines of the dress, but it is made very full at the bottom by large embroidered squares opening over fan-shaped cascades of ruffles. The ruffles may be of either lace or embroidery of the material of the garment trimmed with lace and embroidery. The fad of combining lace and embroidery upon one garment makes it possible to add dainty lace edges and frills that extend beyond those of the embroidery. Most petticoats have a comparatively simple flounce, edged with lace under the fancy flounce, and several flounces, one over the other, on the bottom of a petticoat are by no means uncommon.

In figure B is shown an attractive nightgown made in Empire style. It is made with an Empire top instead of the yoke, and this may be as elaborately trimmed as one pleases. The three-quarter sleeves are prettily shaped, almost fitting at the top and falling open like short angle sleeves at the bottom. Tucking the top of the gown below the short skirt still further carries out the Empire effect which prevails in night dresses and negligees.

The Graceful Princess Petticoat.

An Empire petticoat is illustrated in figure C. The top is of embroidered ruffling, almost fitted in the back and quite full in front. Through the edge of the open embroidery is run a ribbon that ties in front, and similar ribbon is run through the shoulder straps and belt of embroidered heading. The bottom of the skirt, which is put on the belt with small gathers, has a very wide embroidered flounce effect and an elaborate design embroidered above that. A hidden under flounce edged with lace protects the edge of the embroidery at the bottom of this petticoat. As may be seen, the skirt is attached to a very short waist, and so can only suitably be worn with an Empire gown or negligee.

Most important of all the new undergarments is the corset, which has so changed its lines that few of last season's corsets can now be worn. Figure D is a good example of one of these. It shows the new long lines; the deep curve over the hip; the slight inward curve instead of the absolutely straight front, and the higher lines of the upper portion.

The new corset sacrifices everything to the new requirements for a long, slender figure to carry off well the fitted Princess and almost fitted Empire gowns now in vogue. The corset illustrated also shows the effect of a corset cover attached to its top, since corset covers are seldom worn with Princess gowns and corset skirts. Even the slight addition of a batiste or lawn corset cover is not tolerated at the waist. In the illustration a low yoke piece and shoulder strap of lace and ribbon are attached to the top of the corset and support flounces of lace that only reach to the top of the corset skirt. The front and hips are handsomely embroidered. Applique of lace are frequently let into the material, which is sometimes embroidered all over by hand, and sometimes of brocade of a strong, rich quality.

The Empire corset, shown in figure E,

is still another fancy of the season. It is very short, terminating several inches above the waist line, and is worn only with Empire gowns and loose house garments. Few articles of underwear are prettier, for this is made of elaborately trimmed material; dainty brocade, contrasting, silk embroidery or interwoven ribbons. In any case the material is strong or is lined with strong stuff. Whalebones support the center of the back and front, and sometimes also occur under the arms.

The two corsets shown illustrate very fully the radical change which has taken place in the lines of the figure and how difficult it will be to meet new conditions with any left-over styles. So thoroughly is this understood that fashionable corsetiers and large department stores are selling out their old stock at prices that seem less than a woman's recollection. Never, within my recollection, has it been so important to wear an absolutely well-fitting and smoothly made corset, and the best way to attain this end is to have one made to order.

The Short Petticoat Chemise.

How to give the appearance of a corset cover to the top is a vexed question with many persons. The simplest way would be to take a strip of sheer material just big enough to pass around the body under the arms and curve it out like an armhole. Trim it with fancy shoulder straps, lace frills and flounces, and be careful that these are full in front, flat in the back, and that the ruffles stop several inches above the waist line. Such a strip as this can be easily tacked to any corset and convey the impression of a very smart, separate corset cover.

The importance of the petticoat cannot be overestimated in the new modes of dress. Except when worn with empire gowns it must cling to the figure for several inches below the hips and should be made either in real princess patterns or in princess lines achieved in other ways. For instance, the skirt may be attached around the hips to a well-fitting, thin corset cover, or it may be fitted at the top and sewed to an edge of thin, strong embroidery heading to the other edge, of which a corset cover is attached. When worn without a corset cover it should fit snugly at the top and be finished off in a flat manner as possible around the waist. Sometimes the edge of the top is faced and stitched several times around to make it strong, and sometimes a drawing string is run through the back part of the facing and down to the size desired. The drawing string is apt, however, to permit a clumsy line to show through a fitted gown. The old-fashioned quilted petticoat of silk is one of the new fads of the season.

Handsomely trimmed corsets are very expensive, but there isn't a bit of trouble on this score when a woman buys small appliques of lace or embroidery and sews them on herself.

While corset covers have gone out of style for tight-fitting gowns they are a necessity in all gowns worn with a shirt waist or blouse—and most summer frocks are either very sheer or have a blouse of lace or lingerie. In this case the new corset covers should have the trimming put on quite flat in the back; either flat or full in front, and have well fitted lines from several inches above the waist line to the hips.

Waist Silks for Intimate Uses.

Many women wear chemises as corset covers, making them long enough to serve the purpose of a short petticoat as well. Where a slender waist is desired it would be wiser to make the chemise and drawers in one piece.

The latter garments are frequently made with an extra deep full flounce put on above the knees and simulating a short petticoat. These flounces are made very elaborately, with rows of inserting and puffing; with Valenciennes points of lace or ruffles of embroidery, and in any way which suggests itself as fluffy and pretty.

Ribbons run through heading and loops and bows of satin ribbon are also very popular forms of decorating flounces upon underwear.

So many gowns are made to wear over chemises that the proper set of these becomes important. Most of them are made to be fastened to the dress or pinned

under it, both of which are unsatisfactory methods, since the fit cannot be assured in either case, and pins are destructive to fine lingerie. I would suggest making these yokes as part of a corset cover and attaching either tapes or a train-fitted sleeve top in cases where it is desired to wear a lace or lingerie sleevelet from elbow to wrist. A great many women will undoubtedly wear these sleevelets, although they are not as smart as the short sleeve. It is, therefore, important to make them so that they may set well and be slipped on rapidly.

After the yoke is fitted well over the corset cover the material of the latter may be cut away from under it. Where the yoke is in a deep point in the front and back a broad piece of lace may be sewed to a beading and fastened across the front and back underneath the yoke by sewing the ends of the beading and lace to the sides of the corset cover.

One cannot have too many chemises and sleevelets, since upon their freshness depends most of the charm of a costume worn with them. Under the head of underwear come negligees of the simpler sort and saults de lits, those dainty garments which a woman throws around her when she sips her tea or coffee in bed before arising. These require a fabric like soft silk, and this may be purchased at all prices and in every possible color, both plain and decorated. The kimono lines are best for the sault de lit, which wants to be very loose indeed, but a fetching collar of lace, with lace in the sleeves and ribbon bows, adds much to their attractiveness.

Wrappers and negligees are smartest made up in Empire style, and the flowered muslin at 5 cents a yard, decorated with bows and a bit of lace, makes as becoming and pretty a wrapper as the brocade chiffon with its decoration of real lace.

Combings, too, are equally pretty in cheap or fine materials, the main point being to procure becoming colors and make them up simply, but effectively.

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The Ideal Bath.

An ideal combination is to soap the body all over, using tepid water, before plunging into the cold bath. But there are many good folks who cannot face a cold bath daily, and who after taking one are apt to be cold and shivering all the day through; for these the best plan is, after the warm bath, to sponge the throat and chest with cold water, which is most stimulating, and especially so where the bather suffers from chronic colds. To insist on a cold bath is just as unwise where it is dreaded as to have a bath at too hot a temperature, and to remain in it too long; that is the more general mistake.

Ways of Feting a Bride-Elect

THE last few weeks before a wedding are apt to be crowded with entertainments for the bride-elect, until that much-feted young woman is often tempted to wish her friends less generously hospitable. Especially if there is a large bridal party, this pleasurable round of festivities becomes a source of real fatigue.

Would it not be wiser for the bridemaids, for instance, to defer their individual entertaining until after the honeymoon? If they wish to offer some courtesy beforehand, let them unite and give a combination party.

Such an affair can be made very jolly; indeed, a touch of the unusual is almost essential to its success. The stereotyped luncheon or dinner is all very well in winter (or in summer, too, if one objects to boistering or lacks ingenuity), but a June wedding offers untold opportunities for originality.

There should be no lack of ideas where six or ten girls can be drawn on to arrange a jolly party, but a few suggestions may prove helpful to those already thinking of some such joint party, or induce other bridesmaids not to kill their friend with kindness.

In the first place, by all means arrange for an open-air fete of some sort. It may be only a luncheon at the country club—where, ordinarily, there are plenty of facilities for meals on porches. Here the element of unusualness must be supplied in the arrangement of the table, in the toasts and in the souvenirs of the occasion.

At one such luncheon, where the bride-elect had been a great belle—and, if truth be told, somewhat inconstant—the bridesmaids gave what they dubbed "a sour grapes" party. In the center of the table, crouching as if in fear among great masses of ruddy love-lies-bleeding, candytuft, pink larkspur and other symbols of fickleness, was a doll dressed to closely resemble the bride, while behind her a tall and slender Cupid drew his bow at numerous little mannikins representing discarded lovers.

These lovers were china dolls, three or four inches high, and included a soldier, a sailor, a bishop, a farmer, a chauffeur, an octogenarian and a boy in knickerbockers, doctors and lawyers; even the butcher boy and postman were not forgotten, while at least a dozen students, in caps and gowns or football and baseball togs, were bowled over in a great arrow-riven heap. Each figure was pierced with an arrow and was surrounded by a ring of petals of the rambler rose to represent blood drops.

At the bride's plate was a great heart made of deep red carnations—whose significance in the language of flowers is, "Alas! for my poor heart!"—on which was lettered in orange blossoms: "Take back the heart that thou gavest me."

Keeping Cut Flowers

As it is positively sickening to the lover of flowers to see them fade in a few short hours, many methods are tried to keep them alive as long as possible.

Much depends, of course, on the condition in which flowers are received, as often they are sent out by florists when just ready to drop all petals.

Remember, sprinkling does not mean watering. Make the stems quite moist and be careful not to wet the petals, especially in delicate hothouse flowers, like gardenias, tea roses, and sweet-peas, which are apt to get brown spots from being touched with water.

The next morning cut off each stem about a quarter of an inch, where it has been calloused.

Before returning the flowers to the vase, remove all traces of scum or slime. Then let the water get gradually cool until you rinse with cold water, to thoroughly chill the glass, and refill.

EXPLICIT.

"Tell me," requests the young person, entering the study of the gray-bearded philosopher, "what is the difference between friendship and love?"

The gray-bearded philosopher studied the table thoughtfully for a moment or two, then replies: "Friendship, my son, is a mutual understanding; love is a mutual misunderstanding."—Life.

If you cannot have a water festival, then go on a long drive or even in a trolley party, with an alfresco supper at the end, where the happy pair may be toasted and congratulated to their and your hearts' content.

PROFITABLE LABOR.

Jimmy's mother was surprised to see him heading toward the flower yard with a garden rake. "What on earth are you going to do with that rake?" "I'm going to rake your flowerpot," answered the youngster. "What for?" demanded the mother. "Why for money, was the response. 'I heard papa tell Uncle Harry that he raked a pot last night and got \$50.'—May Lippincott.

Doings in the World of Fashion

THERE are pretty models at reasonable prices, but the tendency among the manufacturers of cheaper blouses is to economize upon the quality of the material and launch into elaborate machine embroidery and coarse trimmings. Probably the supply corresponds to the demand, for manufacturers are canny in such matters and have their fingers upon the public pulse.

The woman who cannot afford the elaborate and pretentious blouse, yet is blessed or cursed with tastes that make her rebel against cheap and coarse showiness, is the woman for whom shopping is difficult. Practically the only way in which this woman can get blouses that will approximately satisfy her requirements, yet be reasonable in point of cost, is to make them herself, for many work always runs the price of the cheap article up to a goodly figure, and it is hard to find even machine-made blouses carefully made and of fine material.

Blouse patterns, unmade, are shown this spring in exquisite designs, and some women believe that by buying them and having them made and fitted to order that they obtain more satisfactory results for less money than they do in buying them ready made.

Among the ready-made blouses there was one which had a basis of very fine baby Irish lace—a thing very readily distinguished even by an uninitiated observer from the cheap, coarse imitation of baby Irish lace, so much used for expensive models. The blouse was of real cluny formed vertical stripes at intervals around the blouse and outlined the guimpe, which was of Valenciennes. Nothing could be simpler than this, but the fineness of the materials and the daintiness with which they were put together gave to the model more distinction than went with many a more intricate and pretentious blouse. Incidentally, this model had excellent wearing qualities, and would not crumple and muss, as do the lingerie blouses.

Another blouse was also of the lace class, and so did not properly come under the head of lingerie, though in purpose and general character it ranks with these. A flounce lace was used in this case instead of all over, and this lace was set into the shoulders and formed the side fronts, the scallop edges bordering a vest made of Valenciennes and cluny insertions, set together alternately and forming points. The cuffs were of Valenciennes and cluny, and the insertion points were also introduced into the sleeves, joining the solid lace fronts and backs.

When embroidery is the principal feature of ornamentation Valenciennes is often the only lace associated with it; or perhaps cluny is the one lace chosen. The importance of cluny in the field of lingerie frocks and blouses is one of the distinctive notes of the new season, and most effective results are obtained by using this heavy lace in its fine quality upon the sheerest of linens and batistes and muslins, as well as upon heavier linens. The narrow cluny insertions, some of them looking very much like heavy crochet hand-work joining seams and used in place of veining, are particularly effective when used with a narrow line set together all the seams of some blouses, which have cluny motifs inset or heavily embroidered designs for other trimming.

SHORT-WAISTED EFFECT.

ALMOST everything radically new in the negligee line has gone over bodily to empire styles, getting that short-waisted effect in ways that rob it of its "wrappery" look and transform it to a model of grace.

Clearly, empire styles ought not to be attempted in the negligee line, the art of dressmaking, as they are so difficult to give just the pretty set so that the gown must have to be a success. But when it is got, it is exquisite.

As in the case of empire dresses, which are already about for summer, most of the empire negligees are made over carefully fitted linings, which makes them fall into long, beautiful, shapely lines.

Of course, materials must be lightweight and without a vestige of stiffness, or they will be almost impossible to drape.

One empire negligee, which was as adorable a bit of extravagance as ever a girl exceeded her allowance for, was made of sheer linen, embroidered in an all-over eyelet design. Over a close-fitting robe fell a jacket, in long, loose lines, which fastened at the waist. The knees—the empire in its loveliest guise. Everything, this time of year, is of the lingerie class, of course. Silks, even eyelet de chinos, seem to come all at once out of place, and resulting robes and sacques of sheer white or delicately-colored stuffs are bewildering in their dainty variety.

For sacques, too, are built on empire lines, finished with great "choux" right in front, from which the ribbon twists and turns away to form the high belt. The prettiest of them all are made over fitted linings, usually of the same material as the outside.

Sleeves are short in both sacques and long robes—and that almost without exception, the front sleeves of all being one that hangs from the shoulder in the form of a deep flounce, or of several narrow ones, without sign of cuff or confining band.

That word "chiffon" has attached itself to any and every sort of material this season, from the airy diaphanous stuff which first bore its name down to such prosaic things as serges, and even to dignified broadcloths.

KAYSER GLOVES

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THE GENUINE HAVE THE NAME