

CHARLES DWYER... Editor

Dainty Girl Athletes

Modern Apparel for Water Nymphs

By HELEN FALCO

Inland and Seashore

SKIRTLESS BATHING SUITS LATEST FASHION CREATION

Women Can Now Have Almost as Much Freedom of Movement When Swimming as Men—Smart and Decorous

MANY people labor under the erroneous impression that in order to bathe in comfort one should bundle up in all manner of swaddling clothes...

What is more desolate and forlorn looking than a woman swathed in a shapeless, clinging mass of sodden heavy flannel which, even when dry, is cumbersome enough...

These bathing creations are not only bewitchingly pretty but most utilitarian. They are designed especially to fill the requirements of American women who have a passion for the water...

Discreet petticoats will always be in demand no doubt for that large class of persons who can neither swim nor dive and who would die of fright were they even so much as to dip their toes in the sea...

For the Bathing Club.

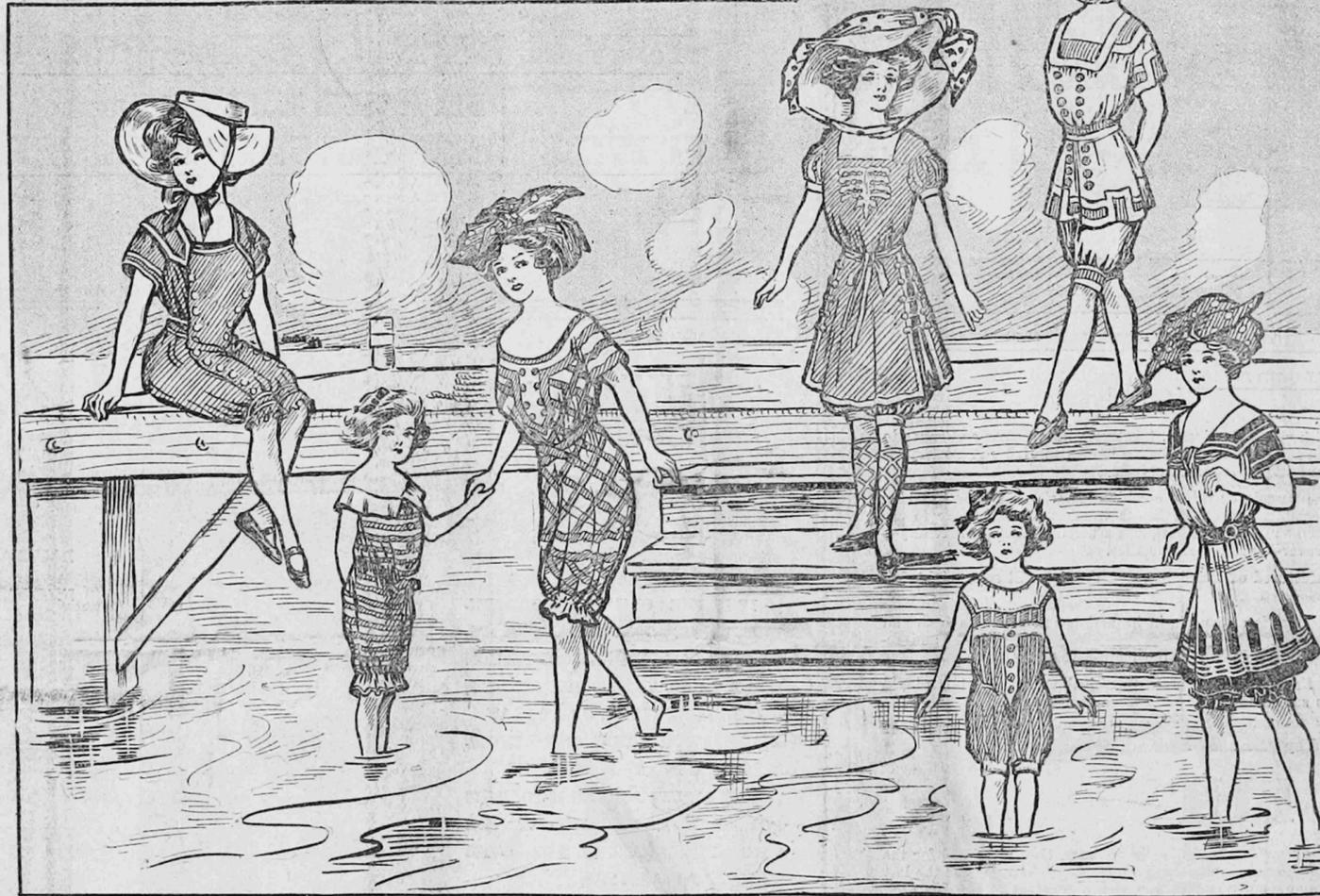
These same would be dignified personages of uncertain age would doubtless be scandalized beyond all reconstruction when they learn that these so-called immodest models are designed for the private natatorium...

Suit of Cretonne.

One was of fascinatingly pretty cretonne, and while it may seem extremely incongruous, it is much warmer than silk and quite inexpensive...

ing broken by three stripes about the neck and sleeves and the knickers. It is made of a silk-striped white wool and silk cloth rubberized...

feature as it is cut in the center and is fitted down over the knickers, thus giving double warmth white adding much to the length of the lines of the wearer...



take away the chilly look of an all white suit. The cap is of rubberized silk loosely knotted above the head.

The Skirtless Costume.

The illustration in the lower left hand corner is a very good example of this, the monotony of the plaid be-

at the knee. The cap is of rubberized silk loosely knotted above the head.

of excellent line though of more demure tendency is the princess suit in the upper left hand corner. It is of rose color lustre banded in white broadcloth. The panel front is a novel

ers are confined at the knees by a broad band edged with white. Rose colored rubber sandals are worn and a large white linen bathing hat. To enter this model you unfasten one side of the front panel which fastens invisibly with snap fasteners.

Although chiffon cloth seems most inappropriate for sports, a most alluring little bathing suit was noted in black and white. The under body was of white silk. The overdress had a full bodice and skirt of many gath-

bands and points of black rubberized taffeta of a dull lustre. The belt fastened with a smoked pearl buckle. A soft knot of claret colored liberty satin finished the square sailor collar. The cap was a large square of

THE RUSSIAN WATER-BLOUSE

This Becoming Style is Now Adapted for Aquatic Uses Also. Hats to Protect Complexions

the claret colored satin tied over a rubber bathing cap.

Blue Silk and White Plush

Another handsome model was of soft blue silk banded in white stretched, short pile plush and further adorned with an applique of the plush. The waist was encircled with a soft white ribbon. A novel feature was the skirt, the acres of which were unsewed, leaving the sections loose...

For All Figures.

The Russian blouse being so universally becoming to all manner of women and having been used in some adaptation in nearly all classes of dress, it has at last been utilized for bathing dresses. A very handsome one, shown in the upper right hand corner, was worn by a stunning brunette. Lola silk of a deep red holly hock shade was used for its construction...

While for diving these huge hats are impossible, for open air natatoriums they are quite indispensable, as they insure comfort while swimming, keeping the glare of the reflected light on the water, out of the eyes. Added to this, they are much more becoming as they hide the limp wet hair that is the one drawback to the unalloyed joy of bathing.

A USEFUL HINT

In these days of large hats, when it is hard to find a box to fit one's hat, a good idea is to take out one side of the box and fasten a curtain of any desired material to the inside of the lid to cover the space. This will keep out the dust and the hat can be removed without moving the box.

FEW WOMEN KNOW THE PROPER WAY TO PUT CORSETS ON

Should Always be Untied and Unlaced Each Time They Are Taken Off—Never Put on Ready Laced and Tied

By HELEN D. PURDY

PUTTING the corset on properly is a very important matter. One of the largest New York department stores. In the course of a general merchandise opening, gave recently a corset demonstration that was particularly interesting because so many of the women spectators showed by their manner and questions that they did not know the correct method. It would seem that a great many believe that when the corset has been first put on and laced to fit, the lacings should never be untied, but the corset should be put on next time ready laced and tied. The exact opposite is the case. The corset should always be untied and unlaced to its greatest capacity each time it is taken off—before it is taken off, in fact. Lacings for these long corsets are six or eight yards long. Silk lacings are desirable, because they draw up so easily, but they are by no means essential. Begin at the top and lace down, in the usual manner, crossing the laces alternately from side to side. At the waist (which is indicated on the inside of the corset by a belt stay) make the loops for tying by passing each lacing out and into two consecutive eyelets on each side. Instead of crossing from side to side. At the hip line arrange, in the same manner, another tying loop; unless this is done the extra length of the bone at the back will cause it to buckle and round out. With the corset opened to the full extent of the lacing, draw it around the figure and hook the clasps at the front, then fasten the garters to the stockings. All have garters attached to the front and sides. In some models garters are at the back also. Now take hold of the loops left at the waist line, and draw them out, but do not tie them. This is done to define the waist line of the corset and allow it to adjust itself comfortably to the natural waist line of the figure. The corset may be pulled down or the body moved about and stretched until one feels that the two waist lines are comfortably in agreement. Now, with the waist loops

to the hip-loops and keeps an absolutely even-spaced opening between the edge bones. If these bones meet, it indicates that the corset is too large at the hips, and it should have darts run in to bring it to the correct size. Tie the loops at the hip-line, then draw up the lacing from the hip to the waist, still keeping an even-spaced opening, then draw the lacing from the top of the corset to the waist. Have this opening graduated—a little wider at the top—then tie the loops at the waist-line, and tuck the knot and



loops down inside the lacings that they may not form a lump or bulge that will show through a thin gown. The reverse order is observed on removing the corset. The loops are untied, the lacings drawn out to widen the space, the garters unfastened and the front unlaced. On a shorter corset the second set of lacing-loops, at the hip-line, will not be necessary; otherwise the lacing should be the same. It is the arrangement of the space at the back that is most important.

A Clever French Trick.

The height of the corset at the front is something else that demands consideration. It must be high enough to support the bust, yet not too high, else it will form a ridge across under the dress. The French women, clever in all expedients that relate to dress, arrange a ribbon at the top of the corset that holds the bust firmly and obviates the break at the corset-line. A yard or a trifle more of ribbon, 4 or 5 inches wide, will be required. Cut the ribbon into two lengths; gather or plait one end of each and tack it to the inside of the top of the corset at the back, where the corset runs higher, just back of the underarm. Put the corset on and draw the ribbon around to the front, pinning it at the center, as in fitting a waist, to get a meeting centerline. At the same time mark on the ribbon where one or two bones may be advantageously placed, to hold the ribbon out to sufficient width. Sew hooks and eyes on the front ends and place pliable boning at the indicated points. The simplicity and value of the ribbon finish is shown in illustration V. The ribbon should be white, matching the corset.

Probably no one has greater appreciation of these new model corsets than the dressmaker—either amateur or professional. Fitting is very much simplified by the long corset that encases the hips smoothly. It is asking the impossible to expect a well-fitting, good-looking gown over an ill-fitting or badly shaped corset. A good corset lasts a long time. It is not because it is new that the dressmaker prefers it. In fact a new corset is not nearly at its best the first time it is worn; there is a certain nicer agreement between corset and figure after it has been worn a few times. You will find though, a wonderful difference in the figure when changing from the old



short corset to the improved new models. It is plainly unfair to the fitter to experiment in corsets while a gown is being made. Some dressmakers protect themselves by measuring the customer's waist before each fitting and comparing with the original measurement. The variable waist line is less probable with the new corsets, however.

All the corset departments are willing to fit the purchased corset to the customer, and it is most desirable to have this done, some slight fitting will often add considerable improvement. It may be a trifle too loose about the hips—then the fitter will run a tiny dart there. Most figures have some inequality in the two hips, one will be somewhat fuller than the other, then the small dart may be needed in only one hip of the corset. The front steels may be a little too long, and the fitter will have them shortened. The newest corset development—the extremely long models—seem rather extravagant until we become accustomed to them; but they do improve the figure by avoiding the break at the lower edge of the corset, and by distributing flesh evenly. The bone-lengths must be suited to the wearer, or the corset will be uncomfortable. The boning does not run the full length of the material in these long models, but even so they must be adjusted to the wearer. Always sit down when trying on a corset. If the ends of the bones strike anywhere they are not only uncomfortable but they will spoil the shape of the corset by rounding out.

Cheap Corsets Extravagant

There seems a mistaken idea that a good corset must be expensive. It is the cheap corset of unknown make that is really an extravagance, for it quickly loses shape and is then past all usefulness. Every standard manufacturer makes corsets in several grades of material and at prices to correspond. Naturally there are greater strength and wearing qualities in the higher-priced models, but all are excellent in cut. Better grades of fabrics and boning will bear cleaning, which is simply scrubbing with a hand brush and soap and water, followed by thorough rinsing and drying.

Not every woman who has grown stout has the perseverance to reduce to a normal weight, but the carriage of the body is something that should be kept in mind all the time, and can be practiced constantly.