

HINTS FOR THE HOME WOMAN.



Empire Night Gown of Batiste Trimmed in Wide Valenciennes Inserting and Lace. Combination of Dotted Swiss Trimmed in Wide Valenciennes Lace and Inserting

Lacy Lingerie for Clinging Gowns

by Mary Eleanor O'Donnell.



Night Gown Cut With Round Neck, Trimmed with Medallions, Lace and Inserting in Torchon. One of the Season's New Corset Models.



Boudoir Cap of Light Blue Silk and Princess Lace, Large Bow of Light Blue Satin Ribbon.



Night Gown with Square Neck Finished in Front with Lace. Covert Short Sleeves Open on the Shoulder. Lower Nightgown in Linen Trimmed in Valenciennes. Katonno Sleeves.



Breakfast Cap and Morning Scarf of Embroidered Linen and Lace.

SINCE slimmness and the straight up and down effects rule in fashions, all lingers this season is designed with the idea of eliminating all possible fullness. Less use has been found for the starched white muslin petticoats this year than for many seasons back. The narrow, smart skirt that does not flare an inch from the hem is responsible for the shelving of petticoats.

As there must not be the slightest evidence of petticoats, the lightest materials possible are chosen: voile, nylon, marquisette, and chiffon are used in short walking length for wear with street dresses and for evening gowns.

But the woman who wants a soft, clinging petticoat for general or morning wear cannot afford these fine materials. Instead, this season she is using pongee—not the coarse grained kind for gowns, but a soft pongee that comes in white and all colors, wears well, and washes well.

The skirts are usually extremely narrow, as carefully fitted as the outside skirt, and trimmed with a scant circular ruffle or wide tucks. They are an inch shorter than the outside skirt. Draw strings are not used. Instead, the skirt is carefully fitted about the waist line, to eliminate the slightest bulkiness of material there. Most of the petticoats, too, are made to open up the front or the side, and are usually glove clasped.

China silk and messaline are also favored materials for these silky petticoats. These light, soft silks are admirable petticoat materials, and when not adorned with sheerest of founces, are trimmed in many ways. One extremely expensive imported petticoat was of the softest, lightest white satin which had considerable body despite its softness. A deep, scant founce was set on the skirt at the bottom, and over it fell a superb white fringe.

In a number of the models the founces are set on with inserts of lace, or with cleverly grouped tiny tucks.

Combination garments are everywhere favored. They are shown made of the finest batiste, cambric, or muslin, and enriched by scant ruffles of lace or flat embroidery bands. In nearly all of these garments the seamless shoulder is shown, as it is in night dresses, corset covers, and chemises. These garments are nearly all made along the straight princess lines.

The combination of corset cover, drawers, and short skirt leads. While there are a number of corset covers shown, with fullness, many are closely fitted by darts, as the combination is generally worn with the idea of giving one greater slenderness. The new drawers show wide skirt portions, which are trimmed with deep but scant founces having practically flat lace edges. The founces are usually opened their entire length at the outer side, and the facing corners so formed are elaborately with inserts of Valenciennes or Chantilly lace. At the top of this slit the founce is usually a large bow of soft ribbon.

Some, but not all, are cut with circular tops—that is, two half circular ones, which, though fitting absolutely over the hips, flare quite a bit at the knees. All the pantaloons skirts are made in this way, and some of the more noticeable are finished at the top with a three inch band which shapes around the form like a shallow yoke, though really rising into a belt form.

Full length gowns for boudoir wear are nearly all made in the classic princess form, with wide effect at the waist, but with few, if any, gathers at the top. These and the tea-gowns of the year are usually in thin silk, or crepe or in any of the clinging materials, enriched by pretty underslips of sufficiently strong tone to show through the materials, and with fine embroidery, in delicate, effective designs.

Some of the quaint trimmings of the year are combined in the tea gowns. Shell plaits or those ruffled plaits which are being revived from the fashions of the fifties, often border at the foot and the front of the gown. They are made in the old fashioned way, of taffeta, sometimes fringed at each side, and sometimes hemmed. Fringes of the long thin sort are being utilized in the trimmings of these boudoir frocks. They usually edge berthes or fichus of silk.

Irish lace, especially the Carrickmacross variety, is used freely about the corsage portions of the more elaborate boudoir gowns, and small round collars of this and the heavy Boudouise lace are seen with the majority of the gowns having Dutch necks.

Aprons of these, the wearing of ribbon ties is not permissible with them. Quaint broches, set with carnelians or malachite, or with some unpolished stones, are the appropriate pins to use, or in lieu of these a rosette of silk, or lace, or velvet is worn.

Another important point in these boudoir gowns is

their inside treatment. They are all unlined and faced at the foot, no matter how thin the outer material, with fine cloth to weigh them softly. The top of the cloth is usually herringbone stitched instead of being hemmed. This method of finishing is flatter than the hem with the turned in edge and therefore much better for a thin material. The cloth must match the outer material in color as nearly as possible, so that it will not be noticeable.

One of the most pleasing of the boudoir gowns shown was of simple Japanese form, modified and rather scant and was hand embroidered about the edge, and also over the bust and shoulders. It was made of the sheerest batiste and was to be worn over a similar garment of Chinese silk in some pale tone.

No boudoir outfit would be complete this season without several caps—breakfast caps, boudoir and curl caps. The latter consists of a cap with a coiffure built in it.

A cap I recently saw was made of the whitest, crispest muslin. It was so white it was blue, and it was slightly transparent to show arrangement of the hair underneath. I afterward learned that the coiffure is built right in the cap and that the cap is pinned on, hair and all, when you dress for breakfast or for early callers. However it is managed, it is certainly a success. Through the sheer cap I counted puffs, curls, and a coronet braid.

The all silk morning cap is an improvement on all the others, and as it is the newest thing of all you may want to know about it. It is a morning cap, and it is made entirely of soft glossy silk. It is lined with satin of the same color and it is slightly padded to make it keep its shape. It is called the Virginia cap, though why Virginia I don't know, as no southern woman ever went to such deception.

The secret in the Virginia cap lies in building it of silk that exactly matches the hair. If hair is a deep brown, the cap must be of the same shade of brown. If the hair shades a little, one is compelled to get shot silk shading a little into red. When the cap is pinned on the head at breakfast time it looks more like the real hair than the hair itself, and what a comfort these caps are.

I have a blond friend who has a cap of yellow silk as deep as gold. The cap is made in soft fashion to lie upon the head in little folds. When she gets it on you would never guess that it hid hair that had not been dressed.

There is another new cap in the feminine wardrobe. It is made like the sunna hats that come in paper mottos. It, too, must be of silk or satin of the color of the hair, and is to be worn when you haven't donned the wig and pouf.

The whole art of putting on these caps lies in placing becomingly. Put on in the wrong way, they are grotesque.

A cap worn at bridge parties is made of fur. It might almost be called a toque except that a toque is a hat, and you never see these fur caps in the street or anywhere except at bridge parties. They are of softest fur and apparently shapeless. The top is laid in artless folds and is pinned to the head in a thorough fashion, which brings it down almost to the ears and eyebrows. At one side there is a long and picturesque willow plume. This may sound odd, but to any one who has seen a bridge cap of this kind worn at a card party where hats are permissible it conveys much that is gusty.

One trouble with the cap is that most women do

not know how to make up for it. They wear it badly. I have seen caps put over a head of hair that was dull and glossyless. The hair must be kept clear and lively and the cap must be merely regarded as a trimming.

Caps would be more successful if women better understood their own color scheme. If your cap is trimmed with pink ribbon it means that your cheeks must be pink. Few women past their first prime have pink cheeks, and for that reason they should avoid the vivid pink touch in their caps. The rose colored shades will be found much kinder.

In night gowns the slip over models are most favored, but any number of attractive models are shown fastening down the front. In many instances there is a tiny plaited frill of narrow width applied to both sides of the front plait. A fancy collar made of the material, tucked, edged with Valenciennes lace, usually extends in two points, both back and front. Narrow tucked cuffs, edged with a frill to match the front trimming, finish the sleeves at three-quarter length.

A novelty shown is the princess night gown. It is semi-fitted to the high empire waist line, and fastens in the back with small pearl buttons. Fullness is supplied by a circular cut of the bottom section, elaborated by inserting and lace.

A great many of the night gowns shown this season have the embroidered initial on them. The close fitting waist line is the empire effect is obtained in some models by the use of ribbons run through beadings and insertions, with bows and long ends as finish; but the straight cut, loose model, with no suggestion of waist line, but falling in soft, straight folds, is the style most in favor.

An improvement noted during the last year is the long, unboned corset skirt, which it is predicted has come to stay. This long casing improves the contour of every figure, whether the body is slender or stout,

but, of course, the latter receive the greater benefit, as it accomplishes the desired hip reduction.

The newest models are designed in a manner to give excellent service, as the tendency of the cloth to tear or to pull out when in a sitting position has been considered and the corsets are constructed on lines which eliminate this fault. In some cases there is a cut out section in front and a band of webbing so cleverly inserted that it acts as an abdominal support for figures that are really slender, as well as holding the mesh firmly in place for the stoutest woman.

Another use of the rubber gusset is made in the bust and it too has been found a practical improvement, as the sitting posture is more comfortable for the stout woman if the bust is allowed to settle well into the corset.

The use of these elastic webbings on the corsets is becoming more and more common. The chief objection to them is that the elastic has a tendency to lose its elasticity. The new webbing, however, appears to be much more durable, less susceptible to changes of temperature and capable of remaining firm and strong as long as the corset lasts.

To give the correct figure-line, straight boned goring is used instead of the transverse, and for slender figures it is not as close together as in former models. There are many novelties shown in corset material in embroidered and brocaded effects, but fabrics for corset making in which the average woman is interested are the weaves which are soft and fine, but strong enough to give good service. Batiste and imported and domestic cottons are staple fabrics, always in demand.

In trimming there is a tendency to get away from the full ruffles and laces, embroideries, silks and ribbon are used in scant proportions.

A new finish which is perfectly flat, is a fitted piece of cotton net which follows the top edge of the corset and extends in a pointed finish on either side of the front. A fat cotton braid is used to work out an ef-

fective braided pattern, and makes an attractive finish. Although the rumor has gone forth that the next corset models will show a smaller waist line and decided curve of the hips, the fashionable woman and the fashionable shops still cling tightly to the straight, uncorseted figure effect—the return of the short waist-line being partly responsible for this.

The new corsets are longer from the waist line. Fortunately the new figure lines conform more to those with which nature has endowed most of us than has been the case for some seasons. The shorter length of the upper portions of the new corsets allows plenty of freedom for the lungs. But the fact that the corsets are so much lower at the top makes it almost absolutely necessary for a woman of medium or stout figure to wear the brassier, or bust supporter, in order to preserve the smooth figure line and to obtain the trim, natty appearance.

There is another type of figure which requires the supporter for an entirely different purpose than that of reducing or confining the superfluous shape to the prescribed lines. This form usually has a low bust—so low that between the swell of the bust and the shoulders are deep hollows, plainly visible, not only on an evening dress, but on any dress that is not padded. This defect was partly remedied by the high bust corset when that was in good vogue. With the low corset the bust supporter must force the flesh into these hollows so naturally that a low neck dress will show only a perfectly smooth surface.

This is best accomplished by the supporters which lace in front and extend to near the waist line. The lacing, being adjusted from the bottom, will push the flesh up to exactly the position desired and hold it there without the rigidity of the high bust corset.

This type of figure must not be confounded with the angular type that require padding, but is usually fleshy and well rounded everywhere else. The only line that needs correcting is the one from the top of the shoulders to the waist line.

An entirely new design in brassiers is made of net, lightly boned, and adjusted by draw strings. This garment is shapely and wears satisfactorily. The net is of a coarse mesh variety, sufficiently elastic to adapt itself to the natural lines of the figure, but stayed in such a manner that the form is kept in perfect shape.

Some of the best styles in brassiers are made and trimmed like corset covers, so that there is no necessity for an extra garment. The fronts are so boned that they can easily be slipped out before they are sent to the laundry, and they can just as readily be replaced. A further desirable innovation is the reinforcement shield that is sewed to the under arm just where the friction of the under arm is likely to rub the material thin, so by this simple addition the garment will wear much longer.

In buying a corset or a brassier don't buy a size too small for you, under the impression that you can lace yourself into it. Every piece of both garments is cut in proportion to the size, and if you choose a size smaller than the correct one you simply throw every line of the corset or the brassier out of its place, and the consequence is a poor fitting corset; and your gown, no matter how well made, will show the effect of the poor corset. A good fitting corset will make itself evident even under an old fashioned garment.

The manufactured corset is usually more satisfactory to the wearer than a custom made corset, for the latter is usually made to fit the imperfections of the figure, while the manufactured article is cut to hide the defects.

A final word: Do not invest in a number of corsets at one time. Have two corsets, one for common and the other for dress up wear. It is the same with underwear; a large supply of underwear is only an anxiety. If not looked after, they frequently grow yellow, or a vagrant, disreputable mouse eats large pieces out of them. Styles, too, alter frequently in corsets and underwear, as they do in outer garments; also the human figure alters from time to time, and the garments are hopeless.

Have a comfortable supply of lingerie, but do not accumulate.