

Scrupulous Fitting Marks the Latest Petticoats

MAKING petticoats isn't, by any means, the simple thing it was even so short a time as a year ago, for although the tendency toward careful fitting about the hips was already marked, the casing and drawstring were in evidence upon nine out of ten petticoats.

The loveliest of all those that came over the water this summer have been fitted as scrupulously as a dress skirt is—even more so, some of them, for they are made to serve in place of slips, and unless the foundation, which includes petticoats as rigidly as it does corsets, fits without a wrinkle, it is utterly impossible to get any "set" at all to the dress itself.

Not only the petticoats of silk (although they are stunning, those of Pompadour silk especially), but lingerie petticoats are made on these fitted lines—all the harder to do, in that they must be made with an eye to frequent doing up, in which there is so much danger of their being stretched into awkward lines.

But fitted they must be and finished with the flattest sort of belts, or with no belt at all, the top



showing varying lengths of it. Unless there is a lace dust ruffle—quite an elaborate one—this latter treatment is much the better.

Tucks play a less important part in petticoat making than they have for a long while, being kept, for the most part, to the vertical ones, which provide excuse for more fullness, even in flounces of a circular cut.

Notes of the Fashions

IN BOLD contrast to the blind work are the sets which have lace set into the heavy part of the embroidery—a great iris, for example, or a butterfly—embroidered about the edges heavily, but the linen inside cut away for valenciennes lace of an appropriate design to be inset. In the case of a butterfly, the embroidery appears again here, and there upon the widespread lace wings, making dots where the wonderful glowing "eyes" appear on an occasional gorgeous variety of butterfly.

More and more matching of sets is done; chemises and corset cover, drawers and both long and short petticoats are embroidered in the same design.

Some stunning sets, as beautiful as those in which handwork is the chief feature, but as different from them as day is from night, are made without a particle of embroidery, odd combinations of laces, insertions and edgings, and perhaps several sizes of medallions, making the design. And the finer machine-made embroideries have wonderful possibilities in them, the Japanese work especially.

In machine work, by the way, come stunning allovers and insertions and edgings of embroidery, with the lace set into the design in a most effective way.

Corset covers made of wide edging have narrow double-edged insertion made into shoulder straps; ribbon shoulder straps are anything but good.

For evening wear—notwithstanding rumors to the contrary—flowered ribbons still hold their own, though scarcely in as great demand as plain moires, satin taffeta or messaline ribbon in all the light shades.

Braids trim almost all the new bathing suits—a few trimmed with the wide, flat braids which have been so good all spring for suits and dresses alike, but most of them with narrow soutache braid of the color of the foundation, or white, occasionally scarlet on white, or white on scarlet, by way of getting a dash of color (and of individuality) upon the suit. But it must be sparingly applied.

Empire Styles Dominate Negligee Lucas

EMPIRE influences still dominate negligee ideas, and with good reason, for nothing else quite lends itself to loose and at the same time artistic lines. And, as Empire ideas as applied to dressing saques seem to consist mostly of deep yokes, it follows that the trimming of the yoke, or, even more particularly, of the line where the yoke and the rest of the saque join, is the important point to consider.

Sometimes this trimming is simply a band of embroidery beading, through which velvet ribbon—black, usually, in obedience to some unwritten rule—is run to tie in a long, droopy bow in front. Occasionally the yoke is of flowered or embroidered material, the lower part of the saque plain, or the plain part used for the yoke.

As often a yoke may be trimmed with sparse dots alternating with eyelets and joined to the plain saque proper by embroidery heading—not the tiny sort in use upon blouses and baby clothes alike, but a quarter to half an inch wide.

A pretty treatment is indicated in the upper figure in the sketch. There the lower part is filled on to the yoke by means of tucks, the lace defining

it in a simplified wall-of-Troy pattern.

A significant feature of many of the Empire styles is that the skirt, or lower part, of saque or robe seems to demand trimming, tucks sometimes being the only trimming used, two or three big ones often than bands of little ones, as often rows of lace or embroidery set about the hem or dispensing with it entirely.

Sleeves are various! Elbow sleeves they are, almost without exception, but both with those that boast cuffs and those that flow out to fall into graceful lines at their own sweet will, there are as many styles made manifest as there are in dress styles. On an occasional saque the sleeves are nothing more than short puffs with deep ruffles, the edge of the ruffle barely coming to the turn of the elbow; but, as a rule, the sleeve is cut elbow length, irrespective of the length of the ruffle.

The methods of sash tying vary, as well as the length of the ends. For formal, very dressy occasions these reach almost to the hem of the gown, others are three-quarter length.

faced with a narrow bias band. In either case, flat buttons and loops—those fascinating but elusive French loops—fasten them.

Blind embroidery is gaining ground for their trimming, just as it is for the trimming, and the making, of dresses. And valenciennes lace—the round mesh German kind—is better than ever.

A new treatment of the flounce is shown in the

sketch—medallions of embroidery, outlined by lace insertion, separating the groups of tucks which give the flounce more spring. The medallions are the only touch of embroidery used upon the skirt.

Lace under the deep flounces of embroidery grows more popular upon the finer sort of skirts all the while, either made to follow the scallops at every turn, or set in a straight line, the scallops

Franklin Taylor