

What to Wear and when to wear it

Shirt Waists.

It seems in order to follow a talk on shirt waist suits with something about the shirt waist itself and I am able this month to show two very new designs that the artist has copied specially for this column. No. 1 is of sheer white linen, hand embroidered and though it may be made up in any other material it is especially effective in this, and not at all difficult to do, or costly.



The features of this particular blouse are the small tucks running right over the shoulder and the combination of pinhole and solid embroidery. It is one of the pretty conceits of the year to combine the two and in this way the decoration is more quickly done than if all pinhole work was employed and is lighter in effect than solid needlework. The bands in the cuffs do not come out very distinctly in the design but are composed of two narrow bands of pinhole embroidery only. The cuffs button up with tiny pearl buttons on the inside seam so that it is quite easy to iron. The sheer white linen is usually 38 inches wide and if you can get it that width, two yards will be an abundance. Two skeins of linen floss will be sufficient for the front design. In laundering the sheer linen blouse it should not be starched. The best plan is to make some very weak glue water with pure white glue; while it is hot add a level tablespoon of paraffin wax, shed fine and dip your blouse in the glue water; wring dry and hang up until it is just dry enough to iron, then fold away for at least six hours before ironing. If you do not care to go to the trouble of the glue, use the merest suspicion of starch and iron very damp. The great advantage of the glue water is that it will not give in damp weather, and in passing let me say that white glue water added to the starch for muslin dresses and white undershirts is a boon in this respect.

Shirt Waist No. 2.



This design is of sheer India mull and valencienne lace and is very dressy over a colored slip with girdle to match. This blouse fastens behind and makes it easy to apply the lace decorations and also makes it easy to iron, the fullness of the front comes from the three pleats under the edge of the yoke at the side of the armhole.

Colored Waists.

For colored shirtwaists there is no material that is equal to blue linen, either in the solid navy blue, butchers blue or the shade produced by a white warp and blue wool. These linens are wide and can be bought from 25c. to 30c. per yard and two yards will make a waist even with the large sleeve. In passing let me call attention to the fact that with the pouch effect gone from the front there is no longer any need of making the waists follow the belt line and a much neater effect is gained by having hooks on your skirt bands and well-worked buttonhole loops on your waist and hooking the two together. If this is done you will not have your

waists worn out with pins neither will you run the risk of a hiatus between waist and skirt which spoils the appearance of many an otherwise smart costume. Of course two yards will only make the plain waist without tucks or pleats, but for the linen little decoration is necessary and one of the smartest styles is the pointed yoke over a plain back and the front finished with a single boxpleat and two pockets, one on each side of the front pleat sleeves very full at the top and gathered into a deep band. For the woman who laundries her own waists let me say make the opening of your sleeve long enough to permit of the cuff being laid out flat to iron. It is much easier to iron in this way and as the spare of the sleeve is in the inside it rather adds to the appearance of the sleeve to have it as well as the cuff buttoned with pearl buttons. To get the best results the buttons should always be removed from the sleeves before washing, but in busy households there is not always time to do this, and if you buy really good pearl buttons on the start they will stand many washings without clouding.

White Dresses.

There has never been a season when a greater variety of white goods was offered for the consideration of the womenfolk. A few years ago white dresses were considered the particular property of the young girls and the children, but now the sensible idea prevails that a woman of any age, up to the grandmother of the family, may wear a white gown, if it is becoming. Very stout women, whether young or old, do well to avoid white gowns if they wish to reduce their apparent size, but if they regard only comfort and neatness they can wear a white gown as well as anyone else.

A sensible idea, for the woman or girl who can have only one white gown is to buy a sheer white linen and have skirt made kilted. The old-time kilt used to be as big round the top as it was round the bottom, but now the kilted skirts are all cored, the kilts are stitched down to form a yoke and then let fly. These skirts are quite easy to iron and look quite smart. I saw a gown the other day cut by the head of the art dress school in Toronto, that measured eight yards round the bottom, yet at the waist line the pleats did not lap more than half an inch; there were fifteen gores in it. The waist of a white linen dress may be made perfectly plain, with a few tucks or small pleats, or by design number one on this page, or may be decorated with handanger work, open work, or solid Mount Melik embroidery. Personally I prefer the latter. In addition to the waist of the linen white shirtwaist can be worn with this skirt and if the linen skirt is well laundered and you are careful of where you sit down and have a dust coat to wear when driving, it will last clean for a long time.

Spotted Muslins.

In thin white goods there is a marked return to the spotted muslins, and the spots are nearly all small. These dresses cannot be too full and fluffy and may be decorated with as much lace as your purse will run to, valencienne always preferred. The Madras muslins come next to the spots in favor and some of the patterns in these are simply sumptuous. Very fine lace embroideries are used profusely on these gowns. Swiss embroideries this season surpass anything that has been shown before. We have one firm in Winnipeg who makes an art specialty of embroideries and laces and in their books there are over 100 designs of narrow embroideries alone.

After the Madras muslins there are the organdies and muslin de sole goods, sheer and dainty as gossamer, and still with a great deal of wear in them and a wonderfully dainty gown can be created out of them. They crush easily

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