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BROCADES FASHION
STYLISH PETTICOATS

Charming Devices That Aid in Maintaining a Slender Silhouette—Strings, Gathers and Bands Are Eliminated From the Waistline—Peignoirs and Boudoir Gowns—Negligees.

Have you realized what a change has come over the class and character of garments that make their appearance at about this time on all the counters of high-class shops? No? Well, it is "enlightening and edifying," as the old-time New England schoolmarm used to say, to take an hour just to stroll through some good department stores and devote the best part of that time to the lingerie section.

In such shops as employ display figures as notes instantly what an amount of importance is given to the set of undergarments around the hip and waistline. Everything possible is done, even in those of moderate price, to eliminate all bands and strings and shirring, anything that even savors of bulk or clumsiness at the waistline.

Of course, one's nightie is an exception to this rule; but even here there are some charming examples that are really more than a trifle reminiscent of the princess pattern, and in which the waistline is made to bear its due share in the design.

The needs of the stout sisterhood have long received loving attention at the hands of the lingerie designer; but hitherto, it must be confessed, that it was largely in the matter of extra material, bigger bands and wider ruffles that the requirements of a too, too solid flesh were heeded.

But now the same delightful banishment of bulk and clumsiness is brought into play for the stout as well as for the slender, and there are all sorts of combination garments, "telescoped undergarments," as one witty woman calls it, in which the sister of much superfluous flesh can appear as though she had some how miraculously managed to shed a goodly quantity of what she could dispense with so gladly.

That fad or fashion of the low bust corset and the bloused shirtwaist has much to answer for in the general air of slouchiness and even sloppiness which many stout women manage to present, even when they are gotten up in their very best bib and tucker. Seldom is there a large woman who will consent to lace herself in even for a moment, and that combination of low-bust corset and bloused shirtwaist was really too tempting not to be indulged in to the permanent loss of the smart lines of the figure in all too many cases. Like so many other of fashion's fads, it is a pity that the stout sisterhood should even attempt to follow the style and slender figure that possessed an alert and youthful grace of its own. Never was it intended that the stout sisterhood should even attempt much less adopt this style; but adopt it they did, and that with a wholeheartedness that has made many a corsetiere almost weep since over the ruin of figures that it wrought.

The corsetieres were the first to introduce the supporting corset, or braisier, not the least of which is its delightful inexpressiveness. When one can obtain a well-cut and daintily finished garment of this kind in exchange for a single dollar bill, then the woman whose mark measurement exceeds the 38-inch mark may have no excuse left for appearing sloppy and slouchy beneath her blouse. And the joy of this special design is that the closer one draws it around the waistline the better it supports the bust, the straighter must the shoulders be carried and the higher the chest. Those to whom nature has been generous in the matter of bust simply cannot do without this charming device, since it altogether offsets the tendency to sagging that is so noticeable when one of those loose little French corset covers is worn, and the slender sisterhood are learning that their frocks fit better and present a smarter appearance when worn over this well-fitted garment.

But it is in the combination garments that the most welcome novelties are to be found. One can have two or three piece combinations, and the latter are really the newest and most effective things that have appeared for a long time. The corset cover and pantalon, the braisier and pantalon, respectively, for the slender and the stouter sisterhood, are in the best makes so cleverly designed that there is a bias line all around the waist, so that the garment adjusts itself automatically to the lines of the figure, and

that without any bunchiness or thick-ness, either.

And, by the way, these same pantaloons are not any kind of what we have hitherto been wearing under that name. The new ones are all of circular cut, without any darts or seams or gathers anywhere at the waist—if one excepts a couple of tiny pleats right in the center of the back, where they are really rather an advantage than otherwise—and measure anywhere from a yard and a half to two yards around the knee. In wear they are more like a divided skirt than anything else, and that is just about what they really are.

One very clever garment is a combination braisier, in effect a four-piece garment, has the corset cover and pantalon made after the ideas just described; the braisier is lightly boned, the back crossing over in such a way as to do away with the ugly ridge where the corset leaves off. The pantalon is of circular cut, attached to the braisier with a single seam, and fitting without a wrinkle. Because of its full circular cut it answers every purpose of the underpetticoat. It may be worn with the knit combination in winter and with only the gauze vest and corset in summer.

And the matter of fit is just as important when the frilly and fluffy silk skirt or petticoat comes to be considered. The specialty shops offer to refit those for a dollar or so, and to the woman who is not handy with her needle this is an offer not to be despised. Where it is at all possible it were well to have this item made to order, and a comparatively inexpensive seamstress can usually turn out quite presentable specimens. One clever girl whose income is of the very limited order has two petticoat tops—one in black and one in white. Those are of the five-gored pattern that sets closely over the hips and fits fully as well as a dress skirt can. They are made in plain and full length, faced on the under side with peraline and finished with a bias velvet binding. Then

there are any number of flounces that are attached to this skirt, varying to suit the needs of her toilette. Quite an original device she uses for their attachment. This consists in the running of a stout cord round the waist, and a bodkin through the foundation skirt and a single one on the top of the separate flounce. Then with a gross grain beige ribbon and a bodkin the flounce is attached, the ribbon being run through both bindings simultaneously, and, presto! the flounce is safely and securely attached in an instant or two without the bother and insecurity of hooks and eyes, or the labor of buttons and buttonholes.

The peignoir, or boudoir gown, as it is coming to be called, may be of almost any material, provided only that it be of dainty design and not too elaborate in character. Some charming ones are fashioned of simple silks, trimmed with cascades of lace and finished with a few effective ribbon bows with floating ends.

THE NEW CORSET SILHOUETTE.

There are quite a number of new models in corsets, each intended for a different type of figure, but to all of them are common some novel features that will serve to distinguish them from the make of last season. The first thing that strikes the eye is that the waistline is much more rounded and slender than it used to be, and the back is made more than a trifle narrower. The straight line in front is maintained, but there is a suggestion of buoyancy to it that was not maintained a year ago; and below the waistline the back is made far more springy than it used to be. Indeed, where one's figure is naturally a little flat at this point the corsetiere is very apt to add a little bustle of silk ruffles, so that there is a gradual and graceful spring and flare below the waistline. Not that the bustle is intended to

declare itself as such, but it is merely there to correct a fault of figure when it is needed.

BROCADES FASHION STYLISH PETTICOATS.

For wear with a smart afternoon costume or under a fluffy evening frock, the stout dressers are paying quite a little attention to brocade. Not the stiff and old-time brocade that were so heavily woven that they "could stand alone," but rather the novel weaves in which a firmness and body are present; but a chiffon-like quality is equally apparent. Such is the kind used in the smart petticoat pictured, in which one of those new moon-light shades of blue is daintily combined with creamy lace. The skirt is made with the usual five gores, fastening in the center back. A circular flounce is applied below knee depth, this finished with a few-toned flounce of lace, and two other flounces of silk and lace attached to the foundation skirt beneath, to afford sufficient fullness around the feet.

IN PANEL EFFECTS.

While the fit of the upper part of the skirt must be as close as possible the very opposite is demanded once the line of the knee is passed. The lower part must be full and as frilly and flaring as the upper part is close fitting and scant in proportions. The five or seven gores top is carefully cut to accord with this dictum and the requisite fullness is achieved in the flounce that is the inevitable finish to all well-made silk skirts. In this instance a pale green sateen silk is used and the flounce is composed of alternate panels of accordion pleating and embroidery done on a plain and flat surface that is let in in broad box effect.

Filmy Fabrics for Spring. Chiffon Qualities Evident Everywhere—Dainty Checks and Open Plaids—Stripes Tremendously Popular—Lansdown a Spring Favorite.

The promise of springtime is in every shop window, albeit the thermometer is low and the mercury registering around the freezing point most of the time.

All of the smart shops along the avenue are showing gauzy weaves in silk and cotton for southern wear, and women who are really more interested in things for present wear than the long coat displayed, all warmly find it a hard matter to interest even their favorite sisterhood in their present needs.

While the favored few who expect to put in the Lenten season at southern resorts are wearing liberal quantities of gauzy cotton fabrics, sateen, silk, and cotton, there is, nevertheless, strong interest displayed in the gowns that fill in the between seasons so acceptably.

The coat and skirt suit is making its last gasp in the fashion world, and the new look is in the close-fitting, double-breasted garment that is decidedly manly in cut and strongly suggestive of a masculine frock coat.

In the cloths that the best tailors employ it is in color rather than in weave that novelty occurs. Sateen-finished broadcloths find favor with the most fastidious, and this for plain and severe morning tailormade as well as for the more elaborate gowns that appear at afternoon functions.

The morning concert hat are each a fad this season afford a glacial opportunity to study what the seasons are wearing. One sees cotton broadcloths liberally trimmed with velvet and lace, and a novel Irish weave that Queen Alexandra is doing so much to make fashionable. Everything from the latest pink on through the contrasts and running down to the deepest and richest shades of blue, the new fashions are really the fashion side of the hour.

These little changes that have been with us for several seasons now are back once more with all their pristine popularity unimpaired. Here, too, the glamour of new colorings goes far to hide the lack of novelty, and there are some charming fruit tints that alternate with white which cannot

fail to win approval from even the most discerning. In mohair those are especially attractive, while the large and open plaids serve to bring the corner and heavier silks to the front once more.

That these shadow plaids are altogether bettered is cause for gratulation, for surely no weirder looking materials have ever made a bid for popular acceptance. Their black, however, is acceptably filled in the new open plaids, where large squares are marked off with delicate colorings. There is no doubt that the tailor will make up those novel weaves in skirts that will disguise the plain pattern by many and overlapping plaids. Indeed, it is already an accepted fact that the muted tints until they reach the glow of the rainbow, and the most delicate colorings are to be the dressmaker's province.

Coming into the realm of dressier frocks there are some equally pretty colorings offered in the new silks. As a broadcloth, one sees quite a preference for yellow tones, as well as a number of distinctive uses all its own. The line of shades in this matter are particularly fascinating, including the tones of tan and the new leather tints, that are to be the smallest of the smart in colors this spring.

Striped silks, and especially in those weaves of radium, genre, are to find quite an outlet, and the same applies to some of the new weaves that are to find quite an outlet. That they are to be made up over delicately tinted taffetas and other solid colorings serves to render the stripes less aggressive, and already the morning muscals and afternoon tees are bringing out some of the best of those, fashioned in dainty guises.

Lansdown, a silk and wool weave of very serge-like quality, is receiving much attention at present. It is neither so thin as crepe de chine or double cloth, yet it has a faculty of fitting into the places of either of these series, as well as a number of distinctive uses all its own. The line of shades in this matter are particularly fascinating, including the tones of tan and the new leather tints, that are to be the smallest of the smart in colors this spring.

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Some Jottings at Random

CUT GLASS is finding many new and novel uses, and to a great extent is beginning to replace the sterling silver and the plated ware that has found such favor with housekeepers.

There is nothing so effective for lighting up a table as are cut-glass candlesticks, and a hotel in New York that prides itself upon its exclusiveness has replaced all of its plated candlesticks with really beautiful ones of cut glass. This house uses but the one style candle, invariably a creamy yellow tint with a tracery of gold wandering all over its fluted length, the steward claiming that this type will go with any style or color of table decorations.

Charming electrolights, too, in cut glass are to be seen, while as for the table appointments that are turned out in this many faceted ware there is simply no end to them. Fruit knives and forks, fish sets, carvers, game sets and such are made now with cut-glass handles and steel cutting parts. The most fastidious housekeepers are rejecting the silver-plated knife blade altogether in favor of the steel one, a thing for which one ought to be devoutly thankful, since the process of silver-plating the blade invariably takes the temper out of the steel.

RATHER A NOVEL employment for a woman is that filled in one of the best hotels in New York by a former member of the smartest society in the American colony in Paris. Owing to her many and amusing accomplishments she has always been in great demand whenever entertainments of any kind were given by her friends—and of those she had legion. Now, when her first youth is passed and her fortune gone with it, she occupies a private office in the administration department of said hotel, and while the management refers to her as "Monsieur," she is really more of a style critic for the house. She superintends the hanging of pictures, the draping of curtains, the selection of flowers—for this house has quantities of household laces of all sorts—but, above and beyond all, her chief task is decoration.

The many women's societies, patriotic and otherwise, make it a fad to hold their luncheons and other entertainments at this house, and to the elderly and the young belongs the task of decorating the rooms for such occasions. Such odd and original concoctions as also displays make her invaluable, and there is a strong demand for her services in the set among which she used to move in the days of yore. True to her Yankee independence, however, she claims that her services belong only to the hotel, and no amount of coaxing, no largesse of tea, will tempt her to present employers. "No private engagements accepted," reads the card hung on her office wall.

CLOUDED AMBER is receiving quite some attention at the hands of expensive jewelers. Really exquisite combs are shown in this set with pearls and semi-precious stones; while as for other uses fashion, for the moment, declares that clouded amber is to be far and away preferred to the clear kind. For one thing, clear amber is limited to a marvel in celluloid and other artificial products of kindred make; but the clouded amber has, so far, escaped the fattering come-down of imitation.

CUT GLASS BUTTONS are shown at the jeweler's nowadays with shanks of sterling silver wherby they are attached to the garment. Really beautiful specimens of the cutter's art are sold for \$5 apiece; while for those who cannot afford a whole pair twice that sum one can have a cut glass button with the deep cutting lined with a silver tracery. It is said that women are being accepted as apprentices in the glass cutting shops abroad, the privilege being limited to the daughters or sisters of workers in good standing at the factory.

POTTED PLANTS in bloom are being sent out from the florists on many occasions where were formerly nothing but cut flowers were supposed to meet requirements. There is something in a flowering plant that makes it peculiarly acceptable as a gift, and the fact that it will keep indefinitely, renew its blossom frequently, makes it a lasting possession, if but good care be taken of it.

Plantagains, with its brilliant array of yellow blossoms—it really is a form of the Scotch and Irish broom—camellias, with their waxen blossoms, meteor and ranunculus, fairy-looking cyclamen the brilliant poinsettia, and I, I, round pots of lilac—the valley are what the best florists in New York are sending out.

RUSSIAN LACES and embroideries are commanding considerable appreciation and comment where household linens and laces are the topic. The square-meshed flat laces are wonderfully durable, but their beauty shows up far better in the large, rather than the small, pieces. They are yellow laces, all of them, and the workers weave the bobbin in and out of the rina with a rapidity that bewilders the looker-on. The centres are always of hand-woven linen, the insertion and borders of the national type of lace, with its figures of men, birds and animals appearing in the relief upon the open-meshed background.

LINGERIE MATINEE AND RUCHE-PLEATED SKIRT.

To the fastidious there is nothing like lingerie materials for those intimate little possessions of the wardrobe. The cleansing tub and the laundress has no terrors for them, and they are always available for wear—clean, fresh and as good as new after a visit to the laundry. Their making is a simple matter, for the square yoke is

really the foundation of them all. To this the body of the garment is attached after any of a hundred different ways, and the sleeves may be long or short, as best liked. The pretty one photographed will afford a clever suggestion. The skirt is of a black sateen silk, closely fitted at the hips, but to flare well from the knee down. The flounce is accordeon pleated and banded with ruchings of the silk at close intervals. This makes an excellent pattern for a walking skirt to be worn under a tailor-made gown that clears the ankles and all around.