

# For the Home

# Dressmaker



## New Lingerie Styles

UNDERCLOTHES so well cut that they would seem almost built entirely on tailored lines, were it not for the utterly feminine, utterly charming ways of trimming with a frill of lace and a bit of ribbon; exquisite handwork—daintiest of designs worked out in “pearls of stitches,” and with seams rolled to the merest line and joined by delicate French veining—these are the main characteristics of the new lingerie.

At first glance, you say that everything is simpler, that there's less and less trimming used; but look into the style a little—there's more trimming used than ever, only nothing is fussy, the trimming being quantities of handwork carried out in exquisite detail, but so subordinated to the style of the piece it trims as to be inconspicuous.

Scallops and eyelets embroidered by hand make a simple trimming that is as beautiful every time the piece is done up as it was when new, and wears until the piece itself gives out. And lace—German valenciennes mostly—seems stronger than the lighter mesh we used to wear; or perhaps the styles provide for its being set in places where there is practically no strain on it. At any rate, lace-trimmed pieces wear better than they used to.

The softest and most supple of materials are used for the new lingerie. Everything must fit, and must be so soft as to be easily adapted until it takes on just the right “set.” Real valenciennes—the merest edge of it—is finding its way on a lot of the new lingerie, though the imitation laces have a tremendous following for this sort of use.

Chemises are short, coming just above or to the bend of the knee. Nothing was ever uglier than chemises in that half-long, half-short length. When the chemise is worn outside the corsets it is usually more satisfactory, especially to wear with sheer summer dresses, if it is made into a “marguerite,” which is nothing in the world but a chemise gathered into a belt, or a combination corset cover and petticoat, whichever way you

choose to wear them. The belt does away with any necessity for adjusting fullness, which sometimes, with the usual chemise, shows under a little light gown in creases.

The marguerite designed has the fullness taken out of the upper part by tucks; the skirt is carefully shaped and is very full at the hem, where it is trimmed with a four-inch ruffle edged with lace.

The square neck is outlined with insertion, edged with lace, and the ribbon is run in an odd little casing made by setting the insertion on over the material, instead of on the edge. The belt is made of embroidery insertion, through which wash ribbon—a wider ribbon than is run through the neck-casing—is threaded.

At the back, the fullness of the corset cover is disposed of in little tucks like the front; while the skirt is at its fullest, the belt making the different treatment possible.

A lingerie dressing sacque is included in almost every summer wardrobe. The one designed in the picture is intended to be made up in lawn, dimity, Swiss, batiste, or any one of the dainty, inexpensive summer stuffs. The yoke is made of two strips of embroidery insertion (or bands of the material briar-stitched with soft embroidery cotton), separated by a band of lace insertion, and the full sleeves are trimmed to match, with the frill at the neck repeated on the edge of the sleeves.

Another pattern is a design for a lounging robe which can be made up equally well in a luxuriant robe in wash flannel, unlike most room-wrapper designs. The long, straight box-pleats are stitched down about half-way to the hem in front, graduating to shorter stitches toward the back. These pleats do away with much awkward fullness, and yet leave the skirt of the robe as full as all such robes should be.

The sleeve is just a moderately full style, elbow length, ending in a deep frill of the material. But the collar is the prettiest part of all. It is an adaptation of sailor styles, square in front as in back, and with a repetition of the idea expressed in a second collar which extends from under each side of the collar out over the tops of the sleeves.

The lower is the prettiest combination of flowered and plain stuffs—all-white—imaginable. But whatever you do, don't make the apron up in anything that has flowers on in color! Its style is at its prettiest in all-white. Swives and linen and a dozen stuffs come with flowers and squares embroidered on or woven in—got at in every sort of stunning way; and the skirt of the apron being plain stuff throws the figured into delicate relief.

## SHOP NOTES

Chemisette styles hold their own in popularity.

Foulards came out to so much better advantage since they have come out in double width.

Boleros have a new recruit in the shape of a tiny affair of Irish crochet, the fine, delicate kind known as “Baby Irish.”

Wash-silk, the pink-and-white and blue-and-white kinds most of all, are being made up into summer pajamas and kimonoes.

If you're getting pongee for coats, get the kind they call rajah. It has a little more body to it, and you don't want that long, loose coat lined.

Odd little square, or round, or three-cornered bits of Swiss come embroidered and ready to set in underclothes. The edges must be rolled and whipped to other rolled edges.

Plain stockings, or those with clocks or embroidery all in the same tone, are best liked, but a host of novelty things are out, with tiny flowers embroidered in colors on a black ground.

Cotton rolls make up the summeriest sort of

dresses, and are immensely popular, which is rather a surprise, in spite of their self-evident prettiness. All sorts of good-looking clothes are made of them, usually in some form or other of checks.

Cut the stiff ribs off the ends of your wide silk shoe laces. They'll fray out a little, but not too much, and they'll take on more the look of ribbon.

Chiffon-taffeta is next popular to pongee—light or dark or medium—and is used for every sort of thing. Those redingotes are stunning made of dark blue chiffon-taffeta, and as unusual in their way as the pongee coats in theirs.

For porch shoes, novelty upon novelty displays itself. Odd leathers and odder things that look like soft, silky cloths, made with the high French heels that belong by right to slippers, and the big bows that were characteristic of pumps, but which appear now on every sort of slipper and low shoes.

A woman, who is in “second mourning,” fit upon a dainty idea for her summer clothes. She is wearing white this summer, but instead of the inevitable white shoes, she's “gone in” strongly for gray shoes and stockings—silver gray—and is wearing exquisite belt buckles of silver as the only other note of color about her costume.

The silver and white effect is stunning.