

PRETTY CONCEITS IN SPRING LINGERIE

HOW AND WHERE IS THE WOMAN TO PURCHASE HER PAJAMAS?

WOMEN'S pajamas!" said the buyer of a large department store. "No, we no longer keep them on hand. We had to sell out the last in stock at a discount, there was so little demand for them. You will have to go to one of the more exclusive shops."

It would appear that it is only with the women of the last decade that the pajamas has found favor. Yet this supposition is a mistake, in part. When the girl who has tried on her brother's pajamas, and likes them, tries to buy a pair for herself she finds the price prohibitive to a slender purse. Women's pajamas are as yet a fad, and faddism is expensive. If she is resourceful she buys men's pajamas instead. There is barely a tota of difference between them and the so-called women's pajamas. And their price is fully a half less.

Of course, the women to whom price is a bagatelle will go to the more exclusive shops for the "correct thing." The women's pajamas which Spring counters are displaying are very dainty. The cheapest are of flannel, either French or sidetown. They will prove comfortable as long as a breath of winter's chill lingers in the air of March or April.

Far more attractive, however, are the madras pajamas. It is not a difference in cut, and, as in the case with the wool ones, the only attempt at trimming are the silk or cotton frogs which furnish the fastenings down the front. But it is the daintiness of the material. The silky sheen of the madras approximates that of the more expensive silk nets. They are particularly pretty in white.

Silk pajamas mark the acme of luxury. In delicate pink, blue and lavender, they are bound with silk wash ribbon, or edged with bands of solid color silk. Those offered in the fashionable shops are full of suggestion to the home dressmaker. Dainty pink and white striped wash silk, an easy pattern to cut, and little fitting—the result is an apron of pajamas as the heart could wish.

Faustidious women are ordering their own pajamas made to order. Perhaps it is some particular color, perhaps an odd fabric which pleases. The pajamas for a recent bride are of heavy white corded silk exquisitely embroidered in white. Other brides prefer the embroidery in color. The oddly figured and hued Japanese wash silks make exquisite pajamas. All color schemes which mark the ever popular kimono can be reproduced in the lady's silken pajamas. Some of them are of silk crepe adorned with embroidery, which rivals the skillful handiwork of the Japanese artists.

Yet the pajama is strictly a nonimported article of dress. Paris refuses to smile upon the pajama. Madame knows full well the fascination of her robe and lace. Her dainty robe de nuit appeals too strongly to her frivolous femininity to be discarded for the most alluring pair of pajamas ever fashioned.

The imported French lingerie is more fascinating than ever. The modiste has used her most subtle arts to fight the ever growing popularity of the pajama. They are pronouncedly quiet in effect. It takes a clever woman to reveal a fraction of their beauty, but then such a wealth of handwork, such fineness of lace and perfection of finish has seldom, if ever, been equaled.

The loveliest, best sets are in the sheers of linen or batiste, embroidered with delicate flower sprays, scrolls and scattered garlands. The embroidery designs are all simple, and the flowers and



leaves minute. It is the perfection of their workmanship which astonishes. Embroidery in white is the reigning favorite, although when the thin Summer gowns are again worn, colored embroidery will be in vogue with many women. The robe de nuit appears generally with a rounded neck and short puff or elbow sleeves, somewhat after the fashion of a chemise, or in the Empire style. They seem the harbinger of Summer sultriness, though many women wear them the entire year around. Many of them have the neck finished by a narrow rill or ruffle, buttonholed in white. Openwork hand embroidery is often used in this conjunction. A spray of the embroidered flowers runs around the entire robe an inch or so below the neck ruffle. The leaves and flower petals are outlined with buttonholing and the goods within cut away. It is a pretty conceit, and is effective, especially on the sleeves. The same means of adornment is used on the ruffles of the drawers, and around the neck of the corset cover.

The drawer ruffles are peculiarly slashed this season. It makes them more easy to launder and permits the buttonholing or lace edging to extend up to the drawer hem. On some of the elaborate sets, each ruffle edging is finished with a short lace jabot, and even the simpler ones are adorned with ribbon knots.

Wash ribbons are extensively used in lingerie, but there is a growing penchant for the more silky lousine ribbons. These must be removed before laundering, but the girl who has the time and patience to run her ribbons in and out and give them an occasional cleaning and press-

ing will be more than repaid for her trouble. The new headings are displaying the ribbons to greater advantage. The lace headings are particularly attractive, the ribbon being drawn under lovely lace flowers, fleur de lis and all manner of pretty designs. Some of the lace heading is extremely wide, allowing ribbon of three or four inches in width to be drawn through with ease. This is pretty for use on petticoats, where the wide ribbon is tied at intervals in soft bows with long ends.

On the dainty silk lingerie, which will always be worn by the women who have an unlimited bank account, silk fagoting is used in place of heading. It can be bought by the yard in almost any width and color, and the wide, interesting, between the threads allow of many different width ribbons in the running. Silk handkerchiefs may be used successfully to make a dainty corset cover. The "V" of the half handkerchiefs are joined by fagoting and run with double rows of white satin baby ribbon. The same fagoting and ribbon running forms the shoulder bands and the waist bands, and furnishes a heading for the silk lace ruche which finishes the neck.

Handkerchief corset covers are still popular and new ways are constantly being contrived for their creation. They are put together edge to edge, or catcorner, and they are joined by insertion or banding. The heading is perhaps the prettiest way, since it allows of ribbons running, which always enhances the daintiness of a piece of lingerie. The girl who likes a dash of color in her undergarments is using handkerchiefs embroidered in color to make her corset covers, and to form the ruffles on her gowns and drawers. The effect is pleasing, if the wearer wishes to break through the all-white rule. White colored embroidery is always used for making corset covers. Even more startling is the use of broad bordered and printed handkerchiefs. When made up they imitate the Bulgarian embroidery effects now so much in vogue in other articles of dress. But there will be only a limited few to whom such a method of trimming lingerie will appeal.

Hand painting is appearing on many of the wide ribbons of the elaborate lingerie. It seems hard to believe that printed ribbons would not be as effective, but there will always be a class to whom high price means beauty.

The hand-painted ribbons seem more in keeping on some of the lingerie accessories. The ribbon bridal sets, which are the latest fad, are usually made of hand-painted ribbon. The lace garters are covered with the shirred ribbon, and the same ribbon is used for the delicately accented bust sash. Some of these sashes have tiny pockets for holding jewelry or money, and thus combine both usefulness and beauty. A recent bride had a white silk bag trimmed with bows of the painted ribbon included with her ribbon set. It was meant to hold her robe de nuit when traveling. Others of these traveling bags are of quilted silk or satin, sweet with sash.

HARRIET HAWLEY.

A Mean Man.

Three women stood before him and stared at the paper he held in front of his somewhat sanguine face. At length he laughed, across and said: "Take this seat, madam." The three women looked at one another. "I mean the elderly lady," he added. All the women turned their eyes upon the advertising cards and became intensely interested in their contents. Then the man slipped back into his seat and resumed his reading—Cleveland Plain Dealer.

A SEASON OF THE MOST BEAUTIFUL FASHIONS

GREAT STRIDES HAVE BEEN MADE IN DAININESS—A FEW HINTS AS TO SPRING STYLES

SUMMING UP the season's fashions, the point most in evidence is that great strides in beauty have been made.

Fine fabrics and details subtle poetic combine with grace of line in the construction of toilettes gracefully simple in effect. Furbeles merely for the sake of furbeles appear only on models of inferior manufacture. When conceived by good makers, every point in dress has its reason d'être, and so much is this understood that a frock with a bow too many is much like a wagon with five wheels. In short, restraint, with eternal vigilance, is the price of beauty in dress, and to fail at a single point is to fail altogether.

Beginning with the well-kept craniums of the day, when were feminine heads more exquisitely cared for than now? Scrupulously cleaned, aired, sunned, and exercised—for head massage is virtually for this purpose—the most indifferent suit of hair will in time present the cared-for look necessary. Then, to these carefully groomed tresses, numberless false bits may be added without sin; mats of loose hair to lift the pompadour; one or two wifches for the coil—even scalp bits attached to the temples to make the hair seem as if growing lower there.

Not the least charm in present day hair-dressing is the glossy smoothness of correctly kept heads. Though rippled and waved at the sides and back, a last passing of the comb gives the solid metal look, which is the latest caper in head toilettes. As great a change has come about in millinery and street costumes, for in neither of these departments is anything designed for mere practicality. The tailor gown fashioned for every day wear depends less upon padding and more upon a cut which will produce a fitted line with out discomfort and the wooden ugliness long expressed. The skirts of these hang loose from their linings—as do, in fact, all skirts of the hour, however diaphanous their texture—so that their lifting is a comparatively easy matter.

But when a figure is sufficiently slim and sprightly to wear it, a street skirt which escapes the ground is considered even more stylish. The most effective street suits of the season have been costumes of brown corduroy, consisting of a short skirt, made to flare at the bottom seams with an under pleat, and a long coat. White bodices of crepe, lace, flannel and soft muslin are worn with these, as well as ermine, sable and mink furs, and brown hats of long-haired beaver ornamented somewhere with a white flower.

Velvet and corduroy are pre-eminently the smart materials of the Winter, and since these require furs and handsome hats women so attired present a very elegant appearance.

The zibelines have not had the furor that manufacturers had hoped. But in their way they are beautiful, nevertheless, and the drop in Winter prices makes the handsomest qualities now available to all. Some zibeline costumes, designed by French makers, and also greatly reduced, show trimmings of velvet in a deeper or fainter tone, outlined with fancy black soutache braids and made elegant with touches of white. White, in fact, is now the emphasizing note as black once was. White hats, gloves, the snowiest days, white bodices, white gloves and even entire white costumes, many a young girl in the smart world looking like a polar bear in her snowy cloth gown and furs, as she descends from her carriage for the matinee. So costumed, Miss Maude Adams is sometimes seen at a professional matinee, wearing a loose coat of white wavy hair, fastenings with gilt knob buttons, and having her ash-blond hair arranged in two braids worn Greek chapel fashion.

Apocryph of wily bear, this peit-sounding title is only the name of one of the several materials which imitate fur. A large waving of the hairy surface gives it the appearance of some qualities of baby lamb, and the long and short coats made

to the cycle of fashion. Some of them were seen in the '90s under other names, and then was introduced the odd scalloping now employed on some of the French coats and fur sets in mole skin. A short mole skin blouse sometimes shows the scalloping all over, the neck piece and muffs so fashioned displaying as well a becoming outlining in a darker fur. Furs of all sorts, from sable to rabbit skin, are used for hats, the heaviest skins

often combined with filmy laces, spangled tulle and gilt birds or flowers.

These extraordinary and charming gold ornaments represent, with certain stiff cotton camellias, the hothouse side of wintry millinery. Singularly subtle in effect, they seem as alien to common life as orchids, and suggest to the idle dreamer anything from the splendor of courts to broken hearts. In the form of camellias, half-open buds and tiny birds, shorn of

plumage and somewhat grisly in effect, they appear upon hats and are made into bodices and hair knots, which are banked with tulle or velvet loops. Combined with green leaves, gold acorns are also seen, these sometimes woven into chaplets for evening wear, or wreathing a hat. A gold acorn chaplet and a white tulle gown, cut extraordinarily low without immodesty, was recently worn with striking effect at the opera. Another night the

same dark beauty wore a cloak so regal as almost to take the breath away. Fashioned of the palest corn-colored silk, this long, magnificent garment was covered with raised silk embroidery in the same color in love knot and lily designs.

All opera costumes—that is, that of the boxes—partakes of this magnificence, and when Americans consider that Americans are not born to noble trappings it is astonishing how many coronas are worn. Other opera jewelry is of corresponding

stateliness, the great ladies of fashion wearing diamond dog collars and looped necklaces of diamonds and pearls that would truly give courts.

Between effective day dress and dress designed chiefly to create a magnificent evening effect, there are toilettes sweeter than all others. These are the dainty gowns for elegant indoor use, made of airy textiles and in models almost virginally simple. Characteristic of the advancing decade is their extreme return, more than ever marked, to effects of the '60s, when throats were always uncovered, shoulder seams came down upon the arm and sleeves were as big as Turkish trousers.

With these styles, which likewise introduce the clumsy puff trimmings in the gown material seen long ago, there are also 1890 and Second Empire effects, those achieving costumes in richly hued silks and velvets which are ideally charming.

Evening gowns of net are more seen than entire lace costumes, the skirts of such often running to girlish ruchings above lace frills. The girldings employed with such toilettes, which have been ordered in great numbers for Florida use, are daily increasing in width. Bias silk or velvet scarfs in the same shade, or in a contrasting tint, are wound several times around the waist to a height often of eight inches. The baby bodices are gathered full, there is always a drooping collar of some sort, and the sleeves are as elaborate as the style of the gown will permit.

Some of the gowns ordered for the South, whose prototypes are frequently seen about swaggar hotel corridors, seem to the uninitiated almost patchy in the way that different effects are put together. A gown of gray chiffon velvet has insets of white point d'esprit, which is, in turn, ruffled with plain black net. And this "charmer" ties at the throat with afeon-colored baby velvet.

Lastly, deep yet soft colors tint many splendid silks and velvets with which superb Vandyke laces especially harmonize, these often forming collars whose lower lines may reach below the elbows.

Coming to the gist of things, here is plainly where women stand in 1904. Magnificence is not pre-eminently the thing, but magnificence exists, and in the marvelous imitation laces and paste gems of the moment those women who cannot aspire to the real thing are consoled. Then, in the robe de chambre, as the French so prettily dub light frocks, there is opportunity for much dressiness without great expense. But dress woman must nowadays to be recognized as a human being, and the woman who neglects the little points which go to make up a perfect whole may be likened to one of the virgins who let her lamp go out.

The American School Marm.

An instructive address was delivered by the Rev. T. L. Papillon at Writtle, near Chelmsford, on the 15th inst. Mr. Papillon, who had served on the Mosely Commission, while holding that education was only a contributory cause, and not the sole cause, of American prosperity, was much impressed by three facts. One was the readiness with which Americans consented to spare no expense on education. Another was the way in which their schools were used as a great engine for fusing the children of immigrants into the body politic of the United States. Thirdly, he noted the curious fact that in that home of democracy the system tended in the direction of the one-man management rather than of a school board as a public institution. We missed, however, in Mr. Papillon's otherwise illuminating address any reference to one of the finest of American products—the "school marm," who serves as a standing rebuke to the popular misconception of the American woman as a selfish bird-of-paradise, whose one aim is to have a "good time."



SOME ELEGANT PHASES OF WINTER FASHIONS.