

CORRESPONDENCE PAGE OF FASHIONS & BEAUTY

Lingerie for the Easter Bride

There were never so many novelties as the Easter bride must work into her lingerie this season. The new style of toilet, which came in with the Fall and is lasting over with few changes through the Spring of 1909, has completely revolutionized the models for the bride's undergarments. For the hidden toilet must be constructed on new principles to match the visible one.

Think of the poor little German maidschen, who begin to fill her linen trunk with her own handiwork as soon as her school days are over, when the bridegroom is only an unknown quantity—where ever would she be now in the face of the new fashions? I have always thought the German maid's way a pretty custom, but quite out of the question for young Miss America, who must always be in the latest fashion. Now, more than ever, would she be in a quandary, even if the lingerie for the Spring trousseau were cut after models of only a few months ago.

Long, slender lines must be attained to flow gracefully from the shoulder to the feet, without the division at the waist line, as the old daisy put it, where we were wont until a few short months ago to start atress with many skirts, ruffles and flounces. To show how far we have wandered from the old ideal, it is only necessary to take one glance at "the soubrette," a charming novelty in the shape of a combination corset cover and chemise, which fits into the figure without a wrinkle or sign of unnecessary fullness. It forms one delicately curved line from the shoulder to the end of the chemise skirt.

The "soubrette" which caught my attention in a shop window was made of sheer white cambric. Tiny pin tucks, without three inch spaces, ran from the low-neck corset cover to the bottom of the skirt, and straight bands of insertion and lace followed the lines of the tucks. The trousseau was finished with a scant lace ruffle around the bottom of the chemise and a narrower edge of the same design about the neck and shoulders.

A simple but unfashionably popular close-fitting chemise is here shown in model A. It can be cut with a square or round neck, and made with or without sleeves. It involves very little trouble in the making, so that it can be made after a dainty but simple design for every-day use, or it can be worked by more elaborate trimming into an exquisite model as the most fastidious bride would require.

This chemise can be given more character by adding to the embroidered design over the front a monogram inclosed in a Napoleon wreath of embroidery or a tiny circle of flowers. Or the chemise can be edged with lace or finished with a delicate embroidery or footing, through which the bride's favorite ribbon is run. The bride-elect must not fail to select one color for the ribbon she uses as a decoration for her underwear. White is, of course, the most approved color, but if the bride prefers pink or pale blue, she may use that, provided she uses the same color with everything; else she fails to strike the harmonious note she should in her lingerie. This year, when the undergarments are peculiarly elaborate and exquisite, ruffles of ribbons are not infrequently used instead of the more old-fashioned bows.

China silk is in special favor for the new Spring underwear. The really up-to-date Easter bride will see to it that she has one complete set of underwear made of this silk to wear in the warmest weather or with her daintiest silk gown. The shops are also offering along with the materials—batiste, lawn and nainsook—that we are in the habit of using for our undergarments, a lovely French dimity with invisible stripes and tiny dots in it, which is as pretty a material for fine underwear as could well be manufactured.

The three-piece undergarment made in one is so far the triumph of this season's combinations. Figure B shows the best model that has been designed to let one garment do the work of three, insure comfort and give the eagerly sought-for effect of slenderness. The model really consists of corset cover and drawers only, but is so cut that if made with gathered or circular ruffles, it gives the appearance of a short skirt. If it is preferred to have the drawers fit more closely to the hip line, they can be made with yokes and can be darted or joined to the yoke, so as to insure perfect smoothness. Their upper edge is seamed to the corset cover.

This is plainly the year of the great use of gored skirts. It gives importance in the new underwear, even as they are in the exterior toilet. Get your gored skirt and you have conquered the problem of the new fashions. The petticoat shown in Fig. C is gored until it fits smoothly over the upper portion of the figure. A flounce can be inserted at the knee or only a dust ruffle employed. The dust cover, which forms the upper part of this model, is a solution of several difficulties, and it would have been well for us had it been designed several seasons ago. It would have saved endless trouble with thin Summer blouses. It closes at the back, as most of the blouses do, so the unattractive fashion of silk bows over the front of the cover need no longer be used to hide the buttons that would persist in showing through the front of the open-work lace and embroidery blouses.

This corset cover and skirt are made from batiste and trimmed with a fine white embroidery. But the same model was used for an elaborate French lingerie creation for a bridal trousseau. About the low, round neck were three rows of lace with half an inch of material between each row. The lace insertion formed at the front of the corsage a heart, and on this was applied a medallion of embroidery. In this case a conventionalized American Beauty rose. The same idea was continued in the flounce of the skirt, except that there was a series of hearts and flowers about 12 inches apart.

Another beautiful adaptation of this model was hand embroidered with a conventional border of pond lilies around the flounce of the skirt. Lace medallions, shaped like lily pads, were let into the flounce at intervals. The dust ruffle of fine lace was inserted under a tiny hand-embroidered scallop.

since it involves little labor ought to be built in materials of several weights to make the wearer comfortable with the weather. Braid is a popular trimming for the Spring kimono and wash fabrics suitable for building this garment come with a trimming of banding. A negligee made from the model shown was of pale blue vellella with splashes of corn color on the blue ground. It had

under each shoulder tuck would give a unique and pretty effect. The several gored skirt is not supplanted in popularity for ordinary use; therefore women apparently think it is perfectly good taste to wear any old skirt with really charming negligees. But, of course, no woman of really good taste in dress would offend in this manner. House skirts for Spring and Summer wear should be made now from the thinner



FIG. C—CLOSE FITTING CORSET COVER AND PETTICOAT.

a border of pale blue-braid made into a style of Troy design. Another charming negligee was trimmed with a border of Japanese embroidery and real Japanese buttons, these coming all the way across the seams to an American girl from an admirer attached to our world encircling battleship fleet. But real Japanese buttons are a luxury few of us can possess. It is far simpler and almost as attractive to buy the Japanese embroidery and cover plain buttons with it. They are not to be used with button-holes, but as ornaments down the front of the kimono and on the sleeves as in Fig. D. The insertion of a tiny fold of the embroidery

Spring weight materials, so that when the bride puts on the new negligee, she will not spoil the effect by wearing a Winter skirt with it. The Easter bride has so many things to remember, so many things she needs in her trousseau, that it may be well to advise her not to forget to have made as soon as possible at least two pretty house skirts. She can not afford to spoil her pretty gowns by ever wearing the skirts of them in the house, so two light-weight skirts of voile or Panama in seven colors will be about as useful as anything she can provide herself with. They can be white, if she desires to preserve her bridal appearance. MARY DEAN.

Obtain Beautiful Carriage

There is no beauty like the beauty of poise, no single mark of distinction in face or figure that equals the grace of a well-carried body. Just now and then we catch a glimpse, among the throngs of men and women who are daily passing us, of a figure so beautifully upright and graceful that we

remember it long after it is moved beyond our vision. I am not one of those who believe that a splendidly poised body should be a rare sight. It ought to be something we see always, so that we are distressed by an exception to the rule. But it is a rare sight, indeed, and simply because most of us fail to make the best of our bodies, just as we fail to make the best of ourselves, by forgetting, neglecting, the very things most important to our welfare. Even the ordinary children, whose bodies ought to be the poetry of motion, youth and grace, begin in their school days to grow careless, to hunch their shoulders, drop their heads and walk as though there was no special joy or freedom or opportunity in the exercise that we all take for granted, unless illness comes along and we are deprived of it.



Fig. B—Three Garments in One.

For the ordinary woman to obtain a beautiful carriage is not half so hard a task as many women suppose, just because so few of them possess this truly wonderful beauty. First of all, beautiful carriage depends on two things, not on one—the poise of the body and the poise of the mind. The mental attitude has a great deal more to do with the beauty of the body than most of us suppose. Note how the body expresses every emotion we feel, fear, anger, happiness, etc.; so it is natural that our whole attitude toward life should affect the way we carry ourselves. The first thing any woman who longs to obtain a graceful carriage of the body should do is to make sure that her mental outlook on

life in general is a hopeful one, that she believes in herself and that opportunity to prove the reasonableness of this belief comes at some time or in some fashion to every one of us, herself included. So I would say, as the first rule to observe in your attempt to obtain beautiful poise, hold up your head, lift the chin a little, so that your friends can say to you, "You are looking up."

It is probably true, as charged, that many a woman does not really know what beautiful carriage is. But she that has eyes to see need not long remain in ignorance on this point. If she lives in a city that boasts of an art museum, let her study therein the originals, or the replicas, of old Greek statues, whose subjects are standing and leaning, walking and running always with perfect grace and freedom. The Greeks of old not only understood what beautiful carriage is; they also had joy in their bodies—healthy, natural joy—and they again—learn bodily practice in physical exercises that was required to keep them in supple and responsive condition.

Here are some simple bodily exercises that will aid any woman to secure a proper balance and control of her body: Stand firmly on both legs. Change weight, making right leg the strong one. Incline head to right, body to left. You are now in harmonic balance. By inclining the body to the right you become awkward, and if this is continued in you will probably fall; so you may learn by this simple exercise the value of balance and begin to learn to stand correctly. When the weight does not rest alike on the two feet, you must always bear in mind the fact that the head sympathizes with the strong leg, and that it should lean ever so slightly to the side of the leg that bears the weight, and so show Nature's line of beauty.

Another exercise which will help you to be graceful, is equally simple. Put the body's weight on both feet, heels together, toes apart. At the waistline rotate the body to the right as you alternate with the head to the left. Be sure that this rotation is made by the waist, and not by the thighs. Now turn about, rotating the body to the left and the head to the right. Practice until you secure real flexibility at the waist-line, and you will find you have secured the most important aid to grace, which so largely depends on control of the muscles at the waist.

Then, when you have learned to stand well and to have real use of your body, learn to walk all over again—learn walking as an art. Do not walk as the most of us do, with our legs stuck stiffly out, the body dragging and the arms swinging with no life or ease.

There are almost as many ways to carry the body as there are people in this world, and yet there are only a few simple rules for the perfect walk. The line of the body is of great importance, as also is the proper hip movement. There is no better practice to observe in securing the perfect walk than the often recommended one. Place a book or bundle on your head and see if you can walk with it poised there. Then draw a line along the floor, and see how straight your average walk is. Each step should be a foot apart, measured by your own foot, and in making these practice steps lift the thigh forward, letting lower leg and foot hang loosely. The unbending at the knee plants the foot immediately as slight heels. The body and head should sway in sympathy with every motion of the legs.

KATHERINE MORTON.

Dinner Menus for Week

- BY LILLIAN TINGLE.
- Tuesday.**
Corn Soup.
Spanish Slices with Olive Oil.
Boiled Potatoes, Spinach and Lentil Salad.
Baked Apples. Sweet Oatmeal Crisp.
Coffee.
- Wednesday.**
Cream of Spinach Soup.
Braised Heart, stuffed. Brown Sauce.
Mashed Potatoes. Turkey Cutlets.
Celery and Orange Salad.
Little Date Puddings.
Coffee.
- Thursday.**
Parsnip Chowder.
Curried Lima Beans. Boiled Rice.
Apple Celery and Pimiento Salad.
Cocoanut Pudding.
Coffee.
- Friday.**
Broiled Smelt. White Vinaigrette.
Potato Balls.
Indian Gnocchi au Gratin.
Mixed Vegetable Salad.
Raisin Pie. Coffee.
- Saturday.**
Fish Soup—Crestons.
Broiled Shoulder Chop. Mint Grapes.
Potato Omelet. Celery Salad.
Orange Marmalade Pudding.
Coffee.
- Sunday.**
Oxtail Soup—Wireless Cooker Style.
Chicken in Casserole. Hot Biscuits.
Baked Squash. Scalloped Potatoes.
Potato Omelet. Celery Salad.
Chocolate and Almond Cream Pudding.
Coffee.
- Monday.**
Cream of Celery Soup.
Brown Oxtail Fricassee, with Mixed Vegetables.
Piquante Sauce. Baked Potatoes.
Cabbage Salad.
Apricot Loaf (Dried or Canned).
Coffee.

Cultivating Domestic Politeness

WE HAVE all been compelled to listen to the oft-repeated accusation that we have no manners nowadays, either at home or abroad, that, in fact, we live in a mannerless age. This is a depressing sentiment, after all that has been written and said about good manners, but I feel fairly sure that each generation has laid almost exactly the same

of the character of that frankness, and their way of expressing it, also more harm will be wrought than good. Especially in a large family containing several grown people is this courtesy necessary. So many individuals have grown up in the same atmosphere that, unless good manners have been the rule of their days spent together, friction and endless discord are

Let the members of a family that has an older person in its midst make a resolution—if they have not already done so—that they will make grandmothers, or grandfathers, or aged aunts, feel that he or she is the central figure of the household and of first consideration. The old Hebrew maxim, "Thou shalt also up before the hoary head, and honor the face of the old man," should be the guide of every one of us in our dealings with the aged members of the family, and that family which observes to the full the injunctions of this ancient saying will have established in its midst a beautiful sentiment that will make it marked among the families of its acquaintance.

The woman who always lets her children disregard the attentions that are due her pays for it. I firmly believe, not only in the lack of good manners which her children show through life toward older people, but she also oftentimes receives from her sons and daughters less affection than the mother who rears her brood in the fear of good manners.

In the old-fashioned phrasing, render reverence where reverence is due, and nowhere else is true courtesy, true politeness, of so great importance as in the inner circle of the family. Cultivate domestic politeness, and there will be no need of trying to instill politeness in any member of the family for use in the outside world. You can always count on its being ready to hand, if it has been practiced daily at home.

PRUDENCE STANDISH.

Buttons Work of Art

THE woman who does not own her fair share of jeweled ornaments this season can be almost as successfully decorated if she possesses a number of the exquisite, fancy buttons that are everywhere on view. Buttons, that we regarded a few seasons ago, when our ideas were strictly tailor-made, as mere useful articles, often to be tucked away out of sight, are now real art treasures.

The button has come into its own again. Our grandmothers knew the beauty of trimming the best gowns with fancy buttons, sometimes of colored glass, cut like jewels. It still has some beautiful bright green buttons out from an old green harem. If the contents of the trunk in the attic is not quite exhausted, you may be able to find in it buttons of the gowns of half a century or more ago, that will vie with the new ones in decorative quality.

It would be pleasing to think that the exquisite designs in fancy buttons that are so in evidence in the shops are all original, but a glance into any old fashion book or museum, where miniature treasures are displayed, will prove that the French ladies of yesteryear have given us as many suggestions for our latest buttons as they have models for our latest gowns. The manufacturers have developed a number of original ideas, as well as exquisite repetitions of the old buttons. The miniature buttons show heads of famous beauties on blue enameled backgrounds set in rims of cut steel.

A more conventional, but equally handsome, button is mounted on a metal which looks like platinum, in a lattice-work design, with a rhinestone set at each intersection of the metal. A less elegant button, but one that would serve equally well as a trimming for any of the catwaba shades of the season, is of red enamel, set in a circle of filagree gold, with a fine gold thread crossing the surface of the enamel. Mother-of-pearl makes a beautiful center for many of the rarest buttons. Such a button, an inch and a half across, was framed in a border of cut steel, and a smoked pearl button was inclosed in a setting of old gold. Smaller pearl buttons, set in circles of rhinestone, gave almost the effect of jeweled breastpins.

The large brass button is everywhere in evidence. Worn on a military coat, it would give every appearance of high rank, but seen at close range it has no national stamp, but is hammered into an intricate variety of curious designs. As a last word in buttons, the home dressmaker can still use her talent. Buttons covered with Oriental embroideries which give the desired effect can be further beautified by working over the embroidered covering a fine silver or gold thread.



FIG. A—A SIMPLE, BUT POPULAR CHEMISE.

thing about itself. The "gentleman of the old school" is always moving backward, and some of us are prone to look upon him as the only real gentleman. Our mothers and fathers tell us that they would never have dreamed of doing or saying the rude things we do, but here in an old book published in 1850, similar accusations are made against them. I believe that we have not changed so much for the worse in manners as many would-be persons seem to think we have, though it is true that we have given up much of the ceremony and the formality that used to rule the well-bred world. Good manners, after all, are the expression of good hearts, and good hearts are found in every generation. We are all just as anxious and just as interested to have real courtesy a part of our daily lives as we ever were, and especially those who like to feel sure that we were going always to keep an ideal of good manners in our family life.

"The American Gentleman's Guide to Polite Manners," previously alluded to, there are some quaint rules of etiquette to apply in the family—quaint only in their form of expression, for the substance is as good today as it ever was. "In the inner temple of your home," says the Guide, "render your family the reverence due, toward your father use a deferential manner mingled with respect. Let the familiarity of domestic intercourse never degenerate into a rude disregard of the restraints of refinement, nor an unfeeling disregard of the feelings of others. Cultivate domestic politeness—this is a motto that every one of us should bear religiously in mind.

Of course it is amusing to young people to read in the "Guide" how a boy addressed his mother: "Mother, you are the most beautiful and irresistible of my beautiful and irresistible sex." We do not use such high-flown language now, but the fact remains that a boy's manner towards his mother is one of the most important parts of his education. And really, a little bit more formality on the part of the modern boy would not come amiss in the least. Do boys remember always to offer the best chair to their mother as she comes into the room; to rise and open the door when she goes out, many times with her hands laden with sewing, bric-a-brac or books? All a boy ever needs to learn of the right attitude to observe toward women he can learn through the courtesies that he should be required to pay to his mothers and sisters.

What is the ideal of true family courtesy? It is the test of whatever real courtesy we have in us, because the family sees us at all times and under all conditions, even when we are tired and hurried and disappointed, three states of mind and body that are apt to have a disastrous effect on the good manners that we prize ourselves for. There is only one rule for domestic politeness, and, of course, it is "put yourself in his place." I firmly believe that among the various members of the average family a certain frankness that is not practiced on the outside should obtain, so that they may learn important things from one another. But the family should be most careful

apt to develop. It is hard to conceive of rude children in a family where grown people are unfailingly polite to one another. How many of us have seen a child's rudeness so exact an imitation of grown-up rudeness in words, look, manner, everything? It would be ludicrous, were it not a reproach. What are the rules of courtesy to be observed in the family? Many of us, who love our families very dearly, can not but begin to wonder just how far we have offended in not observing the proper rules, and where we should begin to improve. But believe me, the rules are very simple, as all really important things are. And first of all, we must never let the accusation prove true that we have not the proper respect for older members of the family—that we live too much for the young.

Read this to the end. The object of this advertisement is to make you THINK about your hair. Is it thin? Is it lifeless? Does it comb away easily? Are there little white flakes in your hair? Does your scalp itch? Is it too dry? If you say "yes" to any of these questions, it is time to PREVENT future hair and scalp trouble by using ED. PINAUD'S HAIR TONIC (Eau de Quinine). Use it faithfully for one month—you will see your hair improve wonderfully. It will gradually become heavier and more beautiful. DANDRUFF WILL DISAPPEAR—dandruff, you know, is the hair's worst enemy. Any good dealer will sell you a 50c. or \$1.00 bottle of ED. PINAUD'S famous Hair Tonic—this will be ample to test this great French preparation thoroughly. After you use one bottle, we are content to leave the matter to your judgment. PARFUMERIE ED. PINAUD, NEW YORK



Fig. D—An Easily Made Kimono.