

# AIRY NEGLIGEEES For MIDSUMMER WEAR



Pink Japanese Silk Negligee With Lace



Mull Boudoir Coat Over Silk Petticoat



Lovely Peignoir of Messaline and Valenciennes

## Home and Hotel Negligee Wear Differ - Soft, Chiffony Effects Are Desirable - Stunning Boudoir Gowns for Country Visiting - The Negligee Coat Fad.

ONE spends much more time on a negligee through the long summer months than during the busy winter, when shopping, bridge, matinee, teas and calling consume the afternoon hours which in summer are deliciously idle. Cool, pretty negligees are therefore an important item of the warm weather wardrobe, and the wise woman has plenty of these dainty, informal garments made up in washable materials, knowing that immaculate freshness and daintiness even in one's bed-chamber helps to lighten the burden of the sultry summer days.

### Pretty Negligees for Breakfast En Famille.

If the summer is to be spent quietly at home or in the retirement of one's own bungalow or country house, great comfort may be had in half a dozen cool, simple little "breakfast frocks," more presentable to the public eye than a boudoir gown or kimono intended, of course, for only room wear, yet with all the lace, informal ease of a dressing gown.

These little breakfast frocks are made of flower-printed or dotted lawn, of cross-barred lawn and of sprigged dimity. They are fashioned all in one piece, with bodice and skirt joined by an inch-wide ribbon banding of embroidery. The bodice may be laid in tucks or gathered at the shoulder seams, and the skirt should be moderately full at the bottom with a deep hem and tucks above. The neck may be cut in a little square or in a V shape with a turban collar. Such a breakfast negligee, made up of inexpensive printed lawn in a pretty rosebud pattern, with cross-colored ribbon belt and bows, should cost but a trifle and will be daintily cool and fresh, as well as very easily adjusted on hot summer mornings.

### Negligees for the Summer Hotel.

If the summer is to be spent at a hotel or large boarding-house, the little breakfast frock, of course, cannot be worn; but there should be a more informal garment for possible breakfasts in one's room, and cool, comfortable peignoirs in which to lounge during the "afternoon nap" hours in the heat of the day. Such negligees do not make any pretense of being other

than they are—loose, comfortable peignoirs in which one would not dream of appearing outside of one's room. They may be in kimono style of thin silk or batiste, or they may be—such as these are—the latest of all—of sheer white lawn or dimity, all about with soft frills and gay with fluttering ribbons. Lace insertions and medallions are so cheap now that a perfect dream of a peignoir may be contrived for a few dollars, and the cut of these lounge garments is as simple as that of a generous amount of lace trimming may be put on with very little labor.

### Negligee Wear Is Limp and Graceful.

Very fine embroideries are also charming on boudoir negligees, but as very limp, soft effects are the rule, only the finest embroideries may be used, the coarser sorts becoming too heavy after a laundering. Two bewitching boudoir gowns are shown among the illustrations, and both of these garments have been designed for a bride of the early summer. The second figure shows a rose pink negligee of thin Japanese silk, as cool as batiste; and this negligee, while being unmistakably a boudoir garment, is made a

bit more formal in character by the style of the sleeves and by the shirring which confines the garment at the waist. This rose pink beauty came from Paris and is rather elaborate in style, but though quantities of lace have been used, the general design could be copied very easily. The flounce, in graduated layers, and reaching well above the knees, gives the skirt very beautiful, flowing lines, and the "angel" sleeves falling over smaller, puffed sleeves to the elbow, are charmingly graceful.

The other peignoir, of pale blue messaline satin, is cut most simply, the lace trimming covering almost the whole surface and giving the garment a very rich and elaborate character. Neither of these handsome negligees will be able to visit the washbasin, and only a bride—who is allowed special extravagance in her belongings—or the woman with a very long purse, may indulge in the luxury of such boudoir garb. Most of us have to be content with pretty peignoirs of tub material, and there is no reason why these should not be equally as becoming and charming as the more impressive affair of silk or satin. Either of the two negligees shown could be copied with good suc-

cess in plain colored silk mull and lace, and the cost should be but a trifle.

### Negligees That Go-A-Visiting.

When one and one's hostess sit around before bedtime "coseying," as our English cousins say, for the benefit of one's hostess, and all the other women present, one's most distracting negligee is done. So exquisitely beautiful are some of these room gowns that one does not wonder at the daring prices asked for them by their designers.

In some of the better class shops one may pick up very lovely peignoirs and boudoir gowns which are copied from French models, yet are not marked with prohibitive prices for the average pocket-book. And if one is invited to spend a week, or even a weekend, at a very smart country house, the prettiest negligee one can provide must be carried along. Some of the boudoir gowns worn at these week-end "coseyings" are hard to tell from dinner gowns, so closely have the Greek drapery and tulle effects of the present mode been followed. There are lace tunics falling full length over crepe de chine and satin slips, and there are gorgeous satin coats mounted over lace-like under-ropes.

A much admired negligee of the latter style was the one worn by Miss Frances Starr in "The East-End Way." This negligee included a trailing gown of lovely limpness, made of pure white chiffon honeycombed with lace and falling straight from neck to heels over a slip of soft mousseline. Over this chiffon tunic—a complete and charming negligee in itself—was worn a dashing coat of bright blue satin—almost turquoise in shade. The coat fastened at the bust with a single loop and button, and slanting away to show the robe beneath, fell to the wearer's feet in the back.

### Even the Negligee Built With a Coat Now.

This coat-fad in negligee wear is very pronounced. Tia coats are very smart, indeed, and now, instead of using the term "dressing sacque," one speaks simply of one's little "room coat." Some of the room coats shown in the little illustrating French shops are dainty, and may be picked up at surprisingly reasonable prices, considering their Paris origin. Many of them, for wear while the toilette is being made, are of washable lawn or dotted swiss with loose sleeves which

slip up on the arms, and a graceful peplum over the hips, joined to the upper portion by a ribbon run banding.

To slip on hastily when one comes in on a warm afternoon, and strips off the fitted frock of silk or mohair, there are delightful lace and ribbon coats, and one of these is shown. Strips of val lace and soft blue satin ribbon are run together by hand, and the sleeves are simply extensions of the short waisted bodice, four wedge shaped panels being set in to give the sleeve a flaring effect at the bottom. The short waisted upper portion is attached to a coat skirt section in which the ribbon and lace are set on the bias.

Negligee capes are also ready to throw over the shoulders when one is summoned during the toilette, by a knock at the door, or when a brief trip through a hall-way must be made from room to room.

A very graceful cape of this sort is made of sheer habotail silk, and is quite short in front, rounding downward toward the back, where it falls far below the waist. All around the edges of the cape a full ruffle inset with lace insertions, and this ruffle is caught together with blue ribbons beneath the arm to form a loose sleeve. Similar ribbons tie the cape at the bust. It is the matter of an instant to slip this cape over the shoulders and nothing ever devised in negligee wear could be more charmingly feminine and becoming.

### When the Shirtwaist Becomes a Negligee.

One thrifty little woman hit upon a capital plan for making her discarded shirtwaists do duty as charming negligee sacques. The sheer blouse usually wears away first over the shoulders, and around the collar, and no matter how daintily the mending is done, it spoils the blouse for anything but home wear. The worn portion of the blouse cut away, making her negligee V shaped at the neck. The blouse, which like most of last season's styles, buttoned down the back, was slashed open down the back, and the back was joined together by a panel of embroidery or lace insertion. Lace frilling or fine embroidery flounders in the arms to the elbow, and the sleeves, cut off to elbow length, or shorter, were finished by a similar frill. With cantrion bows fastening the front and fluttering on the short, frilly sleeves, this shirtwaist-sacque became a very captivating little garment indeed.

### Negligees for Traveling Quiet In.

The woman of refined taste always wears very inconspicuous raiment when traveling, and negligees of lace, diaphanous character and bright colorings are so common to the eyes of the traveler when in the public eye. A traveling kimono pretty enough to be seen as the Irishman said after a train ride, "it is a very charming part of the accident," is made of natural colored pongee with neat trimmings of navy blue foulard dotted with white. This "kimono" which is designed for use on the sleeper on a long "cross-continent" trip, is edged down the front with bands of the dotted foulard, and a turnover collar of the foulard may be left loosely open or tied up snugly about the throat with the blue necktie attached. The sleeves, while very roomy,

are not in loose kimono style, but are in bishop shape, with wide cuffs of the blue foulard. This garment fastens securely all the way down the front, and there are deep pockets into which may be slipped small articles which must be carried to the sleeping car dressing-room.

### Dinner Gown or Tea Gown?

So beautiful are the tea coats and gowns for summer afternoon wear at home, or as the French say "chez soi" (with one's self) that only a connoisseur in things sartorial can assert whether they are afternoon or evening gowns. The classic drapery effects were seized upon immediately by the artistic designers of negligee wear, for these graceful, flowing lines of course lend themselves particularly well to the soft, limp materials of which tea gowns are made.

A blue dotted net tunic over pale blue silk mousseline and topped by a blue satin coat embroidered with pearls is gorgeous enough for a dinner costume. A tea gown of black net encrusted with white lace medallions and mounted over apple green satin is indescribably elegant and distinguished in character. The lines of these tea gowns suggest every line and curve of the figure without ever hinting at a snug fitting or a whalebone, and while having ample fullness about the feet these robes fall in long, limp, graceful folds about the limbs, with trailing length upon the floor. Sometimes fringed scarfs or broad soft sashes are knotted about the hips or run through slashes in the material, the ends falling heavily over the skirt.

### Brilliant Tea Gowns.

A most lovely brilliant tea gown of blue chiffon cloth has a cream lace over tunic which hangs in straight lines over the pale blue slip. This lace tunic is buttoned under the arms, except the ends, and through slits cut in the lace and buttonholed at the edges pale mauve satin ribbon is threaded, descending under the arms to the hem, and hanging ends at the back of the hips. A similar ribbon passes through slashes in the lace tunic just below the hips, the ends of the ribbon being tied at the sides in soft, drooping bows. The sleeves are of tucked blue chiffon and the neck is cut out in a little square. The lace tunic is not joined under the arms except by the ribbon bows at the hips, and the girlish grace and loveliness of this rich yet simple robe can scarcely be imagined.

Another brilliant—or trousseau—tea gown has a coat of white net mounted over a whole frock of similar material. Both coat and frock are considerably slashed in hand effect and crocheted balls edge the panels of the coat. Pin tucking and val insertion add to the daintiness of this charming costume, of which a photograph is shown.

The tea gown of white albatross is very dainty, and a trifle more warmth than the thin affair of net or silk. Such a tea gown may be donned on the chilly summer afternoons in the mountains when rain is already threatening, and a cozy hour over a wood fire very delightful. This graceful gown, which falls in almost classic folds from neck to hem, is daintily edged by the handwork of the designer which trims the upper portion. The sleeves and little collarless yoke are of white tuck net.

## Health in Woman's Work.

PHYSICAL culture has grown to be such a fad with women of all ages and in all walks of life that it must surely be a comfort for the humble housewife to realize that in her everyday tasks about her home she is undergoing regularly a system of physical culture that is far superior to the very best of the methods so boasted about. In fact the very highest of medical authorities declare that no single method of physical culture taught by instructors for women can give equal physical improvement to what can be found in an intelligent course in sweeping, dusting, bed-making and rug-shaking.

The muscle movements caused by the various motions so carefully taught in physical culture courses are identical with the muscle movements called forth in active housecleaning. If the housewife will only keep her windows wide open while at work, and her chest out and shoulders back with the head erect while at work, the same physical glow can be obtained from housework as from

the Swedish movement or any other so-called physical culture lesson. The doctors declare that many a peevish, sallow-faced young wife would be rosy-checked like her maid-servant if she was compelled to take a physical culture lesson in housework in place of sitting around in laziness. It is this exercise that will keep the well-to-do young woman in good health, and if the wife or daughter cannot afford to have a servant she will find a health blessing of an invaluable nature disclosed in the necessity that compels her to take the housework course in physical culture.

The most important thing for the woman to remember if she seeks health from the work about her home is always to do the work with the windows wide open and also to keep the muscles braced just as in more gymnasium exercises. This method of doing housework will save many a medical bill and bring the glow of physical vigor to many a faded cheek.

### Paragraphs.

**CORSET AND PETTICOAT IN ONE.** SOME of the very smart corsets shown are showing extra long corsets with hip yokes of soft, unboned material, fitting the hips and thighs like a glove. At the lower edge of this hip yoke is set an embroidered heading wide enough for half-inch ribbon, and a petticoat flounce, headed with a similar heading, may be attached in a fluy by threading the two headings together. Thus corset and petticoat are in one perfectly fitting sheath-like garment with the least possible bulk over the hips. Several flounces could be provided, some of lingerie fabric, others of soft satin or messaline.

### THE AEROPLANE DRESS.

FRENCHWOMEN, who seem far ahead of some of the rest of their sisters in courage, make frequent trips—or should one say flights—into the upper air. The aeroplane journey calls for a special costume—as every postime in France does—and the aeroplane dress is something like an exaggerated gymnasium suit with full bloomers instead of a skirt. These bloomers fasten about the knee and the full material bace over, covering the limbs almost entirely. And instead of the gym suit blouse there is a neatly styled Moyon Age bodice coming below the hips at which point the bloomers are attached.

## Soft and Limp Effects in Lingerie

THE process of elimination, as applied to under-rament, has been so thorough that now we may consider ourselves lucky to be allowed two garments to our back. And if the few things we are permitted to wear are so slimly enough to crush into a ball without in our fists, they will never meet the test of the new gown's skin tightness.

But if the underliners of the moment are so soft as gossamer and fine as cobwebs, they are certainly not plain. Quantities of beautiful lace in medallions and insertions are set into sheer fabric and hand and machine made embroideries of exquisite delicacy are used. Fabulous prices are paid by smart women for the fragile lingerie petticoats which are worn from the work about her home is always to do the work with the windows wide open and also to keep the muscles braced just as in more gymnasium exercises. This method of doing housework will save many a medical bill and bring the glow of physical vigor to many a faded cheek.

### Double Flounce Petticoat of Mull Embroidery.



stupid to expose anything so lovely to the grime and hard wear of the streets, and that such petticoats should be kept for ballroom frocks, or for wear with dainty negligees which would at least reveal their beauty.

Two flounces are generally used on these lingerie petticoats for street wear, and these flounces may be attached separately to a deep flounce or may be attached one to the other, as in the petticoat illustrated today. Lace trimmings, fortunately, are reserved for evening petticoats, those for street use being trimmed with very fine machine embroideries in imitation of hand effects on mull or handkerchief linen; or finished only with scalloped ruffles. The French woman of refinement is very partial to petticoat flounces of sheer material delicately scal-

loped at the edge, or ornamented simply with hand embroidered dots. Ready-made undergarments of batiste and mull may now be obtained in most embroidery departments, and two of these soft ruffles, over a similarly scalloped dot ruffle, make a beautiful—and not too ornate—street skirt.

Les dessous—or as Elizabeth calls them in her "Visit to America"—one's "undies," include now but three pieces; the soft chemise of embroidered mull or—if one can afford it—adorable Italian silk like the beautiful silky fabric of which the pretty embroidered corsets are made; the combination corset cover and pantalon; and one petticoat. Such an outfit, if one shops thriftily—not along the expensive Rue de la Paix, where absurdly luxurious things are displayed to catch the unsophisticated American; but in conservative little shops on the side streets—may be picked up for well under a hundred francs. The materials will be fine and soft as babywear and there will even be convenient hand embroideries. The same outfit, purchased in America, would very likely run up over \$20. As one disinterested woman put it, after an exasperating experience with the custom-house officials, "The prices asked for Paris lingerie—in Paris—actually put a premium on a talent for smuggling."

Anything more beautiful than the brilliant lingerie produced by Jeanne Halle in Paris, can scarcely be conceived. A set of four pieces just completed in the Maison Halle, and including nightgown, chemise, pantalon and corset-cover combination, and petticoat, shows a design in wonderful Madeira embroidery, of cupids awaking on rose garlands. A pantalon and jupe combination by Jeanne Halle is shown, the two garments being in one as far as the hip.

The very narrow drawer has been the rule during the reign of the Directorate mode and women who naturally dress on frilly prettiness and who have accepted

with resignation the tightly-buckled knicker and other unladylike Directorate undergarments are now returning gladly to give little garments cut lovingly befrilled and ribbon garnished at the lower edges.

Speaking of ribbons one notes that all the really smart lingerie shows much wider ribbons threaded through the headings and knotted into bows. This, presupposing so much of the fashion-made underwear is trimmed with the now commonplace bebe ribbon. Half-inch ribbon is none too wide to be correct, and these rather expensive ribbons are threaded through headings of fine embroidery or buttonholed slits in the material. The old-style lace heading being used scarcely at all on high grade garments.

In enumerating the few underliners left to us by an uncompromising edict for slenderness, no mention is made of the corset. The corset is, of course, taken for granted. In fact the corset is not to be considered as an undergarment at all; it is the supreme motif around which the whole harmony of costume is developed. In most cases it is, itself, slenderness. The discerning woman realizes fully how much the success of her gown depends on the corset beneath it, and spares neither trouble nor expense in obtaining just the right motif for her figure.

This does not mean the most costly corset to be had; neither is it the corset which produces such marvelous results on a friend "about her own build." It is a corset selected by an expert fitter of corsets for her particular figure and then refitted, gored, gusseted or lopped away to meet the needs of her form. In such a corset—and such only—she will be able to stand, walk and sit with distinguished ease and ease, and will possess to the utmost of human possibility the prevailing lines of the mode for which that corset was built.

Few women realize the importance of having corsets refitted. It is incredible how many otherwise intelligent women purchase a corset after simply looking at it in the shop, or upon the advice of a friend who has found it satisfactory. In many cases the shortening of a bone here, the inserting of a gore there, or some other trifling alteration will give just the desired line and perfect ease in



Petticoat and Pantalon Combination.

a corset that otherwise is just a little too long or too high to be comfortable. The new corsets, most women will be glad to learn, are much lower in the bust than those which have been considered correct during the past few seasons. It is whispered also that waists are to be "nipped in," as the corset fitter expresses it, by the drawing more tightly into the dressmakers who are launching the new Louis and Watteau effects, are advising that the corset laces be loosened over the hips and drawn more tightly at the waist. As long, however, as the slender, straight lines of the Moyon Age frock remain popular it is probable that hiplessness will be considered more elegant than a tiny waist measure.

### COLOR OF HANDKERCHIEFS.

AT the present time Paris leads in the colored handkerchief fad for women. Until now the gaudy kerchief was never a success except with the children; but the Paris styles have the tender shades in dainty spots, mingled with embroidery. The color appears in the bed or petal, surrounded by an embroidered edge. A band of color along the edge is used as another method of decoration. Colors are sometimes woven into the linens by the use of a thread forming the crossbars. Madeira eyelet work in the season's favorite among the finest white handkerchiefs.

Corsets Give A Slender, Supple Effect.