

# DAINTY INTIMATE WEAR FOR DECEMBER BRIDES



Bordered Chiffon for a Tea Hour Negligée



The New Marie Antoinette Cap

Negligees of Fine Embroidery Mounted Over Rich Silk and Veiled With Chiffon - Elaborate Petticoats Accompany Little "Room Sacques" - Crepe Nightgowns for Cold Weather.

**E**XQUISITELY fine and dainty underlinens have become the necessity, rather than the luxury, of modern womanhood. Coarse muslins and heavy trimmings have been abolished, even in the bargain sale "lingerie" advertised for the great white sales that occur in every city, and fine even though simple garments well cut and gracefully trimmed may now be purchased at very moderate price. This is a development of very recent years, for the manufacturers of ready-made underwear were obstinate folk and in their opinion quantities of cheap lace and embroidery evidently made up for coarseness of material and clumsiness of cut; but women kept insisting on simpler garments softer and finer in quality—and when they could not obtain these at any prices save the exorbitant ones asked for French handmade lingerie, took to making the garments themselves. Now the manufacturers have awakened to the fact that what woman wants in underwear is fineness and fit; and not elaboration, and the character of the new undermuslins is a revelation to those who have not observed what strides "the trade" has recently made in this respect.

**Only One Petticoat Worn.**

The modern woman wears but one petticoat, that being the rather short and very slim affair donned last of all, just before the donning of the dress skirt, and made of satin messaline, crepe de chine or tub material with a flounce of embroidery at the foot. Lace is not used on the petticoat now except in the form of insertions above the flounce of embroidery, and in narrow frills under the edge of the embroidery scallops. The street petticoat of tub material—and such petticoats are much worn just now—has a six inch flounce—no deeper, set on under an embroidery heading. Dainty petticoats and those intended for evening wear often have flounces to the knees, the handsome embroidery flounces not being gathered where it joins the petticoat top, but having a few groups of pin tucks to lend fullness without lumpiness. Pleats in street petticoats are a natural sequence of the renewed favor for pleated effects and many of the new satin petticoats in fashionable amber, peacock and shot effects have one or two accordion pleated frills, the pleating, however, being very soft and rather scant and the lower row being put on without any dust flounce underneath. The dust ruffle has been abolished entirely from all petticoats. It is a relic of the days when one's petticoat was worn only a little shorter than the outer skirt and kicked against the boots at every step. Now the petticoat falls only to the top of the buttoned boot and there is really no need of a protecting dust ruffle which only adds clumsiness to the edge.

**Flouncing "Negligée Petticoats."**

Every properly supplied trousseau this autumn will number two or three special "negligée petticoats." Affairs of lace for wear with diaphanous negligees or airy little negligée accoutrements to the hip. The negligée petticoat makes no pretense of being hidden, but because it is exquisitely trimmed as a very apparent part of the ensemble, it is as conspicuous as a peacock and is possibly the most beautiful, belted and ribboned to the last degree of petticoat prettiness. A petticoat of this character is shown on a model figure and accompanies a charming negligée of embroidery and lace. The petticoat has a very deep

flounce of eyelet embroidery, deeply scalloped at the edge, and these scallops fall over an under-flounce of lace. The top of the petticoat is made of handkerchief linen alternating with strips of lace, and the flounce is set on under a band of eyelet embroidered heading through which is drawn pale pink satin ribbon. Some of these negligée petticoats are of crepe de chine, with flounces of pleated lace, or of pleated chiffon finished at the edge with a tiny quilting. Chiffon is very fashionable for dancing petticoats and sometimes the pleated chiffon flounces are attached under festoons of tiny silk roses.

**Glorified Dressing Sacques.**

The most enchanting little "room sacques" are sold in the places where one looks for exclusive Paris belongings. These little jackets are of chiffon—sometimes over thin silk, but more often quite transparent, and the sacque is usually cut on kimono lines which are more graceful over shoulder and arm than the set-in sleeve effect. Quantities of lace trim these little sacques and sometimes roses of silk or chiffon add to the Parisian effect—for the room sacque is nothing if not French—and almost invariably there is a becoming coiffure cap to match the sacque. These little sacques are not supposed to be washable—they are far too delicate and flimsy for that, but they may be sent to the cleaners occasionally. In contrast to the chiffon room sacque is the more practical combing sacque made of handkerchief linen and embroidery, a sleeveless tunic which may be slipped over the shoulders while the hair is being done. A November bride has received two of these dainty combing sacques as part of her "bridal shower." One is of handkerchief linen scalloped all around the edge and embroidered by hand in a flower and leaf design, and the other is made of all-over embroidery with an edge of cluny lace.

Callot has used this straight room sacque model for the basic idea of a most lovely negligée, built for an English bride of very tall and willowy figure. A tunic of white chiffon made of two lengths of the filmy stuff tossed over the shoulders and hanging straight to the hips, is gathered under in pannier fashion at this point, the skirt falling over a deep lace flounce which shows a chignon petticoat on which are countless rows of little chiffon puffs—the whole being kept very straight and narrow in silhouette. The chiffon tunic is simply slashed at the sides for armholes, these armholes being about at the location of the waistline so that the arms protrude from the tunic only as far as the elbow when they are lowered. The pannier arrangement of the tunic allows for the lifting of the arms and so also does the softness of the chiffon garment. Down the front of the tunic is a frill of the chiffon with little pink silk roses tucked among the soft folds.

**Flounces Appear on the Teagown.**

All sartorial prophecies point to the re-establishment of the flounce in high favor, and this favor for flounces is evidenced in one of the teagowns pictured—an authoritative model by Tolman who makes negligée wear for all of Europe. This teagown is of shell pink crepe de chine trimmed with French Valenciennes and cluny extra deux. Bands of the lace between the shoulders of cluny pass over the shoulders between the lace sleeve and supple lace of the bodice and the little bodies is divided from the trailing skirt by a similar band of lace and cluny entre



Paris Favors Fine Embroidery for Room Wear

deux. The feature of the gown is the double flounce of lace on the skirt, the upper flounce just touching the floor and the one beneath trailing somewhat. A draped sash of lace and ribbon holds the gathered skirt in slender lines. The buttoned boot is fashionable as it is with dancing and

dinner gowns is never worn with a teagown, which demands the informality of a slipper. Pink satin slippers with buckles made of rhinestones accompany this teagown. The second teagown, of bordered chiffon, is from Margaine Lacroix, and is in shades of yellow—a very fashion-



Flounces a Charming New Note in Negligée



A Well-Fitting Brassiere of Embroidery and Lace

able color for the teagown just at the moment. The pale yellow chiffon has a border in shades of orange and light brown, the draped tunic being mounted over pale yellow messaline. This teagown has a lace collar which crosses the bust in fichu fashion and is caught at the belt with pale mauve panicles, the belt being of mauve velvet ribbon. The embroidery gown is not a teagown, but a negligée, suitable only for boudoir or bedroom wear. Fine white or ecru embroidery is much used for dressing gowns of this sort now for the dainty woman fancies a negligée that can be done up freshly by her expensive French laundress. Sometimes these embroidery gowns are mounted over slips of thin silk, but in steam heated rooms the unlined gown is comfortable all winter long.

A Pignoir Made of a Shawl. Jeanne Halle has just completed a rather interesting negligée for a bride-to-be who has utilized her great



Enchantingly Becoming Sacques are of Chiffon



grandmamma's costly cashmere shawl for a gown that will have individuality. The garment hangs quite straight from the shoulders, the rich border being allowed to run straight across the top so that it falls over the arm in sleeve effect. The two side edges of the shawl were doubled inward to form the center fronts, the border running down each front and out over the shoulder and arm. Black satin embroidered with gold threads is inserted in a narrow strip between the front and back borders that meet at the shoulder line, and the kimono sleeves are lengthened with bands of the gold-embroidered satin, a strip of black fox fur finishing the edge luxuriously. The shawl would have been too long at the lower edge if left as nature; but the border across the bottom was cut off and then applied higher up to bring the garment just the right length. This handsome negligée closes at the left hip under a gold cord ornament and is belted loosely with a gold and black cord with tasseled ends falling below the gold ornament.

**A Brassiere with the Petticoat.**

The old style corset cover has become almost unknown in fashionable circles for the woman who dresses smartly realizes the necessity of a firmer figure support under loose gowns than the corset cover of yore. Brassieres of linen and fine embroidery and perhaps an edge of Irish or cluny lace are worn with the petticoat, over the corset, a separate culotte drawer being worn also over the corset if desired. Most women, however, dispense with this pretty culotte drawer in the interests of slenderness and wear the corset over a combination chemise-drawer of batiste, or an ordinary combination garment of glove silk, which clings closely to the figure. The brassiere shown in the illustration is a beautifully fitting little garment made of handkerchief linen and eyelet embroidery banding, put together with cluny entre deux. The brassiere fastens at the back and the

hanging strap is intended to hook to the corset, though the brassiere as pictured is worn over a petticoat of prune colored messaline with a pleated flounce at the foot. Some of the prettiest brassieres are of all-over embroidery, exquisitely fitted and fastening at either the back or the front. The garments fastening at the back give the most slender effect. The woman who likes to sleep in a cold bedroom; or rather, to have the windows of her bedroom wide open, no matter what the weather, fancies the nightgowns of cotton crepe which are certainly warmer than diaphanous affairs of batiste. These crepe nightgowns are very simply made and some of them are daintified with piping in color—the French models particularly. A nightgown of this sort, made of very sheer cotton crepe, has sleeves to the elbow and a turnover Byron collar with a graceful flare. The collar is piped with pink lawn and a piping runs down the front to the bust, pink cord lacing across through pink embroidered eyelets. The turned back cuffs are piped and laced up the outer side.

The charming cap pictured today is a new Marie Antoinette model called the "Gullotine," since its shape suggests the cap worn by the ill-fated queen to the scaffold. It is made of sheer lawn and Valenciennes lace and the lace frill is turned back from the forehead in graceful effect.

**Correctness in Color**

IT IS a canny woman who keeps in touch with the changes in color fashions. No shade is modish longer than a few months for the moment—a strong color is taken up by the masses the classes will have none of it. Last summer grass green was so fashionable at one time it was next to impossible to buy a yard of ribbon in the desired shade in New York shops; now grass green is as dead as last May's verdure and the fashionable shade is amber. One sees amber feathers on black hats, amber neckties, amber collars on tailored coats, amber buttons and what not. Taupe is another very fashionable shade for gowns, suits and hats and soft smoky grays are used for indoor frocks of charmeuse and crepe de chine. Those who can wear bright tints are taking up the brick red shade, called Bernand, which milliners have brought over from Paris this autumn.

## Making Rope Work Gifts for Christmas

**T**HE "something new, under the sun," this season is crepe paper rope work. Woman-kind is madly enthusiastic over this new craft and the embroidery hoop, paint box and stenciling outfit have been abandoned in favor of crepe paper rope work baskets, vases, lamps, lanterns, trays and other household objects.

The new rope work is not only artistic and interesting; but it is practical as well. All sorts of utilitarian objects can be made in addition to decorative things which are—when well done—worthy of places in the most distinguished rooms. Illustrations are given of several rope work articles; and though the photographs have given a good idea of the grace and solidity of these articles made of nothing more substantial than pasteboard and crepe paper, the black and white prints convey no idea of the richness of color and lustrous effect of the shellaced rope work.

In striking contrast to the handsome character of the completed articles, the prices for materials are very low—and the completed articles, themselves, bring rather high sums. This is because the value of the rope work article lies wholly in the work itself—and quite a lot of labor is required to turn out a rope work vase or jug, though after one has acquired the knack, the work goes quite easily. The implements needed to begin are shown in a smaller illustration, but the picture leaves out two first and most important essentials—a big ginger-ham apron and a finger bowl of warm water for rinsing the fingers constantly. For rope work is a messy job; no getting around that, and unless one is well protected by the big apron, one is apt to emerge from the rope work-room a sticky object indeed.

As the picture shows, the crepe paper rope is pasted over cardboard forms, which are in turn cut out in sections and fastened together with tiny strips of adhesive tape. After the sections are taped together, they are covered inside and out with crepe

Of course natural flowers are not kept in water—in a rope work receptacle—unless a glass or china vase or bowl is set inside, for water would play havoc with the shellaced cardboard surface. The tall basket picture is filled with paper chrysanthe-



What One Needs to Begin.

paper. This offers a better foundation for the application of the glued crepe paper than would the smoother cardboard. The inside of the finished article is shellaced as well as the outside and the lining of crepe paper takes the coating of shellac splendidly. It is almost impossible to believe, handling a completed rope work jug or bowl, that it is made of anything so perishable as crepe paper. The articles have the firmness and lustrous, polished surface of Indian bowls of wood, and the more decorative forms such as lampshades, flower baskets and tall chrysanthemum baskets are very handsome indeed.

mums in deep orange and copper tones and the bronze basket with its richly colored chrysanthemums, would make a very effective touch of color in a shadowy corner of hall or living room. The lantern is intended for a hallway and at the top there is an opening for the electric light wire. The electroliner has a base of bronze rope-work and a shade of bronze rope over orange colored crepe paper. Scrap baskets with round, hanging handles are very attractive and when made of brown or dark green shellaced rope are especially effective in rooms furnished in Mission style. Round, oval or oblong trays, made of

rope work have handles at the sides for carrying, and the inside of the tray is of glass, under which is a charming design that at first glance looks like embroidery on some fabric, but which proves to be a floral pattern cut from crepe paper napkins and pasted flat on dark green or brown crepe paper. Dainty trays for the invalid's breakfast have these floral designs against a white crepe paper ground, the edge of the tray being of rope work in green or golden brown, with the lustrous shellac finish. Two coats of shellac are given to each object.

The hanks of rope may be obtained all ready to work with, along with the other requisites for the work, from the Dennison people or at any shop where these crepe paper goods are sold; but if one desires to make the rope one's self, the process is simple. The crepe paper roll is cut into strips, three, four, six inches wide—according to the weight of rope desired. One end of the strip is tied to a small wheel of a sewing machine, the

machine-needle having been taken out so that the wheel may be turned either way. One person holds the end of the crepe paper strip, holding it firm and taut; and another person runs the treadle of the machine. The wheel flies round and round and the strip of paper is twisted in a jiffy. This strip is removed and the ends are pinned around chair rails or other objects to keep the twisted strip taut. Another strip is wound in the same way. Now tie the two strips, together, to the wheel, reverse the treadle so that it goes around the other way and start the treadle. The final twisting of the strands together will give a firm crepe paper rope.

Some of the colors in which the crepe paper for the work may be obtained, are Celestial, National and navy blue, violet, gun metal, coral, moss and leaf green, amber, gold, Mandarin orange, wood brown and ruby. The application of the shellac gives a metallic, lustrous effect to all of these shades.



A Lamp, a Lantern and a Graceful Flower Basket.