

## Latest Modes FOR Indoor Wear



A Dainty Negligee



A Dainty Gown in Dotted Net

**N**EGLIGEEs are becoming prettier and more elaborate every day, and lingerie seems to be at the height of its glory.

The dainty negligee shown is of rose-pink crepe de chine elaborately tucked and garnished with German Valenciennes. This gown surely must make lounging hours pleasant. The body of the gown is tucked to well below the hips and shirred full into the shallow yoke. A full volant is set on with the lace insertion and bordered with a lace frill, while a soft cascade of the lace finishes the front. A mesh of soft rose ribbons is knotted loosely about the waist. The pagoda sleeves reach just below the elbow and have epaulettes of the lace and a lace ruffe as a finish. This is shown by John Wanamaker. Another pretty way of making a negligee similar to this is to make it of a soft wool material and cover the seams with beading in which baby ribbon of the same shade as the cloth is run. Another picture shown on this page is a dainty gown of dotted net. This John Forsythe model shows the full dotted net skirt over a second skirt of white chiffon, the full flounces of the net set on with the serpentine lace, beneath which the net is cut away. A band of the lace is set above the — and lace motifs are disposed at intervals in the skirt. The full, draped waist is of chiffon with the berth of the net running down to the waist line in vest fashion. The yoke is of the transparent net laid over chiffon and the sleeves are a wide bell of the net over a puffed chiffon under-sleeve. Brown ribbon velvet borders the shirring on the bodice, giving the effect of a grille, and twists of this velvet ribbon mark the chiffon puffs of the sleeves.

A pretty princess gown is one made of pale silvery green peau de crepe over green chiffon with the deep yoke and ruffled elbow sleeves made of French embroidered batiste. Knotted bands of green panne outline the yoke. The bodice is made with tiny box plaits coming below the hips and flaring into the skirt. Many of the waists are made with washable gulps of embroidered linen or batiste. Speaking of net, the most youthful and serviceable ball gowns are made of white net, plain or dotted. Tulle plaitings, rushing and ruffings enhance their beauty. Artificial flowers are beginning again to be used. Put a spray on the skirt and have your bodice correspond whether it be in berth effect, shoulder ornaments or clusters. The arms are covered with long, graceful drapery, in chiffon or net in this Frenchy gown described.

A very charming reception or evening waist is shown in the above illustration. It is made of soleilaine with lace insertions. The cuffs, shoulders and front of waist are decorated with medallions and French knots in varied designs. The most popular and stylish evening waists now in vogue are those made of some pretty taffeta of Dresden silk. They are made with small tucks or small box plaits from the shoulder half way down in front, and of course longer in the center to give the proper effect. The collar and very small Dutch yoke is made of lace and can be lined through, is prettier left transparent. The sleeves are made very full and large. If the material has several colors in it as is the case with Dresden silk it is a pretty idea to edge the collar and cuffs with tiny platings of three or four colors of panne velvet or silk. Unique in style and very delicate in design is a blouse of white taffeta of the finest quality embroidered by hand with a design of chrysanthemums. Two plaits in front give the fullness in front and the full sleeves are shirred into the shoulder, and ending in beautifully worked cuffs quite two inches long. For wear with silk or cotton waists the new

silk stocks are here popular. Built on plain collar foundations of one shade or changeable silk two or more rows of stitching form the principal trimmings, while a butterfly bow made with double wings of the same or a brighter shade silk may be placed at the front of the collar to relieve the plainness. Quite a number of these can be had at very little expense—white linen or lace turnovers keeping them always fresh and neat. The Japanese are rapidly becoming the modern heroes, and the modern society woman will tell you that somewhere in the back ages of that Flowery Kingdom somebody lived and flourished who was also a hero and deserved nothing less than a monument to his or her achievement. For somebody somewhere in those same back ages, invented the Kimono, that most delightful and enviable of lounging robes.

Can anything be more luxurious than this comfort robe? It is of fine flannel cut in kimono design, the sleeves, neck and fronts banded with velvet and the waist fulness held in by a sloping girde across the hips held in by a sloping girde of the same under straps of the cloth. The coloring is deep wine red, with design in various shadings, running to palest pink, thin China silk in the latter shade lining the sleeves and facing all hems. "Mule" slippers of red velvet are worn with such a robe.

It is rather of a shame that such a garment, of course, with variations, cannot be in constant use among women in general—but it is still more of a shame—pitiful, in fact, that Japanese women are substituting the stiff, uncomfortable dress of the occidental for their own beautiful and characteristic gowns. Half the grace of a Japanese tea is lost if the dear little Oriental does not sit on her straw mat, and serve the delicious beverage from a low lacquered tea stand—but all the grace and poetry—everything is lost if she be not attired in native costume. Dainty little wearer of the comfort gown, may she not all together discard its use, and may her Western sister come more fully to realize the benefits of its use.

Such weather as has afflicted Paris this winter leaves little cause for surprise that the Southern winter resorts are unusually well patronized; but even the Riviera has had its touch of unexpected cold, while at that moment Paris was rejoicing in sunshine, with just cold enough to make skating enjoyable and the cold weather skating and walking costumes are a treat to see. These short-skirted suits of fur-trimmed cloth show a mass of frills on the underskirts, frills that shade from deepest to palest tint of one color, reminding one of a dancer's skirts. As many of these costumes are distinctly prophetic of the early spring walking suits, they are worth considering. The skirts are well fitted over the hips, and full below the knees; and the high-fitted girde shows below a smart little bolero or Eton which is worn over a separate white waist. The sleeves come full to the elbow, then button to the wrist. Small toques and turbans are worn with these suits, and invariably the smartest of shining coat boots, very sensible and comfortably of shape in spite of their smartness.

In the dressmaking rooms here all tells of spring. Owing to the wretched weather of many spring wardrobes have gone South, these giving the world the first glimpse of spring modes. When after Lent these elegantes return we get the second edition of the coming modes. White and light colored mohairs are employed for promenade costumes, and some charming new ideas are seen in their construction. For instance, a soft white mohair was made with the skirt and deep girde in one, being modeled to the form by fine graduated tucks stitched flat, thence the skirt fell to the ground, trimmed at the foot with three narrow circular flounces cut in wide shallow scallops, and secured on each side of the front panel by two buttons in Persian embroidery. The blouse was of narrow



Ornaments for Hair and Neck

Dainty Reception Waist

bands of embroidery between insertion bands of Cluny lace, the vest being of fine mull and Valenciennes. The sleeves were full to the elbow, held out on the upper arm by featherbone strips; deep cuffs of mull and Val. came well over the wrists. With this was worn a chic little cape of the mohair, fitted to give very wide shoulders, and falling in five deep round points to within three inches of the waistline; the embroidery trimmed the edge, and also a handsome stole of dull red gros grain silk; straps buttoning across the open front. A large hat of the silk with plumes shaded from white to the red and strap bows of white ribbon velvet completed this costume.

Taffeta, especially in the soft make, is seen both in the smart crowd and in the still unfinished models in Paris; and there is not a question as to its popularity for the coming season. Although the extreme softness of the favored materials makes featherbone or haircloth necessary to hold up the puffs

of sleeves and keep the voluminous skirts from hanging uncomfortably around the feet, not a sign of any such support is visible in the finished garments; in the sleeves especially for Parisian modistes use these extensions with such cleverness that there is no unnatural bulging, the desired softness is retained, the supports merely preventing a sagging which would ruin the effect. It is well for the home dressmaker to bear this in mind; exaggerated effects are always in bad taste, and the whole tone of the newest spring modes is softness—soft materials and soft effects—only the English "tailor-mades" show hard, straight lines.

The new Parisian models show also the perfectly fitted linings; no matter what form the outer bodice may take, the day of lax fitting is past; the figure, even under the blouse, must be perfectly set up. But this does not mean that we are returning to the old "torture cases," the hard boned corset; on the contrary, the modern woman demands ease of movement, hence corsets and linings are fitted

with supple supports that yield to the figure.

This beautiful fitting and molding is, however, especially noticeable in the new "tailor-mades" for spring. Although these refuse to assume the severe lines of the English models they show the outlines of the figure in most charming ways. The skirts are rather plain, and though close fitted over the hips with tucks, fall full to the ground, and it trimmed it is in the flat applied designs. The bodice is either cut with deep point, or a deep girde divides it from the skirt, but its construction depends on the coat or cape. If a smart little coat is to be worn the blouse or bodice is not very full; but under the delightful little capes the corsage is elaborate, with very dressy sleeves.

There is quite a fancy for small checks, both in taffeta and mohair. One handsome model of the latter was made in a paneled overskirt of blue and fawn,



A Delightful Kimono

over a plain blue underskirt, the panels cut with projecting tabs which buttoned at intervals on each other. The panels were graduated, and continued above the waist in Princess form to a fitted girde effect enclosing a blouse of the blue, with an Eton of the check caught with straps and buttons across the front, and the short open bell sleeve strapped in the same way. This is a suggestive design, and might be made useful in remodelling a costume, a process which is, alas, a necessity with a great many women whose means do not permit as long buttoned sleeves and smart patent leather shoes, are each a lesson in correct detail.