

House Gowns that are PRACTICAL and ELEGANT



as the waist, where it meets the side seams and adds to the fullness. The underarm seams are shaped to the figure, while the fronts are left loose and flowing. The broad collar, over the shoulders is continued in long points that cross over the front, and form a loose open pagoda pattern and both collar and sleeves are simply trimmed with a soft fluff of a delicate lace that shows a small and dainty design.

A COMFORTABLE NEGLIGEE.
For house wear in the winter time there is a suggestion of brightness as well as comfort in the brilliant reds and scarlets that come in the Swiss elder garments. Such a one is made in a rich cardinal tint with folds of satin in black for trimming, and an elaborate scheme of applique in the same somber coloring that shows up to perfection upon the ruddy background. The back is semi-fitting, the side seams adjusting the lines of the garment to the figure; and the fronts are left loose. The handsome black silk cord giving a suggestion of stoniness in the fit. The shoulder is broad, the sailor collar, with its trimming folds, emphasizing this feature. The sleeve follows coat lines, and is cut in the usual two pieces with a fold of satin at the wrist for a finish.

WITH A LACE OVERJACKET.
In this instance a pretty shade of daffodil-yellow crepe de chine is accented to form the straight, loose negligee, the pleated portion extending to halfway between the knee, where it is joined with a very full skirt of flounce, applied with an entre-deux heading, and the same lace forming a trimming band above the hem. The nature of the pretty robe is the lace over-jacket, this is a German all-over Valenciennes. There is a broad sailor collar edged with a double volant of the lace. The jacket has a full double-box pleat down the center of the back, while the fronts are cut with long ends that slope down sharply from where the fronts would be were such used. The sleeves are a full open pagoda pattern, reaching to just below the bend of the elbow and flares open to display the plisse sleeve of yellow crepe de chine beneath. The back of the jacket is caught into the figure with a broad ribbon belt, the passing around the waist and tucked loosely in front, the ends decorated with frills of lace. The finishing touch of daintiness is given in the little shower of chiffon buds that make their appearance at the throat.

A PARISIENNE CREATION.
From the Maison Agnes comes this dainty creation in the guise of a negligee, but which might just as well do service as a teagown. The component materials are a reseda green pongee, white chiffon of the double-weave, and a velvet somewhat of the framboise tint that harmonizes delicately with the green. The latter effect that combines jacket and oversleeve to perfection, a thick piping cord defining the sleeve portion. There is a long skirt drapery, a continuation of the jacket, applied at the waist, and a velvet border running from the neck to the hem of this drapery gives an effect of continuity to the design. The neck is cut out square in front, and the under dress is entirely of white chiffon, three graduated bands of pongee appearing on the skirt. The undersleeve is likewise in chiffon, the puff tucked and falling into a velvet band cuff.

For the winter days, when the weather so often precludes any idea or attempt at outdoor life, the house gown and the house toilette become things of such importance and sundry fashionings.

With the resurrection of the teagown for Dame Fashion has once more smiled upon this very dainty compromise on dress—there has come an era of daintiness and elaboration to even the simplest garment intended for home or informal wear. Indeed, a well planned teagown can be made to do duty for so many and various occasions that the girl whose purse strings are not extra elastic will do well to fashion her one and indispensable negligee upon this order.

The best shops demand prices for their negligees that are well-nigh impossible to the girl of moderate means, but a careful survey of what they have to offer will give her an abundance of ideas wherewith to construct her own.

The accordion pleated gown is one of the very best models for the amateur to undertake, for under no circumstances is there even the semblance of a fit to them, and even the simplest scheme for trimming shows up well. Of course, this demands much more material than the other styles, but, on the other hand, one does not have to pay the dressmaker's bill when it is finished.

The draped teagown that is adjusted upon a more or less fitted princess lining is one that demands an artist's hand to fashion in the present mode, and while it is eminently becoming to the women of perfect proportions, the petite beauty would very much better leave it alone.

However, the Parisienne, whose tastes guide the world in this regard, vastly favors the extremely loose and flowing designs. The present modes in negligees point to the line that hangs unbroken from the shoulder, and when it is made to show a graceful outward swell from neck to hem, then its cachet is complete. And all of this favors the efforts of the amateur dressmaker, so that a girl who has even the faintest idea of sewing can make for herself with an expenditure of comparatively little time and trouble a teagown or negligee for a fraction of what a fashionable couturier would demand.

In other days those very comfortable, but hardly stylish, elderdown garments were held in esteem for house and bedroom wear. Very rarely were they of a sufficient degree of daintiness to be worn outside the confines of one's bedroom, but now we have changed all that, and the Swiss elder garments of today are fashioned after all of the latest and daintiest caprices of fashion, and make their appearance wherever and whenever the family congregates.

All of the delicate colorings are to be had in these, and the mazarin blue, a seashell pink, primrose yellow and the soft shades of lavender and lilac are

made up in an abundance of fluffs and frills that bring these garments pretty nicely, if not entirely, into the teagown class.

And the variety of styles that are fashioned in these Swiss elders. One sees the gracefully loose and flowing garment that makes no pretense of even suggesting, let alone defining, the figure, and its looseness is further emphasized in the ruffles and bouillonne and pleatings that go to make up its trimming scheme. Then there are the semifitted styles, where the graceful curve of the waistline is suggested in the side seams and a handsome girde tied loosely in front brings the curves of waist and hip into view.

The sleeves of her negligee are a point that receive and deserve a careful consideration. Where the arm is skapely and well rounded the chance to display it to conspicuous advantage in the fashionable half sleeve is one not to be neglected, and the amount of lace ruffles and frills that will depend from the half sleeve is a matter that must be settled by the size and shape of the arm. Where the forearm is of generous proportions the sleeve ruffles may be likewise, but where the arm is slender then one, or at most two, lace ruffles, not too full, should suffice. For the arm is made to look large or slender, according to its surroundings.

The craze for the kimono and for kimono effects has spread to the Swiss elders, and both the long and the short garments are possible in this delightful fabric. Some of them are most luxuriously lined in silk, plain or padded, and the sleeves are all of them upon the pagoda design, with the ends as loose and flowing as possible. Ribbons, plain, shirred, bouillonne and encrusted with lace are used for trimmings, and pleated gauze ribbons alternated with plisse chiffon for sleeve, collar and front trimmings.

The Elaboration of Simplicity.

The negligee arranged with pleatings, sun or accordion, according to fancy, is one that is almost staple, for its soft and loose folds dispose themselves ever to the best and most artistic effect. A simple model that gives the effect of elaboration is that pictured—a gown that is readily fashioned at home for considerably less than the best shops charge. There is a yoke foundation, and over this the pleated part is disposed, this cut to reach from the shoulder to almost the ankle. At this point a very full circular flounce is shirred on to the straight pulled edge of the accordion pleated upper part, and a lace entre-deux is cleverly used to simulate panels on the pleated part, to define the cut-out V neck and to trim the flounce. The sleeve is just the pleated solesine, with the pleats close together, and a full-shaped volant answers for a cuff. The flounce is finished at the edge with a little shirred band.

WHERE LUXURY AND COMFORT MEET.

The Last Touches to the Toilet.

Nowadays the modern belle does not consider her toilette complete until she has added one or more of what she is pleased to term the finishing touches, and as likely as not these come from her jewel casket.

The foreign fashion of dispensing with the hat for evening wear is one that is slowly, but very surely, gaining ground on this side of the Atlantic among the fashionables; and when this fashion followed the coiffure is naturally made much more elaborate, and the finishing touches take the form of some dainty addition to the head-dress.

Orchids are in very high favor at foreign courts; and they are seen in velvet in exact facsimile of the natural blossom. The white orchid in particular is favored, and either a jeweled spray for a matron or a spray of velvet maldenhair for the younger belle is the usual accompaniment. Simple wreaths of velvet leaves, too, are favored by the girl with classical features; and the single rose, camellia or gardenia—artificial, of course, and frosted with diamond dust—finds many adherents.

The ribbon bows of many and various forms that held sway for so long are now declared passe; and either flowers or jewels is the only permissible addition to the coiffure that Dame Fashion approves. For court reception and presentations ostrich feathers are the prescribed head-dress; but one rarely sees them abroad outside of the sacred precincts of royalty.

Collars and rivers of precious stones are always in fashion, but there is a growing fad for dainty little necklaces of the semi-precious stones, and even those which have little or no financial value beyond such as the passing fad may accord them. So perfect has the im-

itation of these last become that it were hard for any but an expert to tell the difference between a string of pearls that cost thousands of dollars, and one that cost but as many thousand cents.

Jade, amber, coral, and especially the rare white coral, turquoise, amethyst and opal are all of them shown along the Rue de la Paix and the Rue de Ricci at prices that proclaim them other than the real. And when the stones are separated with little rondels of cut crystal the effect is extremely pretty, indeed. For the transparent or semi-transparent stones, such as sapphire, amethyst and such, the jewelers are using strings of d'Al Hoss dye to the exact match of the stone, so that there is not the least of a white string showing through the supposedly precious colored beads. And even those of the fashionable world, who are supposed to be able to own any amount of real stones, are indulging in the fad for the imitation, and no distaste or censure on the part of Mrs. Grundy and her many self-elected deputies ensues.

In the lorgnette chains all of the dainty patterns from the olden times are reproduced; and the early Italian leads all the rest. There are some exquisite ones, reproductions of genuine Benvenuto Cellini pieces, that may be had for a 100-franc bill, these inset with pearls, sapphires and beryl. While the lorgnettes themselves are shorter, the chains grow longer.

In fans there is a delightful diversity. For the debutante there are charming little ones, painted after Watteau and Greuze, and with a little coral lace for the edges. These are mounted upon pearl sticks, and the fad at the moment once around the throat, and then fall fully as far as the knee. The short girl loops hers twice around the neck.

The Parisienne dame of social position has a great liking for the long chain, so which she attaches all sorts of little miniature articles in gold and jewels

that are exchanged between friends from time to time. Almost any occasion is deemed appropriate for the presentation of these costly little items, and the young girl is just as assiduous as her mother—or even more so—in collecting these fascinating little ornaments. A piece of branched coral mounted in gold or in this gown is supposed to ward off the evil eye. A little gold shoe brings good luck. A miniature purse insures well-filled one. Little pig means plenty. And so on through the list. Madame terms this her dit-donc, and has a story to relate concerning each little pendant to her chain.

And speaking of pendants, all of the new brooches are fashioned with some sort of a pendant, a fringe of small jewels or the like; and they are all provided with a snap ring, so that they may themselves be worn on a chain in pendant fashion when caprice dictates.

Description of Above Models.

ROBES THAT INDICATE REAL COMFORT.

For the real comfort of the resting hour or for bedroom wear there is nothing that gives such solid satisfaction as the garment of Swiss elder. The newer ones of these are being made up in designs far more dainty and elaborate than heretofore. The material itself is not nearly so bulky as it once used to be and partakes of the sheerness that is so desirable in all sorts and classes of materials nowadays. The standing figure is gowning in a pretty shade of mazarin blue Swiss elder, with a lighter shade of blue ribbon pliantly touched up with black velvet baby ribbon for trimming. This gown has the fitted back and loose front, the neck cut V and the sailor collar following that line. The sleeve is loose at the wrist, the ribbon trimming carried down half way to the elbow and dotted with small black velvet buttons. The trimming border on the collar is carried down the front in an unbroken line, and a handsome silk cord girde serves to hold the gown to the figure. The seated dame wears a dainty shade of shell pink in her com-



A COMFORTABLE NEGLIGEE