

# NEAT NEGLIGES FOR FASTIDIOUS TASTES

## DELAINES AND CHALLIES IN CHARMING PATTERNS FOR WINTER KIMONOS



IVORY CREPE DE  
CHINE WITH MALINE  
LACE

BEAUTY RED CASHMERE  
IN POPPY DESIGN

HAND-MADE SACCQUE  
OF CHINA SILK

DEAR to the heart of every woman is a pretty lounging robe. No matter how small her allowance, it is invariably a part of her wardrobe, and usually its most becoming member. Even the perfectly tailored maid throws aside her austerity when she enters her boudoir and becomes charmingly feminine in the softest negligee that her fancy can picture and her purse afford.

Kimonos, so long in favor, are really the quickest and altogether most practical kind of lounging robe. Then, too, they are so easily made with the aid of a recent pattern. When bought ready-made there is apt to be a sameness about them all. On the other hand, the girl who makes her own kimono has, the advantage of a thousand and one unique patterns and colorings in clinging fabric.

Delaines and challies have rather taken the place of crepe cloth in making these Japanese lounging robes. Some of the new printed cashmeres are exquisite for this purpose. Take, for instance, a soft cashmere in American Beauty red, striped with a tress of poppies on a white background. The material, because of its striking design, has a distinctly scant cut. Beauty satin ribbon binds the edges of sleeves and fronts.

Essentially Japanese kimonos are most effective when built in these artistically patterned materials. Made up like an Oriental dress, with wide sash, striking peacock designs and weird, many-colored flowers are displayed on the more expensive of these loose gowns. One of the latest conceits is a cloth stamped with lantern patterns, accented pleated, so that it falls like a huge fan around the feet.

When warmth is a necessary feature in a lounging robe, gowns of eiderdown are wonderfully cozy. These are built simpler and with less fullness each year, thus obviating much of their former clumsiness. A note of beauty is introduced by embroidered motifs in silk or tinselized cotton on collar and deep cuffs. A rope cord in silk or wool, with bunchy tassels, fastens these robes gracefully at the front.

The more elegant of these robes are built of embossed China silk in plain colors and lined with cotton wadding to make them warm. Satin ribbon finishes the edges, and silk cord and tassels invariably encircle the waist line.



GLACE SILK  
PETTICOAT IN  
SILVER GRAY

handsome undershirts are preferred by fastidious women to the long loose gown.

ing jacket shows a combination of Alencon insertion and white China silk. Hanging straight from the shoulders in fine tucks, the silk is edged with a row of lace, below

which is a lace-trimmed ruffle. Gatherings of narrow satin ribbon finish this ruffle as well as the lace-trimmed ruffles on sleeves and around the cape yoke. Built from fagoted stripes of insertion, the latter come down over the shoulders, extending to a deep point front and back, and are caught by a rosette of satin ribbon.

Sheer lawn could be employed very effectively instead of the China silk, and Valenciennes insertion used in place of the Alencon lace would render this fascinating little negligee serviceable as well.

woman considers them actual necessities with her best frocks. The most practical of the finer silk petticoats are made this season with detachable flounces. In this way the fitted body part can be built of good quality peraline, while different fancy flounces can be buttoned on below the knee and give the effect of a new skirt.

Flaid silks in gray colors are very much in evidence for petticoats. Soft taffetas in two tones, with or without fleckings of white, are also popular, especially in silver gray. And for well-fitted purses, supple broadened satins shape very modish undershirts.

taffeta is exquisite with insertions of broderie Anglaise. A lovely example of these dressy skirts is in light peacock blue taffetas with ruffle almost to the knee, headed by deep insertion of eyelid embroidery on the same blue silk. Strips of the embroidery run up and down on the ruffle, separated by pleated fans of the silk.

In simpler style is a yellow and white-striped glace silk having innumerable ruffles forming a deep flounce. Polds of yellow satin bind each ruffle and extend in three lines around the skirt proper.

An outcome of the Princess frock is a silk slip fitted in one line from shoulder to knee and buttoning down the front. At the foot of this is attached a silk ruffle fastened on by a double line of buttons and buttonholes. These slips are also made in muslin, edged with fine lace and finished with accented-pleated silk ruffle or muslin with lace trimmings.

colored maline lace gives the Empire effect. Insertions to match trim the opening in front and conceal the juncture of a plain, shaped flounce with the accented-pleated gown. Puffed sleeves of the crepe de chine caught up above the elbow are finished with lace-trimmed ruffles lined with accented-pleated chiffon. Shirts of chiffon soften the V-shaped neck and come together in a butterfly rosette of liberty satin ribbon and long ends.

In the same clinging style, a gown of black chiffon is made up over cream-colored silk. Cream-colored guipure shapes a short cape over the shoulders, and a bolero underneath the arms. A low, round collar of the lace is caught in loops and long ends of the black chiffon, while black chiffon is employed in Milway masses to form the unlined bell-shaped sleeves.

Empire effects are splendidly adapted to the teagown negligee. With cashmeres and other soft wool materials, wide braids, showing silver or gilt threads, form the Empire corslet. In other instances white cotton gimp produces a similar effect and displays a color note like that in the material of the gown. Still a third yoke bolero is ornamented with an embroidered motif in self-tone, a single orchid bloom worked in pale blue silk decorating the cape collar of a pale blue crepe de chine robe and the points of the loose Oriental sleeves.

KATHERINE ANDERSON

## Newest Hatpins for the Winter Headgear

THE plain, black-headed hatpin has seen its most prosperous days. Its brilliant rival, the jeweled pin, has come to stay, and its place in the millinery world is quite as important as feathers, bows or buckles. The hat without hatpins which either match or give a harmonious contrast cannot be classed as smart headgear.

Paris sends the most stunning effects in hatpins to fastidious chapeaux, and among the latest importations cabochons of enormous size form the ornamentation. These are of amber or tortoise shell, a translucent ball or tapering cylinder an inch and a half long, of bright yellow or changing browns, forming the head of a very long pin. With some of these cabochons, the shell is in the shape of a small fancy side comb with or without studding of colored stones.

which terminate hatpins are very large, almost massive-looking. Cruching jewels, bulging heads, bears with glittering jewel eyes and many weird and grotesque designs are carved in metal and stand out boldly on simply trimmed hats.

In contrast to these huge affairs, nothing could be more simple and effective than a solid gold hatpin which can be purchased as low as \$1.50 apiece. The heads of these are long, narrow shafts of gold with amethyst or sapphire set in the top. Others show heads of filigree gold studded with tiny rhinestones or colored gems.

The all-rhinestone hatpin is a particular favorite this Winter, and is worn largely with fur hats. Horseshoes, crescents or stars are outlined by white brilliants, and nothing lovelier could be imagined than these glittering ornaments nestling amidst soft chinchilla, ermine or moleskin hats. Single balls or cones of shimmering crystal also show splendidly against fur or with hats which are of one rich coloring only.

By far the daintiest of all fancy hatpins are those made in wonderfully perfect imitation of flowers. For instance, a marguerite hatpin has the petals of stiff white fabric partly closed about a yellow center. Violets of cloth or silk form the heads of pins and look for all the world like a real blossom. Then the very fashionable camellia, built not only in exact imitation of the waxen leaves of the growing flower, but of gold or silver tinsel as well, are attached to pins and used for making the hat secure.

Should a girl choose to make Christ-mas gifts of fancy hatpins there are scores of unique designs. The charm of a gift of this sort lies in its being distinctive. One of the very new pins is a gilt locust with a long, highly polished amethyst body and beady amethyst eyes gleaming in the round gilt head. Jades in different colorings is worked into many quaint and unusual figures, and cut glass tops in a hundred and one odd shapes make a brilliant showing in the much denuded Winter hat.

## Handy Boxes and Baskets for the Seamstress

WHEN neatness is the leading characteristic of the girl who has acquired the fad for needlework, baskets and boxes furnish the most satisfactory receptacles for her sewing tools. Their stiff sides and corners keep the many little knick-knacks in good order, and where they can always be found at a moment's notice when needed. All the pockets that can be put inside the long favorite sewing bag is quite as much an ornament to the young girl's room as the most gorgeously flowered bag. Lightweight tapestry cloths in soft ivory colorings cover both square and circular receptacles, and are bound with the richest of old gold braids. Many of the boxes show miniatures of old masterpieces set

in the center of the lid. One unusual box is tall and narrow, with five small drawers, each divided into several compartments for keeping silks, needles, etc., apart from each other. Other sewing boxes are covered with flowered demims to match bureau and desk fittings. Simple white gimp gives an effective finish.

For a small box in which to carry sewing materials for an afternoon's work, inch-wide ribbons is laid on pasteboard in successive rows, a figured pompadour ribbon of delicate shadings alternating with a plain color that harmonizes. Choux of baby ribbon catch the corners of the box together and form a fastening by which the ribbon-bound lid is held down.

sewing materials is almost as novel as the umbrella workbaskets which made their appearance last year. Held between three wooden standards, each of which is two feet in length, a large round cheese box forms an under tier to this unique sewing box, while the inverted cover of the cheese box serves as a shallow receptacle on the upper tier. Both tiers are padded with cotton batting concealed beneath figured chins or silks. A filling of the chintz rises above the edge of each box, and needlework, cushion, etc., covered to match, are fastened inside the top tier.

The cheese box is the kind in which large American cheeses are packed. As these are built of a very light shade of wood, dark oak or other such wood stains can be employed to make the box and the three standards match the woodwork in the girl's boudoir.

The Modern Way.  
The Dutch boy in the old story, who found a hawk one night in a big disk and saved the countryside by stopping it with his finger until found shivering

## Fine Laces at a Cost That Is Far Too Great

THE tremendous craze for handwork both in fine laces and in embroidery bids fair to increase rather than diminish, and women who know the infinite pains and care that it demands are asking: "What is the price that must be paid for it eventually?"

Miladi who buys lingerie exquisite with French embroidery and gowns magnificent with trimmings of real lace thinks she is covering all expenses when she writes her check in payment of the tradesman's bill. And it is true that the linen houses and the fine modistes get full measure for handling these goods. But somewhere in poorly lighted rooms thousands of eyes are straining from early morning till late at night to turn out this fine handwork, and the people who take all the delicate stitches are not receiving the merest pittance for their labor, but paying for it twice over in the damage to their eyesight.

Then there is the girl—and she is not

one but many in large cities—who, when she has finished her work downtown, comes home to the evening task of sewing thousands of minute spangles onto the mesh of a hairthread net. Or perhaps she ekes out her small week's salary by counting thread for thread and groups which go to make up yards of sheer linen hemstitching. To do this work by the light of day would not pay hardly for what she eats, so she wears out her eyes and strength sewing late into the evening hours by the light of a single gas jet.

Still larger is the proportion of women who have not the price to buy the fine embroideries and laces in the shops, but who must keep pace with the demands of Dame Fashion. Consequently they try to make it for themselves. Every spare moment is spent putting myriad embroideries stitches into the collar and cuffs for this waist, the fronts for that lingerie blouse, the trimming for the new taffeta skirt or the brilliant bands which set off the delicate evening cloak. A severe headache

on an average of twice a week to a woman of this kind carries no warning save that she must keep her room with drawn shades until the pain has subsided, when she will return to her fine work with more avidity than ever. The fact that she is storing up endless headaches from the constant and close application of her eyes never enters her mind. A visit to the oculist perhaps necessitates a pair of two or three pairs of glasses, but hand embroidery she must have at any cost. She never stops to think what price she is paying for that extravagant craze.

But there is a price and it is an enormous one for her just as for the women who do the handwork from necessity. Nerves, headaches, pale cheeks, ill-temper, and finally a heavy, gloomy view of life because the spark of vitality which makes life worth living has died out—all these inevitably constitute the price. And these inevitable products of the price, or lace, the beauty of which could never in a thousand part repay for the energy and good health lost in its making.

## Prefer Manual Work Before Rest Treatment

The therapeutic value of interesting manual work for tired brains has long been recognized. Two physicians, who have made a special study of nervous diseases, have hit upon the idea of establishing in the quiet seaside town of Marblehead, Mass., an Arts and Crafts Sanitarium.

They had long held that rest treatment is often unwise for those suffering from nervous breakdown because physical rest does not necessarily include rest for the mind and the nerves. The beginning of the sanitarium was in a small shop, but now the house formerly occupied by the Bay View Yacht Club, at Marblehead, is its workshop headquarters. Here a dozen or more patients are regularly to be found pursuing one or another of the handicrafts adopted by the sanitarium.

Already Well Made.  
Philadelphia Press.  
"Miss Depluy does make some of the most inapt quotations," remarked "Brag."

"Yes," queried Newitt. "What for instance?"  
"Well, last night I remarked that I always avoided political discussion because I didn't want to make a fool of myself, and she said: 'One cannot paint the lily or gild the reed gold.'"

over them and the patients Miss Jesse, who controls the technical part of the shop, keeps a watchful eye. Miss Luther got her training at Hull House, Chicago.

At frequent intervals nourishment is served, and whenever there is the slightest indication that a worker is becoming over-tired it is tactfully suggested that she rest for a while in the cozy living-room upstairs, where books, magazines, essay chairs and—on chilly days—an open fire supply a thoroughly delightful atmosphere of home.

Weaving, wood-carving and pottery are the principal branches taught in the school, and of these weaving and pottery are the favorites. In the former Miss Luther encourages the patient to undertake only the simplest parts, however, because it would be easy to overwork at the big, old-fashioned looms with which the shop is equipped. The rugs made here are very beautiful, and are much in demand. North shore people having discovered that they need only send the dimensions and several hours a day. Four skillful girls are on hand to help in the teaching, and

floor coverings. The herringbone counterpane and the Swedish table covers turned out here are thoroughly distinctive also—so much so, indeed, that the products of this handicraft sanitarium are now eagerly sought for at the arts and crafts shops.

From the first it has been the policy that the shop, or school, as it is sometimes called, should not in any sense be a play shop, but that its products should always be of the better sort. To this end trained workers who should also be teachers and active producers were employed.

The House Over the Sea is now a shop merely. None of the patients lives here. It was found advisable that the dormitory should be apart from the place where the work is done, so that when the few hours allotted to it are over the patients may take rest or recreation in a different atmosphere.

Men as well as women are now enjoying the recuperative effects of life in this unique sanitarium. They become especially interested in wood-carving, carpentry and pottery, soon coming to do good work in these crafts, although, of course, their early tasks are simple.—North American.