



## Wrappers and Lounging Robes Follow Princesse Styles

**P**RINCESSE styles, so wonderfully popular for every sort of dress this fall, have invaded the ranks of wrappers and lounging robes with the prettiest imaginable results. Instead of loose, full things, perhaps tied with a broad ribbon into a faint semblance of shapeliness, tucks or row after row of shirring, arranged something in the form of a deep girle, define the waist. Sometimes a ribbon is used to gather the fulness in still more closely, but it is unnecessary, except, perhaps, as an added bit of beauty.

Every soft, light-weight material under the sun is pressed into service for these princesse robes; the most satisfactory, from a practical point of view, being French flannel, not too light in color for service, nor so dark as to be prosaic. The French flannel, chosen for one particularly pretty wrapper, had a ground of soft blue—a little deeper and less strong in tone than the usual turquoise blue. On it were scattered tiny garlands of wee bright roses in all the cheery, beautiful rose pinks. The ground was so well covered with them that, at a little distance, the general effect was of a rich Persian design.

Small tucks formed the shallow yoke and defined the waist, and a collar (being for a woman who always complained of feeling the cold at the

back of her neck") was a plain little stand-up affair, redeemed from actual severity of line by a frill of ruching. The sleeves were not simple, moderately full ones, finished with straight cuffs, two or three inches deep, each with its frill of ruching.

Unless you are an exceptionally chilly mortal, though, dispense with a high collar. Those broad, rolling collars, coming out to the tops—or further—of the sleeves are a hundred times more becoming; and there's a whole lot more rest in having your throat absolutely free when you are relaxing. Crepe de chine makes the most exquisite of all the princesse robes; crepe de chine, plain or embroidered—that is the loveliest sort of all if you are making a trousseau. And it isn't quite the extravagance it sounds, for it cleans and dyes, and even washes indefinitely.

If you use crepe, trim it with narrow frills of lace, preferably Valenciennes. Those soft old blues are ideal, touched up with lace; and, by the way, old blue is a mighty serviceable color.

A mandarin's coat formed the model for one curious lounging—something neither robe nor sacque. The sleeves, from quite small at the shoulder, fan out into wide cuffs, turned back in the broad, flat way characteristic of a mandarin's coat.

Pongee in a medium shade of blue is effective made up in this style, especially when trimmed with bands of Chinese embroidery, with storks and dragons and wonderful impossible flowers done in gay, bizarre combinations of color.

Almost every style of robe and wrapper, with three marked exceptions, is made on more shapely lines this year. These three exceptions are kimono's (they're still flourishing), these new mandarin's robes, and bath robes, though bath robes only in a measure, for lots of them are being made with much more of an attempt at fitted lines than they've been before.

In dressing sacques there's no end to the innovations, although most of the new ideas are expressed in little ways. Sleeves are shorter, following dress styles, and embroidery, when a sacque is embroidered at all, is confined to yokes and the tops of sleeves, instead of wandering at random all over the front of the sacque. Most of the new sacques are belted in, too, either with girdles that hold the fulness in, or by inset girdles.

There's as wide a range of materials for dressing sacques as for robes and wrappers, with crepe de chine, china silk, albatross and the whole tribe of flannels, at the head.



## Tiny Yokes for Pretty Blouses

**H**UNDREDS of ways of accomplishing those tiny yokes which are so definite a part of the new blouse and shirt waist styles are being evolved, some of the prettiest being on blouses and blouse-patterns already embroidered for Christmas gifts. And there's surely no gift that the average girl, with her perfectly natural love of pretty clothes, will enjoy more than a blouse—but that's a digression!

There's no rhyme or reason in the combinations. All sorts of apparently incongruous ideas and materials are employed to make those wee yokes—some so great a contrast that the combination of yoke and blouse is absolutely daring; others so simple that they seem a part of the first thought of the blouse.

The design of the blouse is the first step. Ninety-nine out of every hundred are embroidered, and probably fifty out of that ninety-nine are tucked. But tucks, while they are high in favor, are not so necessary to the make-up of every blouse as they were some little time ago.

Perhaps, though, that yoke is made by simply running dozens of fine tucks as close together as they will crowd all the way across from shoulder to shoulder, letting them run a couple of inches deeper directly in front, or, perhaps, letting the tucks follow, in a measure, the top outlines of the embroidery.

That's for your simplest waists, though, unless you use so elaborately embroidered a pattern for the rest of your blouse that it is an effective trimming in itself.

Irish crochet and baby Irish lace make the richest yokes; but a bit of lace large enough to fall on one of, to say nothing of those already shaped, is pretty costly.

One blouse had for its main idea a curious scroll pattern of conventional flowers and leaves, done in a combination of blind and eyelet work. The yoke was a departure from traditions. Instead of tucks or lace or any insertion trimming, there was a square of exquisitely done drawn-work, outlined by a couple of rows of simple hemstitching, which were separated—and set off—by rows of briar-stitching, so perfectly executed as to seem like delicately engraved lines.

Blind embroidery, eyelet work and drawn-work are flung together apparently at haphazard, with here and there a tiny Japanese dragon laid on by way of adding another bizarre, but stunning, touch. Sometimes the yoke is of delicate blind embroidery—the sort of work that is done with the aid of a magnifying glass, and, perhaps, that is outlined by the tiniest scalloping, with the blouse proper divided into strips by the narrowest of baby Irish insertion, or even by narrow Cluny.

Valenciennes lace makes some of the lighter yokes, and is treated in almost as many ways as there are blouses—from the square or round inset yokes of all-over lace to intricate arrangements of narrow lace used as insertions. When valenciennes is used, it is the German version, which, in spite of its popularity all summer, still holds its own.

But Irish lace is having a furore just now. As to the tiny yokes of criss-cross tucks, they are legion, as are those of groups of three or four wee tucks.

Filet lace, which was just applied tentatively to lingerie blouses in Paris about a year ago, has established itself as a success. Sometimes a single square medallion, with its heraldic design or conventional flower designs darned in, is enough for a yoke. And when you can get big and little ones to

match, use a big one as a tiny yoke, chemisette style, just in front of the collar, and the little ones to trim blouse and sleeves, using embroidered medallions in between, or embroidering your linen in the spaces around and between the medallions.

Russian blouse suits for small boys and girls are always in vogue and certainly in most excellent taste. They are simple and rich in design. Some of them have the hand embroidery in a mild form; tastefully put on, it is very effective.

For children from 4 to 10 the red chinchilla box coats are very popular. Fur cloths also are in evidence everywhere.

Trimnings for little people's dresses are the inevitable embroidery, and sometimes braids on the linens and piques. On miniskirt dresses there is much lace and fine tucks.

Eiderdown is warm and pretty for a tiny tot's wrapper. Blue, bound with blue satin, is very becoming to a little pink form. It is very beautiful if the satin edge is embroidered in small flowers—forget-me-nots or tiny pink blossoms.

Here is a rather amusing idea for the nursery. It is a measuring stick, about one yard long. On one side the decorations are burned and colored, with a little verse about the baby's growth from day to day. On the other is marked the inches. The whole is varnished, and a big pink bow (or blue for that matter) adorns one end.

The materials for little folks up to 4 years are principally linen, medras and piques, with occasionally cashmeres. For such small people white, almost without exception, is the prettiest and most appropriate.

A beautiful dress for a small child is made of gray cashmere, neatly and simply tucked. There is a plain, broad, circular collar of white lawn richly embroidered. Tiny ruffles of Valenciennes lace trim the elbow sleeves.

