



## Empire Negligees High in Favor

ALMOST everything radically new in the negligee line has gone over bodily to Empire styles, getting that short-waisted effect in ways that rob it of its "wrappery" look, and transform it to a model of grace.

Clearly, Empire styles ought not to be attempted by the novice in the art of dressmaking, as they are so difficult to give just the pretty set to that the gown must have to be a success. But when it is got, it is exquisite.

As in the case of Empire dresses, which are already about for summer, most of the Empire negligees are made over carefully fitted linings, which makes them fall into long, beautiful, shapely lines.

Of course, materials must be lightweight and without a vestige of stiffness, or they will be almost impossible to adjust.

One Empire negligee, which was as adorable a bit of extravagance as ever a girl exceeded her allowance for, was made of sheer linen, embroidered

in an all-over eyelet design. Over a close-fitting robe fell a jacket, in long, loose lines, which reached almost to the knees—the Empire in its loveliest guise.

Everything, this time of year, is of the lingerie class, of course. Silks, even crepe de chins, seem somehow, all at once, out of place, and resulting robes and saques of sheer white or delicately-colored stuffs are bewildering in their dainty variety.

For saques, too, are built on Empire lines, finished with great "choux" right in front, from which the ribbon twists and turns away to form the high belt. The prettiest of them all are made over fitted linings, usually of the same material as the outside.

Sleeves are short in both saques and long robes—and, almost without exception—the favorite sleeve of all being one that hangs from the shoulder in the form of a deep flounce, or of several narrower ones, without sign of cuff or confining band.

## The Latest in Paris Fashions

PARIS, April, '06.  
TO BE stylish you must literally begin your toilet at the crown of your head this spring, for never was a perfect coiffure more necessary. Parisians take such pride in the exquisite arrangement of waves and puffs displayed to such great advantage beneath the season's tilted hats. It is a much looser affair than the autumn coiffure; since then the little "chi-chi," or bunch of curls, has grown into quite a chignon of airy, illusive puffs. These are usually pinned toward the right side, while an elaborate bandeau trimming fills up the opposite space. And this is the thing, no matter how simple the hat.

Very small trimmed sailors, simplicity itself, have taken Paris by storm, their variety such that every Parisienne may wear one and still lay claim to originality. Crowns may be broad, or narrow, or high, or flat, but the brim is invariably ridiculously short, and five or six of those big amber hat pins are used to pin the puffed hair to it all round till scarcely more than a chic bow or wing can be seen. That may be maize, olive or Scotch blue and green—or the very latest, parrot green. This, by the way, is also a new favorite for men's neckties. Or it may be black and white striped ribbon, or olive green, or any bright colored straw.

Indeed, stripes are rapidly usurping the place of checks in every direction. Shirtwaists of striped linen are the latest for tailor costumes—not to be worn, however, with one of those new white and blue striped cloth suits. In fact, this vogue of stripes is one that must be handled with gloves. One sort of stripes at a time is safest.

Stripes are especially good for walking skirts, as they lessen the chopped-off effect.

More walking lengths or "trottoirs" are being worn than during the last season. In plain materials sunburst killing, stitched flat around the hip, is a favorite form. Perhaps one French woman out of fifteen, on an average, will have her skirt an inch above the ground—the fashionable walking length.

But, whatever you do, don't suggest the thought that called down derision upon an American girl lately who insisted upon having her Empire gown cut short! This is beneath comment; and even with the new short waist line you must have a train; it is as much a part of the "classique" effect as the short waist itself.

All sorts of pretty trinkets of the Empire period are being revived. There is a new gold wrist bag which has a large sack of fine gold links gathered on to the frame. And there are Empire lorgnettes and classic fillets, besides lace mittens which are worn as a part of Empire costumes in the home of their origin. Several shops in the Rue de la Paix are displaying lace mittens in a length reaching above the elbow.

White lace veils, by the way, are in again; they give a touch of elegance to simple hats, with which they are worn as well as grand ones; taken smoothly over the face with short graceful ends falling in back. They are of a creamy shade with small designs, often so heavily applied that the features are scarcely distinguishable. E. D.

# THE RIGHT BLOUSES for SHORT SLEEVES

HARDLY any other point has been emphasized as much this spring as the popularity of short sleeves. Suits and coats, dresses and blouses alike display them, more or less elaborately trimmed, and cut in either of two lengths—stopping just above the elbow, after the fashion that Paris most approves of, or just below the turn of the elbow, a less trying style.

But short sleeves, in spite of their popularity, should be strictly relegated to the more dressy types of things. And this is particularly true in blouse styles.

To see one of the more severe styles, which are so good this year, plain except for a few tucks, finished with short sleeves, is almost as incongruous as wearing an evening coat with a shirtwaist suit. You'll see such mistakes made, just as you see errors in taste in every sort of thing, but they are undoubtedly mistakes.

There's nothing quite so pretty, if you've a pretty arm, as these short sleeves and, pretty arm or no, the effect of the long wrinkled elbow glove is very pretty.

The newest touch of all in blouse styles lies in the treatment of the backs which are gradually becoming of more importance. Until this year an embroidered blouse usually meant a very elaborate front, with the back left plain, except for tucks, and perhaps a bit of the lace which sets off (and is set off by) the embroidery in front.

But the newest and loveliest blouses and blouse patterns which Paris has sent over have the design of the front repeated, in a smaller way, upon the back, and the sleeves—the puffs—are embroidered, too.

Valenciennes lace is as good as it was the day the first woman trimmed the first blouse with it and found that sheer washable stuffs and that particular kind of lace seemed meant for each other.

But the way valenciennes lace is used grows more complicated and beautiful all the while. Lace and embroidery form interesting designs: the lace made to bend and twist to follow the lines of the embroidery, or strips of it set in long, pointed leaves, or perhaps a bit set in the heart of an embroidered rose, with the daintiest effect imaginable.

Cluny is high in favor, narrow widths of it stripping a blouse, with motifs set in about yoke



(back and front) and sleeves. Often a cluny motif itself is inset, in its turn, with a bit of exquisite hand embroidery, applied, like the bits of valenciennes, in the centre of a flower.

Torchon is the newest lace to be applied to blouses—torchea headings, the beautiful hand-made kind. They are used just as the cluny is, for stripping and edging.

Among plain styles, there is a revival of that

quaint style which has narrow pleatings or ruffles down both sides of the front box pleat. And the ruffles are repeated around the turn-back cuffs.

Embroidered collars and lingerie ties, to wear with these more severe blouses, grow more and more fascinating—they're just one more excuse for applying delicate handwork, and the prettiest successors imaginable to the one-time universally popular separate stock.

## Fascinating Peacock Effects

IN SPITE of an almost slavish regard for ill omens, which we of the twentieth century (commonly called an age of common sense) suffer from to an alarming extent, peacock feathers have won a high place in the regard of fashion this spring. This regardless of the one-time belief that the feather is more unlucky to have about than even the dreaded evil eye.

In the winter, peacock feathers tried to win their way upon hats, but it has remained for spring to display them in all their gorgeousness.

Whether lucky or unlucky, the reign of the

peacock—the feather itself, a thousand designs adapted from it and the wonderful, glowing colors—is at hand.

Paris is openly wild over the feathers, and is using them in every conceivable way—robbing them of their color absolutely, and then dyeing them any shade that happens to match the particular gown or hat she chooses. Or she is building whole hats upon the coloring—the peacock blues and greens changing and shading deliciously, even though vividly, into each other, and the feathers supplying the touch between plume and cigarette that women

who are tired of both hail with enthusiasm.

Exquisite chiffons of iridescent blue and green—the strong unmistakable shades of the peacock feather—are made up into gowns almost daring in beauty, but as royal and rich as ever a gown could be. Perhaps with it she wears a feather or two in her hair—not a bit too elaborate for the coiffure of the moment.

Peacock blue for suits is stirring all Paris to its depths; as yet with us it is not so popular as green, which is crowding fast on the heels of the over-popular gray.

Peacock parasols, of changeable blue and green, carry out the idea even more faithfully in the great dots, which, in pairs, are scattered around the edge. One dot is embroidered—solid—in blue, the other (made up of dozens of French knots set as closely together as they will go) is of green, one or the other dot, alternately, lost to sight as the parasol shades from blue to green, and apparently absorbs—blots out—the dot which matches it.

Peacock jewelry is fascinating. Belt buckles, enameled to represent a feather, perhaps spread across the flattest of surfaces, perhaps curled upon itself, are just over the seas, while peacock hatpins and breastpins come in a dozen styles, some with a jewel set in for the "eye"—opal or diamond, or a glowing green-and-blue semi-precious stone. Even an occasional hair comb, among those wide ones for the back, has a peacock feather for its decoration, either enameled in the natural colors or laid on in gold, a pearl taking the place of the "eye."

Buttons of blue and green have been in fashion all winter, but this vogue of the feather and coloring this spring has given their use a greater impetus. And, among braids, some of the most curious effects are got by a thread of green—a shade that seems positively alive—which twists in and out, losing itself entirely at one point, to gleam out suddenly at another.

Evening scarfs—only an occasional one, though—may be of the two colors, trimmed with a design picked out in naillettes of one or the other color, or the iridescent ones, which gleam dully, with a sort of burnished glow.

Exquisite crepes of peacock shades of blue and green have silky dots of one of the colors thrown to the surface, suggestive of the eyes of the feathers. Or on a plainer silk, changeable still, dots may be embroidered around yoke and cuffs, in a vivid green, outlined with a sober blue, or in the duldest of olive greens about peacock blue.

But the use of the feather itself is most pronounced. Where they are dyed soft old rose or some color that doesn't enter into their composition in the natural state they seem bizarre—almost unpleasant. But when a single shade of one of their own colors is used the effect is very good.

Peacock blue, for instance, is softened until it is only a semblance of its former self, but strongly blended until it is soft and rich and exquisite instead of vividly beautiful.

## "Chiffon" Materials

THAT word "chiffon" has attached itself to any and every sort of material this season, from the airy, diaphanous stuff which first bore its name down to such prosaic things as serges, and even to dignified broadcloths.

Voile has come out in a chiffon quality, velvet and taffeta alike bow to its influence, and, newest of all, handkerchief linen has come out in a new form—sheer, finer, lovelier than the old—which goes by the name of chiffon linen.