

**MORNING GOWNS
MUST BE SIMPLE
IN CUT and STYLE**

Attractive Models that are Simple to Make and Easy to Adjust.

There is no morning gown so satisfactory as the one made in one piece style, that is, with blouse and skirt joined and closed together at the front. It can be slipped on in a moment, it is always neat and attractive, and it is thoroughly comfortable as well.

If one's mornings are likely to be given over to household tasks and prosaic occupations of the sort, sturdy washable materials are the most desirable. If one can indulge in a morning of leisure and dainty occupations, such materials as pretty challis or cashmere in some becoming color, or albatross, might well be chosen, but always the cut and the style should be simple.

In the illustration are shown six models and each one is good. Away at the extreme upper left is a gown that can be worn either by the home woman or the nurse, and whatever is available for the nurse is sure to be designed upon most scientific lines. The pockets in this one are a commendation. Here, that gown is made of striped linen, blue and white, with a collar and cuffs of blue, and a very pretty garment it is.

Plaids are singularly attractive this season, and there are really very beautiful plaid cotton materials that make up attractively for gown of this sort. The one next the nurse's costume shows one of these with plain collar used as trimming. Since plaid can be found in sturdy gingham as well as in the finer fabrics, it is an easy matter to copy the gown in this as well as always a satisfactory one.

Whether it is wise to make the morning gown with long or three-quarter sleeves must always be some what dependent upon the tasks that are likely to follow the breakfast hour. In the center of the group is shown a pretty little model that is made of cotton crepe in a really wonderful shade of blue with white collar and cuffs and with a little black bow at the neck and a black patent leather belt that means exceeding smartness. The tucks that meet at the front edges make an unusual closing and an attractive one.

Side and diagonal closings are very general just now, to whatever use the costume is to be put. The two models that are closed in such ways are both pretty, practical dresses with skirts that are just wide enough for comfort without being very voluminous. The square neck is always pretty when it is becoming, and a great many women find it in every way comfortable and desirable for morning wear, but there is scarcely any one neck finish becoming to all, and this particular gown can be made with a high or with round collar whenever desirable. The skirt, in its four gores and the back gore may be either laid in a box-pleat or gathered.

Almost every business woman will like the little V-shaped neck of the next model, but for those who find the V-shape not becoming or not comfortable, a little chemise will be found which may be worn whenever occasion requires. Here, the gown itself is made from a light weight wool material showing an attractive two-colored checked design, with collar and cuffs of silk that match the darkest color.

At the extreme right is shown one of the most practical and satisfactory gowns of the entire group. It consists really of a blouse and a five-gored skirt, but the fronts of the blouse and the fronts of the skirt are so well overlapped that a single button or hook and eye at the belt is the only fastening required, and every woman knows the luxury of the morning gown that can be slipped on without fuss or delay. In the picture, the material for this gown is cashmere in a beautiful shade of gray, and the trimming is the same material in an ivory white. A some what more serviceable gown could be made of the same material in dark blue or of some pretty but simple washable fabric, and this season their name is really legion.

SIMPLE GOWNS ARE NEEDED FOR MORNING WEAR

By MAY MANTON

THE NEGLIGEE MAKES AN IMPORTANT ITEM OF THE WARDROBE

Graceful Designs that are Available for Many Uses.



The wise woman is sure to provide herself with pretty and becoming negligees. Not alone do they contribute to her comfort and her elegance of life but they are also a real economy. If they are not in readiness to slip on when one is resting and relaxing between the formal occasions of life, there is always the temptation to wear the gown designed for more formal use, and one wearing of such sort does more injury than several of the more legitimate kind. The French woman who is always well dressed, considers her negligees of vital moment, and it is just as much from the economic point of view as it is from the one of daintiness and charm.

The model has all the charm of the Orient. There are the big, flowing sleeves and the wide sash that gives an attractive finish. It is altogether very charming, and in the picture appropriately is made of Japanese silk, showing a flowered design trimmed with plain.

The kimono at the center is much modified from the original form, but nevertheless retains the essential simplicity. In the illustration it is made from a cotton flannel with collar and cuffs of cashmere and scalloped. The combination of materials is a pretty one and essentially practical, as well. The great advantage of such a garment is to be found in the ease with which it can be slipped on and off. That it takes graceful lines adds to its charm and the pleasure in wearing, and as a matter of course it can be copied in any preferred material.

In this group are shown some excellent kimonos, a pretty house gown, and jackets that can be worn to the home breakfast table or for any intimate occasion. The house gown is made in the Empire style that is always pretty for such use. It is very simple, but it takes the lines that mean grace, and when grace is accomplished the result is beauty, let the material be what it may. The dotted challis and lace make an excellent combination and also a useful one, for challis washes quite as perfectly as cotton, and the gown which can be cleaned with ease is always a sensible one. When we combine sense with beauty we have the perfect combination. Albatross makes pretty gowns of this sort and if something handsomer is wanted, there are lovely Oriental silks that seem especially made for purposes of the sort. Also, cashmere is liked, but challis is a grandly and is sure to be pretty.

The three kimonos show quite different styles of that ever-useful garment. The one that is modeled closely after the Oriental Japanese

FADS AND FANCIES OF FASHION

It is a gay time here in old Gotham just now, despite the shadow that has been cast over the entire world, for the opera begins on the 16th, and we have had a most wonderful Fashion Fete, and we are ready for the frivolities and the pleasure. As a matter of course, we are also working in the name of humanity to send help where help so sorely is needed, but we have learned the lesson combining that work with the gaieties of life, for we know that money must circulate and that trade must be stimulated and that the frivolities play their part. We must go on with the dance and the dinner and enjoy the theatre and the opera. When we are doing all these things we are helping to keep the great machinery of business moving and when that is accomplished, much good is done.

Needless to say, we shall miss the usual Horse Show, but the Fashion Fete, organized of social leaders, may, in a way, be said to have taken its place. It gave us three days and nights of a most brilliant costume showing, and it also has served a perhaps bigger and in helping to bring together the designers and makers who have been far too prone to be rivals only and to fail in realizing that harmony is needed for success in every walk of life. What we need more than anything else is to realize our own resources, our own abilities. The Fashion Fete, helping to bring about that result, has proved itself really an important institution. It is to be repeated in other cities, and it is sure to be of interest, for all cities alike are interested in its object and achievement.

As a matter of course, there was nothing actually new, distinctively American. How could there be? Such critics as have seen fit to cavil over these facts would seem to have disregarded certain inherent truths.

Fashion is not a local matter. In all the countries of the world there is, to be sure, a certain type of dress that belongs to primitive citizens. In Europe there are the various peasant costumes; in our land we have the aborigines with their blankets and their beads and their curious modes of dress; but society has its own styles and they are much the same wherever society exists. What we had a right to expect and what the Fete has shown us is the ability of American designers to do exactly what the French have done for generations—to study all the sources, to gain inspiration by every known means, and to adopt and to adjust and to bring together until they create what is really their own. To ask what was purely American in the fete is really absurd. If we ask what has been French in the Parisian exhibitions of the past decade or more, we shall be obliged to admit that one season's suggestions all came from the Balkan states, for there was Balkan war and those were the countries in the public eye. In another season we had the Moyny Age or properly the Dagobert style, because, forsooth, Paris was all agog about a successful play that treated thereof. Year by year and season by season, we can trace the suggestion for the fashions that are put forth. All the kimono models are modified from the Japanese, and so the story goes. Why should our own fete be required to be purely American when Paris has from time immemorial taken from here, from there, or from wherever a good or a timely thought could be found?

In the exhibition were shown beautiful creations. Perhaps the most distinctly original of all were the evening gowns put forth by the house of Kurzman. Yet these were new, were original, only in the sense that they departed from the trend of the earlier season, for they harked back to the period of 1850 or earlier, and while they are perfectly charming, and while they are perfectly new, being adapted and not copied, they certainly give direct evidence of the source from which they came. Before me lies a book illustrating the fashions of the nineteenth century—the extremely full, rippling skirt, the pointed basque, the bertha that foris almost a straight line, leaving the shoulders exposed, and the short sleeves with their circular frills, are all to be found; but

nevertheless, the Kurzman models are new, for the skirt differs from any other it shows only similar lines and the bodies have features that are all their own. It was a happy thought to use that period, for the materials of the season show wonderfully rich brocades, introduced into which are silver and metal threads, and these brocades are ideally adapted to the style. That the brocades of today are soft and pliable and that the gown-like wonderful lines and folds that were not possible when "stiff that would stand alone" was the test of quality, is due to the beauty and the charm



DESCRIPTION OF PATTERNS

- 8247 House Gown or Nurse's Costume 34 to 46 bust
- 7839 House Gown 34 to 46 bust
- 8247 Semi-Princesse Gown 34 to 44 bust
- 7818 Semi-Princesse Gown 34 to 42 bust
- 7448 Semi-Princesse Gown 34 to 44 bust
- 7873 Semi-Princesse Gown 34 to 44 bust
- 7658 One-Balloon Semi-Princesse Dress 34 to 44 bust
- 7899 House Gown in Empire Style 34 to 44 bust
- 7614 Kimono with Set-In Sleeves Small 34 or 36, Medium 38 or 40, Large 42 or 44 bust
- 7466 Kimono or House Gown 34 to 44 bust
- 7893 House Jacket 34 to 42 bust
- 79-B Japanese Kimono with Sash Misses' 32 or 34, Women's 36 or 38, 40 or 42 bust
- 8103 Dressing Jacket 34 to 44 bust

May Manton Patterns for these Designs may be obtained by sending 10 cents for each pattern wanted to the Fashion Department of this paper.

Fashion Dept.
Gentlemen:—
I enclose.....for which send me the following patterns:
Send Pattern No.....Size.....
Send Pattern No.....Size.....
To (Name).....
Street and No.....
City.....State.....