

BEAUTIFUL HOUSE GOWNS

From Paris
by Hester
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An Enchanting Jenny House Gown of Silver Lace, Peach, Pink Crepe and Flesh Pink Satin

Typical Callot Lines in this Flowing Creation of Satin, Brocade and Chiffon

This House Gown by Bulloz is in Blue Velvet and Chinese Embroidery

A Worth Model of Pleated Silk with Shawl Drapery of Gold Embroidered Silk Crepe

This Superior Model of Brocade with Gray Fox Trimming Falls in Unbroken Lines

Mediaeval Designs Sought for Modern Lounging Robes - Russian, Chinese, Venetian and Oriental Effects Combined - Much Lace and Chiffon But Few Beads on the House Gown.

THE government of France has put a ban on evening gowns. It has issued an edict against women wearing evening dress in public. This is a serious expression of disapproval against frivolity in a time of tragedy; it is more than that—an official edict with fines and even arrests for the luckless ones who disobey. It is a serious thing indeed when the government of a great nation concerns itself so arbitrarily with the garb of its womanhood, yet in France now the spirit of patriotism, of helpfulness, is so high that there is yet to be found a single woman who has made the least demur against the Government's command.

The Frenchwoman, however, is a resourceful creature—and she must be chic; even if she has to spend her evening hours by her own fireside—or to be exact, for fireplaces are rather the exception in Paris—in her own salon. Denied the conventional grande toilette of formality, she has turned her attention to enchanting at home gowns—lounging robes, or house robes, as she terms them and needless to say, the couturiers have come to her aid in a body; some of the new house robes are veritable dreams of loveliness. These robes are really glorified tea gowns and inspiration for them is drawn from Russian, Chinese and Oriental motifs.

Importers have searched the studios of artists for ideas and have even gone to Venice to study ancient costumes in studios there. Mediaeval styles have been recaptured and incorporated into lovely modern creations, all flowing lines and wonderful color; and the best of it is, if one is a bit economically minded, is that almost any discarded evening gown may be turned into the most adorable house robe with the addition of a little new material.

Americans Do Not Wear Enough House Gowns.

It has always seemed surprising to French and English women, that the Americans gave so little attention to house robes. In England especially, the tea gown is an institution. No English woman of fashionable rank ever thinks of sitting about her home in her street clothes as American women do. The moment she comes in, her maid removes her tailored outdoor attire and gets her into a tea gown or house gown of soft silk or chiffon. In this she receives her afternoon visitors and serves tea in her drawing room. The English house gown is the most charming costume one sees—though only the privileged visitor who has the entrée into the homes of high-class people ever do see it. English women are inclined to be a bit stiff in their evening frocks

and a bit severe in their street clothes, but their house gowns, made in Paris for the most part, are exquisitely graceful and add not a little to the leisurely charm of an English drawing room at tea hour.

One recalls the house gowns of a lovely English hostess of high degree who dispensed a beautiful hospitality in her home outside of London. One of these charming gowns was of brown chiffon with a skirt in many fluttering folds, and a tulle bodice caught in at the waistline under a knotted sash of orange and gold silk. Another gown was of gray net covered with steel beads, hung in straight lines over an underslip of dull blue silk and girdled with a wide belt of steel beads clasped with a ruby and crystal bead ornament.

Dainty Slippers Demanded By the House Gown.

An opportunity for the display of enchanting footwear is afforded by the new fashion for house gowns of luxurious fabric. The smart buttoned boots of formal wear are discarded when the clinging, trailing, at home costume is donned for such a costume calls for exquisitely pretty slippers and silk stockings in matching shade. With house gowns in yellow, gold, orange and brown tones bronze kid slippers seem to be the favorite sort; and glazed kid slippers in pastel tints are matched to house costumes of delicate hue. Gold and silver cloth

slippers are not worn with such gowns for they suggest the splendor and formality of a bona fide evening costume.

This Paris is being closely imitated in this new fad of house gowns, or at home gowns, is proved by the wonderful models now being exhibited in the shops; superb affairs, not included with the day and evening frocks displayed in the "dressmaking salons" but special models in glass cases so placed that no one can fail to note the new lines of these wonderful costumes. Two such models occupied one glass case, and many a woman paused to exclaim over the lovely lines and really thrilling color effects. One house gown was of chiffon in a straight robe-like garment falling from neck to foot in unbroken lines, but left open at the sides to reveal an underslip of gold tissue.

The straight robe was pale saffron in tone part way down and then deep orange. Its sleeves were in kimono style and the simple, straight lines were most artistic. Through slashes was drawn a sash of gold ribbon which passed outside the chiffon in front, but underneath at the back. The second house gown was decidedly Oriental and betrayed the Bakst influence strongly. It appeared to be in Turkish trouser effect with a trailing coat of peacock blue chiffon and gold lace. Some soft striped silk in gold and peacock blue stripes fell from the neck downward and was passed between the knees and up again at the back, giving the trouser effect. The skirt portion was probably a large bag of the silk with the lower corners slashed off diagonally for the feet to slip through. There was a beaded belt in jewel semblance falling loose-

ly over the striped tunic and the gorgeous chiffon coat in blue and gold swept quite to the floor at the back.

Russian House Gowns in Great Favor.

The Russian lines, simple, straight and loosely girdled lend themselves well to the house gown idea and a most attractive model from Bulloz is pictured. This is a Russian gown of blue velvet with flowing Chinese sleeves and Chinese embroidery in peachblow and pale mauis in trimming bands. The skirt is laid in loose pleats and the waist portion is cleverly cut in circular manner which brings fullness at the belt while the shoulders are ungathered. Another house gown with straight lines that show off to advantage a sumptuous blue and silver brocade, has an underslip of gray chiffon and full chiffon sleeves. Bands of gray fur fur edge the foot of the gown and define a straight-across décolletage. A modest ecollage is insisted upon in the house gown which has its inception in the government edict against conventional evening dress.

The Jenny house gown of silver lace has a drapery that falls completely over the upper part of the figure and the arms. This is exceedingly graceful, if a trifle inconvenient, for one wonders how its wearer would serve afternoon tea with her arms thus swaddled. The silver lace drapery, however, can be thrown back over the shoulders—at least one would have to manage that way. It seems this dainty at home costume is made

of peach pink crepe, flesh pink satin and wide silver lace. Silver and rose brocade ribbon is tied, mash fashion, around the skirt above the knees. Slippers of flesh pink glazed kid, with stockings to match, accompany the gown.

Typical of the house of Callot is the flowing house gown of superb fabrics and arresting color scheme. Nothing Callot Soeurs make is ever insignificant; one simply cannot pass a Callot model by. This house gown of rose satin, rose and silver brocade and palest rose chiffon is intricate and subtle in line; and the shimmering rose tints are caught and held in one splendid touch of glowing rose color at the girdle—where a deep pink rose is posed against a draped belt of dull Nattier blue. This is one of the fascinating at home gowns that have been nick-named in Paris "Vampire gowns." Nothing more alluring in woman's dress has ever been designed, the couturiers insist, than these clinging, floating, artfully informal house gowns. Of course, they cost a good deal of money for their simplicity is offset by richness and splendor of material, and the workmanship must be perfection inside and out in a costume so sheer. But Paris usually puts perfect workmanship into the least of her efforts—no meretricious sewing with unsightly thread that does not match or will soon fall to match delicately tinted fabrics, as one finds occasionally in American costumes whose manufacturers take advantage of woman's carelessness by substituting cheap thread for silk.

Catch any French woman being deceived this way! Of all the handsome house gowns pictured, perhaps the Worth model is the handsomest, because of its superb shawl drapery of gold thread embroidered silk crepe, this gold embroidered mantle in flame color, above an underslip of finely pleated tobacco brown soiree silk.

Furnishing the Nursery

CHARMING nursery is so easy to achieve at moderate cost that the young mother should not be discouraged because of the luxuriously furnished apartments for infants, on which she feeds her longing eyes in magazine pictures and in model rooms arranged in the big shops.

Charm in the nursery is not so much a question of money as of taste, and a very pretty room may be devised with the expenditure of only a few dollars. First, and most important, is the matter of sunshine. To the baby must be given the sunniest room in the house, even if it is the chamber that has heretofore been set apart as a guest room. The more windows the better, and an ideal arrangement is a double or triple window with a long, low seat running under the sills. Warmth is another important consideration. An even, equable heat must be maintained all day long in the nursery. Spasmodic heating from an open fire, oil stove or gas burner will not do; though an open fire will be a delightful addition to the nursery if it can be managed and an oil or gas heater may be

called into use at bath hour on specially cold mornings. But furnace heat of some sort there should be, all winter long.

Floor draughts must be avoided. Weather strips should be put in all the windows and also along the bottom of doors opening into the hall or other rooms. Sometimes in old or poorly built houses a draught makes its way between floor and baseboard and any crevice of this sort should be attended to. One large, soft rug is better than several small ones, and the rug should be heavy enough to keep its place on the floor and not rumple up under active little feet or drag about when toys or chairs are moved.

Everything should be planned for fresh, sweet cleanliness. And the nursery should be given a thorough cleaning oftener than any other room in the house. A big rug, for this reason, is much better than a matted down carpet; and woodwork should be white or very light in color so that a weekly washing will be necessary for the sake of looks at least. Marks of little fingers and boots will not show on dark woodwork and a care-

less maid will be tempted to forego the weekly wiping down of the walls, sills and door frames. Only such curtains and hangings as can be readily taken down and laundered should adorn the nursery windows, and it will be best to have two sets of shades; white or pale tan shades for use during the day, and dark green shades for night use and for afternoon nap hour. Children will sleep later in the morning in a well darkened room; like the birds they are awake and a-twitter with the first peep of light—a habit most distressing to worn out parents who yearn for another forty winks in the early morning.

Yellow, the sun color, is the ideal tint for a nursery. Pale yellow, orange, a touch of blue, and white in woodwork, make a delightful color scheme. Pink should be avoided in the nursery, and lavender is a color that does not appeal either. An enchanting nursery that the Scribe knows of has white woodwork and walls tinted light yellow from picture moulding to within four feet of the baseboard, and deep yellow below. Between the two yellows runs a two-

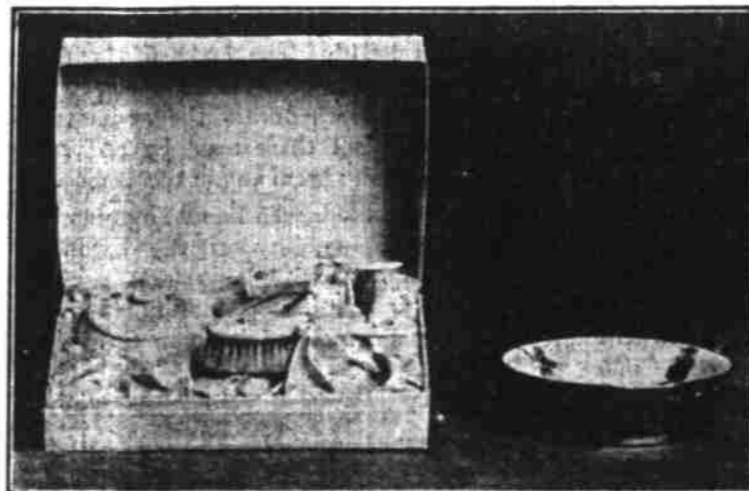
inch strip of gray and just above the strip all around the room are pasted pictures of animals, birds and children; some in motion, some at rest. The pictures have been clipped from picture books, magazine advertisements and the like; some are in color, some in silhouette effect—all black. Now and then a new treasure is added above the "picture rail" and the little folks never tire of their fascinating gallery. This pale yellow and white room has a rug in yellow, brown

and blue tones, blue and white cretonnes in the windows and chair and window seat cushions in plain blue and plain yellow. There is a fireplace with black andirons and a cozy fire-side chair with broad arms for the snuggling-up story-telling hour at dusk.

Yellow is a rather strident hue for the wee baby whose divine right seems to be pink or blue; but the very little baby seldom has a special nursery all to itself. By the time it comes to crib and nursery age, pink

and blue have become a bit passe. Part of a very luxurious nursery, however, is the baby's bed pictured—part of such a nursery as every little mother dreams of for the incalculable treasure that is hers. The dainty crib, made of enameled wicker and with adjustable sides that may be let down when convenient, stands in a room whose walls are hung with palest blue satin on which are festoons of pink roses. The woodwork is cream enamel and all the furniture is cream enamel wicker, the pretty crib, the fire screen with panels of pale blue silk, the low chairs cushioned also in pale blue, and all the small belongings for baby's comfort. There is even a diminutive cheval mirror framed in cream enamel, and if the occupant of the room is a girl baby one is sure her first uncertain steps will be taken in the direction of that fascinating mirror! There is also a little padded chair—the tiny wicker chair in which every baby from time immemorial has learned to sit up. Seat, back and arms of this chair are padded with pale blue silk and the tray is of cream enameled wood.

The crib has been turned into a day-bed—for every baby, if she is fashionable, must have her luxurious day-bed just now. The drapery is of rose-colored white chiffon over pale blue soiree silk, with an edge-trimming of net frilling. The down quilt is covered with pale blue soiree silk embroidered delicately in white and pink, and the small pillows have embroidered mull slips over blue silk. Small belongings for the baby are



Cupids and Garlands on Dainty Toilet Belongings and Playful Dutch Kiddles in the Washbasin.



Posing As A Fashionable "Day-Bed" Is This Luxuriously Draped Crib With Adjustable Sides.

