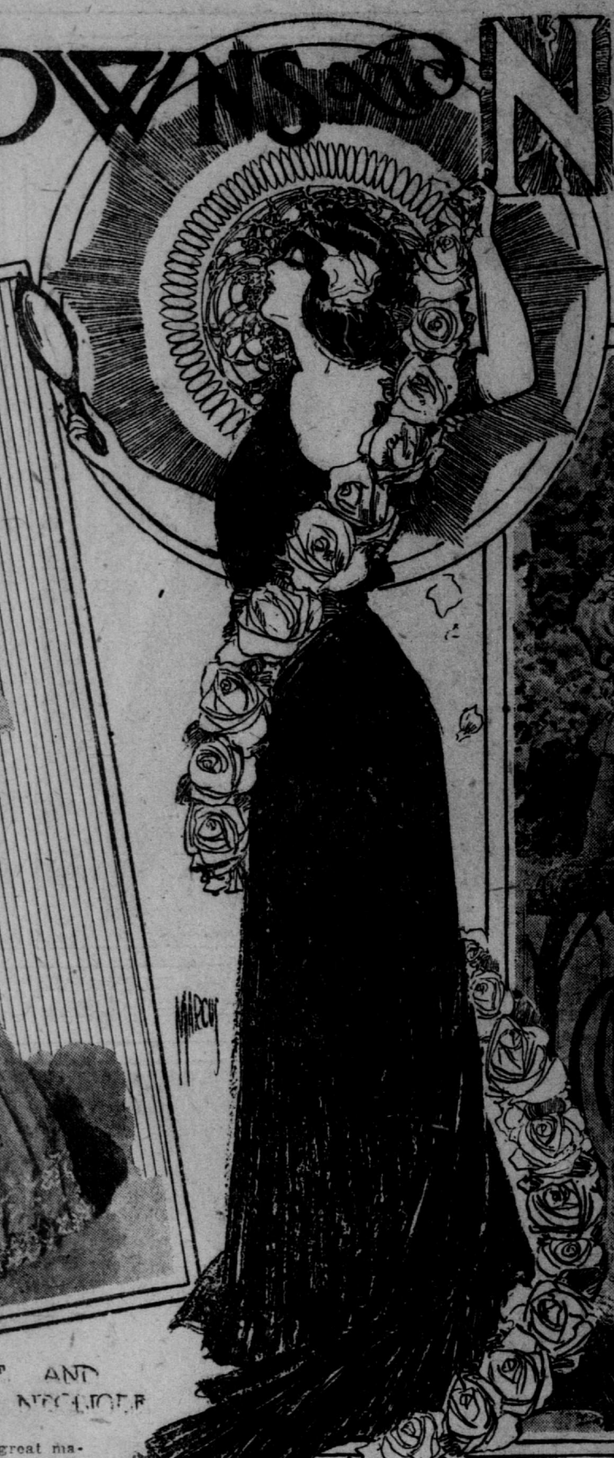
TEA GOWNS & NEGLIGEES from PARIS:

CLASSIC FOLDS AND GRACEFUL LINES IN CHIFFON, SILK AND LACE

LACE AND MUSLIN NEGLIGEE



PINK CHIFFON AND LACE GOWN

SILK AND LACE NEGLIGEE

MAUVE CHIFFON VELVET TEA GOWN

IT would seem as though Dame Fashion were most kindly disposed this year to women who are fond of loose clinging garments and who contend that the gowns a woman wears in her own house should be the most attractive of any in her wardrobe, for certainly there never were so many different models to choose from as there are this winter in tea gowns, matinees and negligees, while even the plain, ordinary wrapper has been transformed into quite a dream of elegance.

The modern tea gown is a very costly garment, a very luxurious one and a most becoming one. Indeed, if it is not becoming, then the wearer thereof has only herself to blame, for with so many different models and so many different materials to choose from it does not seem as though mistakes could be made. There is a great change in fashion regarding this style of dress within the last two or three years, and much more individuality is to be noticed. Consequently it is possible to choose what is becoming rather than what is the latest style, but it is most delightful to realize that what is becoming is the latest style. This rule applies to every style of gown a woman wears this year, and in some respects makes the planning of the winter wardrobe a rather easy affair, although on the other hand it is more difficult to resist all the attractive articles of dress that are presented to the unwary shopper.

Wadded Silk Gowns.

The plain, every-day wrapper, whether it be made by an expensive dressmaker or is bought ready-made, has graceful lines and some reference to the figure of each individual wearer. The kimono has attained an equal popularity with the far-famed "Mother Hubbard" of old times, has been modified by the kindly hand of time and is no longer a bulky, shapeless lot of material, but a rather attractive garment, which can be belted in and which is really rather pretty, although, of course, not suitable for anything but bedroom wear—this not to be applied to the elaborate gowns of the imported satin and crepe. French flannel, silk lined; albatross and the heavier eiderdown flannel are the three most popular materials for the ordinary wrapper, which is made on the same lines, no matter what the material. There are also much more expensive materials in crepe and also in the wadded silk that are charming and fashionable, but which have not come as yet within the bounds of popularity to the great majority, who are obliged to consult economy. Speaking of economy, the fashionable woman whose income is sufficient for her to buy what she likes, irrespective of ways and means, finds her bill for such little items as wrappers and negligees quite on a par with what she spends for her other gowns.

The matinees are made on much the same old lines as they have been for years, the skirt with flounces of lace, the jacket a loose, half-fitting affair, with flowing sleeves and richly trimmed with lace. There are some rather eccentric novelties in the new models, the accordion pleated skirt, with entredeoux of lace, a lace waist over which is worn a sleeveless long coat out of silk. The sleeves of lace fall back from the arms and are most becoming, as in truth is the entire gown, but it is one of the most expensive and is a very difficult model to copy. Chiffon cloth and chiffon itself, fine nets, gauze and lace, all made up over silk, are to be seen in the more elaborate and costly matinees, but even when these are ordered it is generally found necessary to include one or two of the more simple styles for really practical use.

Chiffon Velvet Tea Gowns.

The lighter weights in flannel make charming wrappers and matinees, and while they are not suitable for the more elaborate style of gowns they are extremely pretty when they are simple and bound with satin ribbon and finished not too elaborately. A buttonholing of embroidery in silk, the same shade as the gown, is a simple finish, but not so effective as the satin ribbon, the texture of which contrasts better with the material. This style of gown can be quite classic in its folds, and in truth often serves as a model for much more expensive material. In fact, one of the most popular of the new tea gowns is on this order, made of a soft finished satin or chiffon velvet. It is extremely effective and becoming, but owes its beauty more to the disposition of the folds and to the graceful, becoming lines than to anything else. In mauve, a purple or one of the new shades of pink this is an exceedingly effective style of gown, especially becoming to a tall, slender woman.

In choosing a tea gown too much care cannot be taken in having the lines becoming to the figure. A tall, slender woman will look well in a style that would make a short, stout woman simply hideous, and a great deal of trouble is obviated by taking care that the lining is carefully fitted. With the lining that is well fitted, and the lines of which are in conformity with the lines of the figure, there is a good foundation to build upon, upon which can be draped the overdress, of whatever material is chosen. The material may hang loose from the shoulders without being belted in at the waist line, and yet the figure will not be shapeless, for if the gown be well cut the waist line will be indicated, but not defined, and yet there will be none of that ugly, ungraceful appearance that perfectly straight folds of material are very apt to give a woman who is not tall and slender.

So-called classic lines are rather difficult of accomplishment, and a great many people are led astray by them, for it is easy to use too much material, or too little, and there is really an art in disposing of it. All this the fitted lining helps to accomplish, for when there is no lining that is fitted the outer garment is apt to fall in ungraceful folds with the fullness just in the wrong place. Any garment that is straight in front is liable to this very ugly fault, for no woman can look well with too thick a waist line and with just the same amount of fullness about the shoulders and around the hips. Just as in a well cut skirt the lines gradually flare out, so must they do in the tea gown, and the slanting line and bias seam are what accomplish this.

Flowered and Brocaded Silks.

Brocaded and flowered silks are extremely effective and useful in the tea gown of today. They are not necessarily enormously expensive, and at the same time it is comparatively easy to choose a pattern that is effective and rich looking. More or less of the princess effect can be given, especially at the back, in a brocaded tea gown, while the front, fitted at the darts, but hanging loose from the shoulders, can be made to wear open over a front of lace or net. A touch of color in the rever or the facing, with a girdle showing in front, or, in fact, around the waist, if so desired, jabots of lace and an unlined yoke and collar with lace sleeves form altogether a most charming effect. The light colored brocades are, of course, the most effective, but the darker ones are more useful, and this year there are rare combinations of coloring, which, with a touch of velvet in the revers, make most attractive garments. Black and white, the gown of black brocade with a front of white, make really the most useful combination of all, and it is easily possible, with the use of considerable lace, and that of a good quality, to have such a gown as this just as effective as though it were made of the lightest materials, and at the same time it will be far more serviceable.

From time immemorial the accepted idea of the tea gown has been a loose, flowing garment, preferably of India silk, or some such thin material, most elaborately trimmed with entredeux and ruffles of lace—rather shapeless, if the truth were told, but the shapelessness supposedly hidden by the elaborate trimming. In these days, however, such a garment is considered quite old-fashioned and not at all to be classed with the modern tea gown, which is a most elaborate and picturesque garment. At the same time such gowns must needs be included in every complete wardrobe, but conservative taste now considers them too much on the negligee or matinee order to be appropriate, excepting in the boudoir or bedroom, where they really are very charming and appropriate.

Long lace coats have been utilized for the last year in many of the tea gowns, and the craze for lingerie and embroidery of all kinds has also been made use of for this style of gown. Charmingly dainty, terribly expensive, but as a rule becoming, are the tea gowns of lace and embroidery, and the lace coats are most cleverly adapted to wear with the lace skirts that are either made in one long flounce or in several flounces. Made over a color are these coats, either of fine or heavy lace, so fitted that they define the figure at the back and sides, and either tight-fitting or loose in front.

They are so constructed they can be worn with a belt at the back and the belt passed through the slits at the side and finished in front with a buckle. Being slit through the front gives the loose lines necessary to distinguish it as a tea gown, which, if the coat were belted in all the way round the waist, would not be possible. Such are a few of the details that have to be carefully noted in the intricacies of the fashions of today. Any color that is becoming is used in the lining, and all white is just as fashionable as ever, so that every taste can certainly be carried out. This is the time of year when it is possible to find bargains in lace coats, and it may be noticed here that the lace boleros are also used with good effect on tea gowns, for they can really carry out very charmingly the empire style, which always seems much more suitable for a tea gown than for anything else.

Tea Gowns With Jackets.

Combining two or more materials in a tea gown is decidedly fashionable. A white lace with blue brocade, a white lace with mauve satin or chiffon velvet, a white lace with pale pink crepe de chine are all favorite effects, while in the embroideries and the embroidered boleros there is opportunity to introduce quite a variety of colors. As has been said, the lace boleros can be used to good advantage on tea gowns, but in these days of elaboration it is a fad to embroider the lace with colored silks and beads and in this way make the jackets look much richer than when the plain lace is used.

The embroidered velvets are also effective and can be had in an endless variety of color and design. A most charming gown is made of pale mauve satin, one of the lighter qualities of satin that have been brought forward this year. The body of the gown is entirely of the satin, with a band of embroidered velvet of a much darker shade of purple around the hem. The empire style is very marked in the lines of this gown, the fullness of which comes from between the shoulders and gradually spreads out toward the lower part of the skirt. It is shaped in at the sides to a certain extent, but in front hangs loose from below a short jacket of the embroidered velvet. This jacket is cut low in the neck, and round, to show a yoke and high collar of fine lace. There are no sleeves to the jacket, but there are lace sleeves that are most becoming and that fall in ends far down on the skirt, recalling the "angel sleeve" of two or three years ago. This same model has been copied in chiffon and lace.

SMOCKING NOW POPULAR FOR FROCKS AND WAISTS

SMOCKING still holds its own as a decoration for women's and children's garments, but now it is mingled with fancy stitching and eyelet work. The most charming children's frocks are trimmed in this fashion. Women's separate waists are also extensively ornamented with this trimming, and beautiful one-piece house gowns are now shown similarly ornamented.

These last are most attractive when made of very soft and not too heavy material. Nothing is more charming than crepe de chine, woolen crepe, chiffon cloth and the numerous thin veilings now so popular. Soft silks and satins are, of course, also most attractive for this purpose, but perhaps the crepes are the most beautiful of all.

These garments have no linings, bones or stiffening of any kind from top to bottom and are in one piece. They are usually cut round or square in the neck, but they are also made with high collars, which go up without seams from the round yoke. The sleeves are short and smocked in at the elbow. The waist is full and smocked in at the belt and usually for some distance below, so as to make the garment fit snugly over the hips. Made in soft gray, brown, white or cream crepe de chine, these gowns are wonderfully beautiful, far more truly beautiful, in fact, than the most elaborate lace-trimmed costume whose design was broken and patchy.

The shirt waists on which smocking eyelet work and fancy stitching are mingled are very beautiful. They are made in all-white linen batiste, momie cloth, crepe, silk and soft satin or of white material with colored stitching. Those with the tracery of colored stitching are the newest. For some time there have been made in Russian effects—that is, of the linen, with red or blue linen thread stitching, but now the pale colors are being used and the linen or batiste is very sheer. One such shirt waist was of very fine and sheer batiste, so fine and soft that it looked almost like chiffon. The waist had a shallow round yoke made of alternate rows of smocking eyelet work.

The stitching was done in pale green silk. The collar was a straight band, trimmed with light stitchery in a conventional design and eyelet work. The sleeves full and falling in graceful folds had broad bands of eyelet work and stitchery a little way down from the armhole. They were taken in at the wrist with a band of ruching, beneath which the material comes out in a little ruffle, trimmed with stitchery.

Another waist was trimmed in much the same way, with yellow and white silk.

But it is on the children's frocks that smocking is most effective and most widely used. The most charming frocks are now made for children in all sorts of material, trimmed with smocking. For morning wear the little dresses are in dark blue linen, brown linen, dark red, gray or deep pink, and also in flannel and serge, with cotton or linen guimpes. For afternoon there are the white linen frocks, pongee, thin white material, cashmeres, Henrietta cloth, crepe de chine, wool crepes, etc. The dark blue linen morning frocks have smocked yokes, sleeves smocked across the top and taken in at the wrist with braids of smocking. Some of them fall straight from the yoke to the hem, and others are laid in pleats or are taken in at the belt line with smocking. On a blue dress the stitching is all in red, white or yellow and in heavy cotton yarn. This combination of colors is Russian in effect, the shades used being the deep and yet vivid ones of the Russian embroidery. Then the tan or brown linen frocks are attractive, stitched with blue, red or yellow. Gray linen also looks well with the red or blue stitchery. Red linen looks best with blue or white thread, and the deep dull pink linen is attractive with yellow or dark red thread.

NEW LINGERIE FROM PARIS

UNION SUIT TRIMMED WITH VALENCIENNES AND TUCKING

THE CONQUEST OF CANAAN

By Booth Tarkington

(Continued from Preceding Page.)

wrote the words in fiery letters upon the ether:

"Cease to be!"

Joe did not go in to shake hands with Judge Pike.

He turned the next corner a moment later and went down the quiet street which led to the house which had been his home. He did not glance at that somewhat grim edifice, but passed it, his eyes averted, and stopped in front of the long, ramshackle cottage next door. The windows were boarded; the picket-fence dropped even to the ground in some sections; the chimneys sagged and curved; the roof of the long porch sprinkled shingles over the unkempt yard with every wind, and seemed about to fall. The place was desolate with long emptiness and decay; it looked like a haunted house; and nailed to the padlocked gate was a sign, half-obliterated with the winters it had fronted, "For Sale or Rent."

Joe sat him meditatively back to Main street and to the Tocsin building. This time he did not hesitate, but mounted the stairs and knocked upon the door of the assistant editor.

"Oh," said Eugene. "You've turned up, have you?"

Mr. Bantry of the Tocsin was not at all the Eugene rescued from the "Straw-Cellar." The present gentleman was more the electric freshman than the frightened adventurer whom Joe had encountered in New York. It was to be seen immediately that the assistant editor had nothing undaintily business-like about him, nor was there the litter on his desk which one might have expected. He had the air of a gentleman dilettante who amused himself slightly by spending an hour or two in the room now and then. It was the evolution to the perfect of his freshman manner.

"I've come back to stay, 'Gene," said Joe.

Bantry had dropped his book and raised himself on an elbow. "Exceedingly interesting," he said. "I suppose you'll try to find something to do. I don't think you could get a place here; Judge Pike owns the Tocsin, and I greatly fear he has a prejudice against you."

"I expect he has," Joe chuckled, somewhat sadly. "But I don't want newspaper work. I'm going to practice law."

"By Jove! you have courage, my festive prodigal. Vraiment!"

Joe cocked his head to one side with his old look of the friendly puppy. "You always did like to talk that noveletty way, 'Gene, didn't you?" he said, impersonally.

Eugene's color rose. "Have you saved up anything to starve on?" he asked, crisply.

"Oh, I'm not so badly off. I've had a salary in an office for a year, and I had one pretty good day at the races—"

"You'd better go back and have another," said his stepbrother. "You don't seem to comprehend your standing in Canaan."

"I'm beginning to." Joe turned to the door. "It's funny, too—in a way. Well—I won't keep you any longer. I just stopped in to say good-day—" He paused, faltering.

"All right, all right," Eugene said briskly. "And, by the way, I haven't mentioned that I saw you in New York."

"Oh, I didn't suppose that you would."

"And you needn't say anything about it, I fancy."

"I don't think," said Joe—"I don't think that you need be afraid I'll do that. Good-by."

"Be sure and shut the door, please; it's rather noisy with it open. Good-by." Eugene waved his hand and sank back upon the divan.

Joe went across the street to the National House. The sages fell as silent as if he had been Martin Pike. They had just had the pleasure of hearing a telephone monologue by Mr. Brown, the clerk, to which they listened intently: "Yes. This is Brown. Oh—oh, it's Judge Pike? Yes indeed, Judge, yes indeed. I hear you—ha, ha! Of course, I understand. Yes, Judge, I heard he was in town. No, he hasn't been here. Not yet, that is, Judge. Yes, I hear. No, I won't, of course. Certainly not. I will, I will. I hear perfectly, I understand. Yes, sir. Good-by, Judge."

Joe had begun to write his name in the register. "My trunk is still at the station," he said. "I'll give you my check to send down for it."

"Excuse me," said the clerk. "We have no rooms."

"What!" cried Joe, innocently. "Why, I never knew more than eight people to stay here at the same time in my life."

"We have no rooms," repeated the clerk, curtly.

"Is there a convention here?"

"We have no rooms, I say!"

Joe looked up into the condensed eyes of Mr. Brown. "Oh," he said, "I see."

Deathly silence followed him to the door, but, as it closed behind him, he heard the outbreak of the sages like a tidal wave striking a dump-heap of tin cans.

Two hours later he descended from an evil ark of a cab at the corral attached to Beaver Beach, and followed the path through the marsh to the crumbling pier. A red-bearded man was seated on a plank by the water edge, fishing.

"Mike," said Joe, "have you got room for me? Can you take me in for a few days until I find a place in town where they'll let me stay?"

The red-bearded man rose slowly, pushed back his hat, and stared hard at the wanderer; then he uttered a howl of joy and seized the other's hands in his and shook them wildly.

"Glory be on high!" he shouted. "It's Joe Louden come back! We never knew how we missed ye till ye'd gone! Place fer ye! Can I find it? There ain't a imp o' perdition in town, includin' myself, that wouldn't kill me if I couldn't! Ye'll have old Maggie's room, my own aunt's; ye remember how she used to dance! Ha, ha! She's been burnin' below these four years! And we'll have the celebration of yer return this night. There'll be many of 'em will come when they hear ye're back in Canaan! Praise God, we'll all hope ye're goin' to stay a while!"

(To Be Continued.)