

NO COSTUME COMPLETE NOW WITHOUT LACE



Irish Lace and Sheer Batiste Effectively Combined



A Negligee of Silver Lace Over Lavender



Airy Lace Hats the Summer Fad



A Paris Blouse with New Fichu Front

These days the woman with a drossy great grandmother is congratulating herself on her good luck. Treasure trunks in the attic and old handboxes high on storeroom shelves are being ransacked, and wonderful finds in the way of rare bits of lace, yellowed with time, but none the less valuable and beautiful, are being brought to light.

For fashion is smiling on lace, and the frock, hat, coat, wrap, petticoat or negligee, which is not graced by a softening bit of lace is bare, indeed, and hopelessly behind the mode. The favor for lace trimming includes every sort of lace ever turned off from cushion, crochet needle or loom. If one can afford it, or one can draw upon the stores of the aforementioned drossy great grandmother, one wears old point, cob-webby Chantilly, rich Cluny, Irish crochet and Venise laces. If there is only a limited pocketbook and the choice of bargain counters at command, one invests in a few yards of really handsome insertion and borders with yards of the inexpensive but ever-excellent Val, which softens the combination of lace and fabric used as background, and also throws the choice lace into bold relief.

Fine and Heavy Laces Used Together.
The same frock may show as many as four, or even five, varieties of lace, and all seem to be blended in perfect harmony by the masterly touch of the couturier, and, though some of the laces are used in what would appear to be strange and weird combinations, the finished effect is always most attractive. For example a lingerie frock, designed for Palm Beach

wear, has a tunic of fine all-over broderie Anglaise—the beautiful English eyelid embroidery, which, as someone has said, "is more expensive, the more it is cut into holes." This embroidery tunic stops at the knees and underneath is a skirt of rich Cluny lace bordered at the foot with a hem of plain white batiste. The simple surplice bodice of embroidery is trimmed with broad panels of the Cluny, set in with the inevitable entre deux of Val, and narrow Val, plaitings edge the sleeves and finish the V of the neck.

Another Palm Beach lingerie frock has panels of imitation Brussels lace extending the entire length of the skirt at either side, the front and back gorges being of sheer handkerchief lawn embroidered by hand. In these embroidered gorges are set festoon-motifs of Irish crochet and the whole skirt is finished with a hem of handkerchief lawn above which is a band of German Val insertion. The hand embroidered bodice has a small pointed yoke of Irish crochet, a vest-panel of the imitation Brussels and detail trimmings of the Val. Yet all these laces are so cleverly worked into the design of the frock that the finished effect is exquisitely airy and delicate.

Simpler lingerie frocks for morning wear in the country are of cotton voile and linen, with trimmings of the heavier, effective filet lace, which, while not as delicately graceful as the finer sorts, is very smart in effect when combined with light materials. One of the frocks mentioned, a model in a Fifth avenue window, was of pale

buff-colored linen, the filet lace being in a creamy shade. Bodice and skirt were joined under a narrow stitched belt of the linen, fastened with a small buckle in old ivory finish and the frock buttoned from neck to foot down the center front with flat buttons in the same old ivory tint. At least 10 dozen more of these buttons were used in graduated sizes, to outline the bands of filet, that were set into skirt, bodice and sleeves. The frock was admirably simple, and was stunning in its simplicity and in the smart combination of buff, cream and ivory tones. The other morning frock was of cream voile, with embroidered bands of the voile set between bands of filet lace on skirt and sleeves. The bodice had a vest of the lace over which were draped side pieces or berthas of the voile which fell over the tops of the sleeves, the edge of the berthas being

weighted with narrow cotton ball fringe. This berthas passed under the belt at front and back and fell three inches over the skirt, the ball fringe edging the tabs of this little basque section.

Lace and Silk in Rich Combination.
More elaborate are the gowns for luncheon, bridge and dressy afternoon wear, which have panels of costly lace set into net or exquisitely embroidered voile or crepe; these lace-trimmed tunics falling over skirts of silken stuff. Two gowns of this nature, newly from Paris, were seen at a New York opening last week. One was a model of tan-colored taffeta silk and there was a tunic of Plauen lace in exactly the tan color of the silk, the tunic sloping from above the knees at the front to a little train dragging beyond the taffeta skirt at the back. Fringe at the edge of this lace was a new idea in lace making. A gay little coat of the taffeta pointed down at the back in a long coat-tail over the lace tunic, the top of the coat-tail being bordered with the fringed lace, and motifs clipped from the lace trimmed the front of the bodice and sleeve.

Another Paris frock was of applique lace on net, the tunic sloping in the same way, though instead of forming a train the back of the tunic was turned up to make a graceful panel reaching to the sash line. This applique and net tunic fell over an interesting skirt of net flounces, each flounce being scalloped and the scallops bound with satin piping. The skirt was short enough to show boots of cream satin with flat buttons of pearl. With these dressy lace costumes, buttoned satin boots are considered very smart, and, indeed, the dainty boots with thinnest turned soles and tall French heels, do make the foot look very elegant and very small. With the lingerie frock of washable—or supposedly washable fabric, for almost lace in a costume usually means that a cleaner and not a laundress must attend to its various rejuvenations—boots of white buckskin are fancied and some of these white boots, worn at Palm Beach, have had very high tops with buttons set close together, so that beneath the short skirt the line between boottop and stocking may not show.

Heavy Macrame Lace in Ecru Effects.
There is something so rich about the substantial point crochet, or macrame lace that this lace has sprung into great favor and is being used on summer costumes of the lightest character, though many dressmakers prophesied that it would disappear with the velvets and furs of winter. Macrame is usually in a cream or ecru tone and is most effective when combined with net of the same tint. Collars and small motifs of the lace are used directly on voile, satin, taffeta, or other fabrics. A blue satin gown, now being designed for an April wedding, is to have a tunic of pin-tucked ecru



Summer Costume with Lace Coat and Hat to Match

Elaborate Lace Neckwear Brightens the Dark Waist

net with a knee-deep border of very handsome macrame and the net tunic is slashed to the waist above the lace border to show rows of blue satin buttons set down the sides of the underskirt. The bodice of net and macrame is laid over one of blue satin, the sleeves of satin being bordered with the lace. With this blue and buff costume will be worn a tan straw hat with tan plumes, buttoned boots of ecru satin and long champagne-colored silk gloves with embroideries in navy blue. Another gown, designed for bridge wear, has an embroidered cream voile tunic bordered with macrame, also creamy in tone. There is a simple bodice of voile and macrame; but all the trimming is on the sleeves—which is quite proper, since these are the only parts of the bodice that show, an enchanting little chemise, or sleeveless tunic, of gold and green changeable taffeta falling over the bodice and as far as the hips. The chemise is open all the way down both side seams, but is held in place by a band of gold lace at the waistline. Gold lace also edges the chemise all around and the plainness of the front is broken by a row of small green buttons with gold cord loops.

frock, her petticoat and her parasol, but also on her hat, and the ultra smart fad at the moment is to have the lace match through the costume. A beautiful Riviera costume illustrated, shows a lingerie and lace frock matched by hat and parasol. The frock, of sheerest batiste, hand-embroidered, is slashed in the skirt and at the foot is a simulated underskirt of Irish crochet. A panel and plaitum of the same rich lace give long, graceful lines to the simple bodice. The parasol is of hand embroidered batiste with Irish lace motifs over white taffeta lining and the hat of shirred batiste has a draped crown of the Irish crochet.

A very chic hat is shown in another photograph. The front of this hat is covered with heavy Venise lace through which is threaded black velvet ribbon. The plaited malines ornament is delicate and airy in effect and is also rich in suggestion, since quantities of the fragile and not inexpensive stuff must be used to make such a plaiting.

THE COIN HANDKERCHIEF.

The coin handkerchief is an attractive little novelty, so invaluable that it seems difficult to explain why it was never thought of before. It is arranged for safety in carrying the bits of silver for collection at church or for street car fare, at a time when one would wish to dispense with the necessity of carrying a purse. One of these handkerchiefs is a nine-inch square of fine linen lawn, hemstitched at hand and edged with a narrow baby fringe edge, crocheted on the fabric. Two baby Irish roses, wrought in No. 100 cotton, with a row of open work or two around them, to bring it to a diameter rather larger than a half dollar, are set back in one corner of the handkerchief.

They are arranged exactly together, but without the fabric being cut between them. One is firmly stitched

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Trousseau Negligees of Lace.
Lace is used lavishly on negligees, and because of the costly laces used and the rich fabrics of which such garments are made, boudoir raiment often costs more than the garb intended for a more public appearance. The negligee pictured, for example—simple as it is, cost in Paris over a thousand francs, and the price in America, plus customs duty, may be imagined. This negligee is of silver Chantilly lace draped over blue satin charmeuse and the draperies are very skillfully managed. Silver fringe and ornaments weight the satin sash and the sleeve edges are softened with rills of chiffon.

on around the whole circumference, but the other is left open on one side so that a coin may be slipped under the rose, and on the loose edge is worked a buttonhole loop, to fasten over a tiny lace wash button, and secure the contents of the wee pocket from slipping out. Any woman who is deft with a needle may evolve new applications of this idea, as the medallions can be made of any sort of lace.

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