

LINEN THAT TEMPTS.

Woman's Lingerie Getting More and More Costly.

DESIGNS OF BETTER TASTE.

Fine Materials Used With Much Expensive Lace.

The Use of Fine Lingerie Underwear on the Increase—Less Elaborate Finesse Than Formerly, but More Delicacy—Heavy Muslin Underwear Still Made and Worn, but the Sheer, Flimsy Stuff the Choice of the Majority—Models That Illustrate the Newest Fashions.

That inexpensive lingerie is still in the market a glance at the offerings in any of the numerous white sales will prove, but the casual observer who might stroll through the lingerie department of one of the first class shops would be likely to go away with visions of untold frivolity and extravagance haunting her mind.

All women are looking extravagance in so far as lingerie is concerned, and whether they buy cheap or costly lingerie the chances are that they are buying more expensive garments than they did only a few years ago and are allowing themselves to be tempted at least a little beyond what their incomes will justify.

They are so inexpressibly tempting to any true daughter of Eve, those dainty garments all flimsy muslin and cobwebby lace and intricate hand embroidery and lustrous fluttering ribbons. One may occasionally resist temptation at every counter in the store and yet fall a helpless victim to the wiles of the saleswoman in the lingerie department, backed by the beauty of the wares she displays.

As for the woman whose income allows her to buy what she will, she buys an am-

and worn. There is no denying that it will outwear the lighter weight materials, and many women buy it from motives of economy, while others, perfectly able and willing to pay the price for fine nainsook, buy heavy muslin for winter because of its warmth.

However, the amount of muslin underwear sold is comparatively small nowadays, and our grandmothers would look in amazement at the sheer, flimsy stuff from which we fashion our undergarments. Even the cheap lingerie must be sheer if it is to sell, and an inexpensive quality of nainsook is chosen for it instead of the more substantial muslin.

Of course, it does not wear very well, but it looks dainty while it lasts, and that seems to be the essential requirement. English nainsook is a happy compromise between thin and thick, but is seldom found in the ready made lingerie.

It will outwear the French nainsook by many a day, and it is heavier, firmer than

quantities of the better quality; but the manufacturers of the less expensive lingerie are gradually learning their lesson from the fine French models and are using less lace than was once put upon lingerie of moderate price, and of better quality.

Muslin has had a considerable vogue with the designers of lingerie this season and is being used a great deal upon the fine models, often in association with valenciennes. Good effects are obtained with this lace and it wears exceedingly well, but the Cluny trimmed garments, though effective, have not the exquisite daintiness of those in which fine valenciennes and hand embroidery furnish the trimming.

Torches, a pretty lace which gives splendid service; is seldom seen upon the fine lingerie, though the whirl of fashion's wheel may bring real torches back into high favor at any time, for it has genuine merit to recommend it.

Swiss and batiste embroideries play a very important part in the fashionable

breaks the continuous line of the garment, and the French designers like to use the tucks and eyelets in place of beading. The tiny tucks are in one with both upper and lower parts of the garment, and ribbon breaks the continuous line only in small spaces between the groups of tucks.

A nightgown sketched here illustrates this idea, and the chemise of the set followed the same design; save, of course, for the sleeves. Tiny hand embroidered sprigs were scattered over the body, and sleeves of this nightgown and the narrow chemise was embroidered in delicate sprigs and garlands.

The berthe is, however, frowned upon by most of the lingerie designers, having lost its prestige for the very sufficient reason that, though becoming and pretty when fresh, it is readily rumpled and gives to a gown or chemise a most untidy aspect after one wearing. The general tendency is toward the elimination of all frilly, frilly effects and the exquisite elaboration of

up the outside are often used. Soft frills of lace finish the edges, running up the opened seam to the shoulder, and in some of the models knots of ribbon catch the edges loosely together.

Very short puffs held in by loose bands of ribbon coming from the armbolts and lying in loops and ends at the outside of the arm, after the manner illustrated in one of the sketches, are seen upon some charming models. Below the ribbons falls a soft frill of the gown material, lace edged. Successful sleeves with extremely short puffs crown into a close fitting head out, below which is a fall of lace or of lingerie and lace reaching just to the elbow or the inside of the arm and much deeper on the outside, are numerous, and occasionally one sees the short puff sleeve completed by a frill out in deep points as in one of the models pictured here.

The chemise, which for a long time was, elbowed aside by the corset cover, has come into its own again, and though for some

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back end at the shoulder line and are held by knots of ribbon. A lace trimmed frill or flounce usually decorates the bottom of the chemise and of the prettiest nightgowns, but it is of such soft flimsy material that it can, in the case of the chemise, make no awkward fulness under a skirt.

This question of avoiding all superfluous fulness under a frock is a very serious one, since the princess lines have been so popular, and all skirts cling round the hips even when they fall full from the waistband. The importance of the problem has been recognized by the lingerie designers and to meet the need they have put forward a host of combination garments—corset covers and drawers in one piece effect corset covers and short petticoats, corset covers and long petticoats, these last serving as princess slips.

The corset cover and drawer combinations are particularly attractive and de-

favor, and really stays in place much better than the corset cover which ends with the waistband and is likely to shrink or pull up so as to show a hiatus between petticoat or drawerband and corset cover.

A new idea is the addition of a little shield cover to the corset cover. A piece of the corset cover material, exactly the shape and size of a small dress shield is sewed into the under arm hole of the corset cover and is daintily edged with lace and held close to the arm by little ribbons and bows across the outer arm.

A very small dress shield may be fastened



NIGHTGOWN WITH LACE MEDALLION.

inside of these tiny covers and worn with the sheerest of summer blouses without being in evidence, while the little corset cover sleeve is attractive in effect rather than undesirable.

Drawers are out to fit with absolute smoothness over abdomen and hips and are full only in the back, where, if the material is very soft and sheer, the fulness is usually drawn up on a drawstring, although some models have the fulness gored and flatly plaited into a tiny band. Well below the hips the garments broaden greatly, and are often finished by deep circular flounces almost as wide as short petticoats.

Of course, this is possible only when the lingerie material is extremely fine and soft, so that the great fulness will not stand out awkwardly nor show in bunglesome fashion through the soft clinging folds of the dress skirt; but the modern drawers are as pretty as they are fantastic, and do away with the need for an underskirt. In some models

signed with great cleverness; the extreme width and flaring out of the drawers giving the model the effect of a corset cover and short skirt. The corset cover, of sheerest lingerie, is cut full, the softness of the material preventing this fulness from being bulky, and is drawn into a narrow waistband of beading, through which ribbon runs.

The drawers are usually, as in the model pictured here, set upon a yoke which fits with perfect smoothness over abdomen, hips and back, and the legs of the drawers are of surprising width and partly circular out. The thickness of two waistbands and double fulness is avoided by using such a combination garment, and this often means much under a princess gown that moulds the figure like a glove.

Separate corset covers opening invisibly in the back are a concession to the thin lingerie blouse and are very charming, the absence of a front opening giving an opportunity for artistic and elaborate de-



SQUARE-NECKED NIGHTGOWN.

signs of lace and hand embroidery upon the front. One original model, of which a sketch appears here, has the opening in the back, and the front is embroidered by hand down each side.

At the point of the V shaped neck and just below the bust in the middle front are embroidered eyelets or alts. Through these a two inch ribbon is passed, and the ribbon is then drawn up to produce a draped fulness over the bust and is tied in a bow at the lower eyelet.

The corset cover with a short plain skirt or blouse below the waistband is remaining

Hard Lines in Finance. Knicker—A bank cashier has great responsibility for small remuneration. Bookie—Yes, there's precious little left for his wife when the president gets through.



A PRETTY DESIGN FOR A CHEMISE, A NIGHTGOWN EMBROIDERED BY HAND, A PRINCESS SLIP WITH LACE BOWKNOTS AND EMBROIDERY AND A SECOND NIGHTGOWN TRIMMED WITH THIN AND HEAVY LACE.

its French relative, yet it may be beautifully fine, far finer and softer than the ordinary muslin, and fine trimming may be used upon it without incongruity. Numerous sheer, fine lingerie stuffs have been tried for underwear, but French nainsook is the one most commonly used, and Valenciennes lace is the lace par excellence for lingerie garments.

Other laces are used, but where one yard of any of these is pressed into service a hundred yards of valenciennes are employed, and nothing conveys quite so perfectly with fine lingerie material as a good quality of valenciennes. Both German and French valenciennes are used, but among the imitation laces German valenciennes has at present the preference, its open, strong mesh suggesting rather more closely the real lace than does the French mesh imitation.

Wonderful improvement has been made in these imitations, and if one is willing to pay a fair price, one may now obtain an imitation valenciennes that can scarcely be distinguished from the real. Naturally, such quality can not be obtained for very low prices, and many women prefer using large quantities of cheap imitation to small

lingerie, and by using them in combination with valenciennes charming models are achieved, without resort to hand embroidery, and, of course, at less expense. Embroidery beading enters largely into lingerie designs, and the manufacturers of embroideries have provided such beadings in infinite variety, in all widths and in innumerable dainty designs.

Upon the hand made lingerie embroidered eyelets worked in the material frequently take the place of the applied beading, and a favorite effect is obtained by setting these eyelets at each side of groups of tiny hand tucks, so that the ribbon will pass under the tucks and over the narrow, plain spaces between the groups of tucks. At the head of petticoat and drawer flounces, however, even upon the French models, embroidery beading is generally used for firmness sake, and for waistband purposes, too, the embroidery beading is satisfactorily substantial, the embroidered eyelets being prone to tear out if subjected to much strain.

One piece garments, such as nightgowns and chemises, are sometimes held in loosely at the waist by a band of beading, through which ribbon is run; but this, of course,

flat surfaces; and a majority of the fine nightgowns display some sort of flat yoke effect, trimmed in hand embroidery, inset lace, &c.

The chemise nightgown is first favorite and it is rather hard to find great variety in pretty models opening up the front. The chemise gown slips on over the head and shows no other opening.

Naturally it must be cut somewhat low and the round necked gown is usually quite low in cut, but drawn up snugly by ribbon run through embroidered eyelets or lace or embroidery beading. The square necked gown often has the beading and ribbon finish also, but more for purposes of ornament than of use.

The elimination of a front opening gives the designers free scope in the trimming scheme for the gown front, and the yoke trimming often runs down to the waist line. Nightgown sleeves have in many of the models almost reached the vanishing point, being merely short puffs or frills; and none of the low necked gowns has sleeves reaching lower than the elbow.

A sort of handkerchief drapery falling in points to the elbow is well liked, and loose open sleeves very short and open

purposes the corset cover is more desirable, and the woman of superfluous flesh prefers a snugly fitted corset cover for obvious reasons, the chemise is tremendously popular as well as tremendously pretty. What has been said of the flat trimming and yoke effects in connection with the gown applies to the chemise also, although a definite yoke is not so often used as it is among the gowns.

Beset with embroidered edges, embroidered eyelets and beautiful trailing vines and garlands in hand embroidery furnish the only trimming upon some of the dainty models, but the introduction of a little lace makes the chemise much more becoming, and if lace appears nowhere else a frill of it should always be set under the scallop edge. The chemise of to-day is not the awkwardly full garment of earlier years but is cut so that while retaining fulness enough for grace it has little that is superfluous and curves in considerably at sides and back.

The shoulder strap, if it exists at all, usually consists of two narrow frills of lace, one running around the arm hole and around the neck, joined by a line of retaining. Quite as often as not the front and

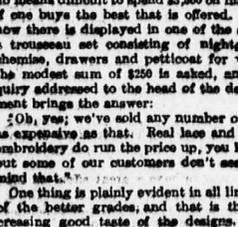


CORSET COVER WITH IRISH LACE.

elaborate fussiness that distinguished costly lingerie and its imitations not so very long ago have disappeared and in their place we find exquisite fineness and daintiness of material and workmanship combined with simplicity of line.

Some showy designs these are, but they are the exception among French lingerie and the best domestic lingerie. The intricacy and quantity of the hand work bestowed upon many of the finest garments is positively bewildering; yet at first glance there is nothing striking nor conspicuous about the designs. One must look twice to understand why the prices are what they are.

Heavy muslin underwear is still made



LOW-NECK, SHORT-SLEEVED.

the drawers are set upon a narrow beading instead of a waistband, and are drawn round the waist by ribbon, while always there are frivolous knots of ribbon among the lace and frilliness of the trimming.

This use of ribbon is one of the extravagances connected with modern lingerie; and an extravagance dear to women, for the lines of ribbon run in an out through beading, the fluttering knots and choux and loops and ends of ribbon lavished upon the up to date lingerie add greatly to its coquettish charm, and, incidentally, add considerably to the wearer's expense account; for, even though the ribbons are carefully pressed out and used several times, many bolts are used up in a season and the wider widths are not extraordinarily cheap.

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