



Lingerie, dainty enough to meet the demand of the most fastidious

By Dorothy Lane

"Lingerie" is our euphonious way of specifying underclothes. The adoption of this expression is timely, for it has reached so much importance in the modern wardrobe that was not even thought of a generation ago. The increase in luxury in every department of feminine garb has made lingerie one of the principals in preserving the contour of the figure.

The makers of under garments today watch every fashion tendency and are specialists in their line. We certainly must give them credit for the daintiness and careful workmanship identified with the new lingerie.

Rather interesting is a list describing Queen Elizabeth's wardrobe which mentions "twenty chimeses of dainty silken mousseline bordered with gold, and though la Pompadour trimmed her night robes with fine pearls, little did they dream of the marvelous selection of undergarments that the woman of today has at her disposal.

White or flesh pink or rose shades are chiefly used. Silk crepes, wash satins, crepe de chine, printed crepes, silk voile, soufflé, de soie, pongee, glove silk, sheer lawns, linen, batiste and wash crepes are pre-eminent both in the elaborate and simple under-apparel.

Exquisite hand embroidery and light laces, mostly Valenciennes, embellish the dainty new models. A profusion of net is used both for trimming and foundation. Fillet lace enriches many an undergarment. Organdy embroidery in all white and gray has the call. Ribbons are used unobtrusively in bows or knots in heading or in transparent effects under net.

White, pink and blue ribbons must give way to old blue, lavender, peach, tea rose and mauve colors. Moire ribbons garnish a great deal of the lingerie.

Narrow black satin ribbons are glimpsed on flesh pink gowns. There is an enlarging demand for glove silk underwear. These garments are made less severe in cut than those of previous seasons and have insertions of Valenciennes lace as dainty as could be desired.

An envelope chemise woven in a ribbed effect made up in both surplice and empire styles, with shoulder straps of satin, has bloomers to match, finished with a very tiny lace frill and inserts of lace above the hem.

A recent display of lingerie was of pale sea foam green wash satin trimmed with Georgette. Flowers embroidered in self color with dark leaves lent a bewitching loveliness.

A set of garments made of lawn and net, embroidered in pansy tints, had interest added to it by means of the colored smocking. A second set of pink lawn trimmed with white net was smocked with a delicate lavender and embroidered with baskets heaped with flowers in pansy tints.

Two color underwear is entrancing when carried out in crepe de chine. The pale shades interwoven in pink and pale blue, white and gray and primrose with powder blue, are unquestionably "new."

The knicker portion of one set was trimmed lengthwise with washable net frills, fastening at the knee with a ribbon flower nosegay. The floral designs embroidered on the undergarments are prettiest when in pastel colors.

Night gowns are so elaborate as to almost infringe upon the rights of the negligee. A gown of silk printed crepe embroidered in gray is made Empire with a belt of the material softly knotted, and trimmed with Chantilly lace and shower rosettes of pink ribbons and rosebuds. The cap to accompany this gown is raised on a bandeau faintly embroidered in pink with a bunch of roses on the side. Night dresses trimmed with colored laces matching the ribbons on the gown are shown in Empire effects. The distinguishing element of the gowns, envelopes and negligees is the use of panels in front and back, the outline defined by lace, or embroidery insertion.

Pajamas for boudoir wear of pink silk jersey with a belt of same finished with pink silk tassel are recommended for their laundering merits. A novelty silk pajama has full trousers, gathered into an elastic band at ankle finished with a wide ruffle. The coats are made with double breasted effect and wide pleated frill at neck.

Silk petticoats are a helpful adjunct for the present style dress. Fashion still inclines to the frilly, fluffy corded underskirt. The rustling of taffeta is once more heard in the land. For the costume tailleur two-tone or moire taffeta will be in the lead. Messaline, satin and various patterned silks measure from 3 to 5 yards around the hem. Rich colors in shades of rose, green, buff, blue, red and gold, as well as taupe and putty are assured welcome.

After years of absence Paris has smiled approvingly on this dress accessory—the skirt—and does not hesitate to send it to us trimmed in every which way, so that it will distend the outer dress. The Parisienne

conceals beneath her exterior skirts burdened with succession of frills up on trills of taffeta, satin, lace or chiffon of varying dimensions.

An "eventail" model, so called because of the white taffeta fan pleating, starting below the hip line aids the full effect of the costume. A clever petticoat designer has created a petticoat of still taffeta, with umbrella panels outlined with flowered silk broochings.

Obstinate feather trimmings swirl around a pink taffeta petticoat. To get the full hip contour there are tiny ruffles from waist downward. These ruffles reach across the front above the knee.

A gown de Londres skirt has the hip fullness formed by ruffles at the sides attached with heavy cartridge pleating. For dancing there is a pale pink triple voile with the lower part made of alternate strips of lace set between puffs of tulle and trimmed with roses flowers. Net frills with silk edge are employed as trimming on many of the chiffon petticoats.

Originality is given free lance and has accomplished some really bewitching effects in negligees. Practically ever are the corduroy models trimmed with marabou. Challie and crepe robe are made along Empire lines with flowing sleeves, large

collars and girdles finishing in a lovely bow in the back.

There are variations of the one-piece room robe, which can easily be made in a short time, one of which is made of a long piece of wide silk with a neck opening cut out and the side seams sewed up. Cascades of lace finish the neck and short sleeves.

The tea gown has always been with us under different guise, but it is called a "tea gown" again. A gown of rose again following the lines of Greek draperies is neither loose nor tight, neither draped nor fitted. The soft satin is outlined with gold braid and has full Mouseline sleeves; a loose girdle ties itself in front and is weighted with gold tassels.

A rest robe with wing sleeves of satin charmeuse is embroidered with silver thread. An accordion pleated skirt is attached to a net bodice. The shadow lace coatlet is flower-girdled, and the points terminated with rose tassels. Of orchid crepe a negligee has a cape of blue chiffon banded in changeable taffetas. A broad flounce of chiffon over lace finishes the bottom of the skirt.

Corsets For Various Uses

If we were all divinely tall and divinely fair the corset designers would have an easy time of it. But surely they have done their utmost to give us the correct corset for every kind of figure.

The woman who sits in an office all day has different requirements in length and shape of a corset than the woman who walks and stands, though they may be of the same proportion and think they can use the same model. Remember that the corset is just as important when sitting as standing, so when you are trying it on sit down to see if it is the right length.

Correct dressing depends as much or more upon the carefully fitted, adjusted corset as on the outer apparel. The spine should be given a measure of freedom, leaving the corsets open about two inches at the back. There is not much radical difference between the accepted modes presented and those of last summer. The most marked change is that the waist line is a little more curved and there is a trifle more slope at the hip line. The flat lines at the back and front are still preserved, as the full outer skirts demand no undue pressure over the hips; the skirts of the corsets are comfortably loose.



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THE ARTISTS

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The fascination of furs and the beguilement of feathers appear in roles more wondrous than ever a queen dreamed of.

The drooping feather Hat of Gainsborough's, "The Blue Boy," is surely the inspiration of the new ways of the fickle feather. It drops from the edge of the brim—it stands upright where it otherwise would not—it hides and reappears—it is downy as thistle—as wispy as hair—it is as elusive and chameleon-changing.

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