

Bright Colors Make a Notable Feature of Summer Styles

SELDOM has warm weather seen so much bright color used as is fashionable this season but happily it is, for the most part, combined with subdued tones, so that there is nothing really aggressive and only the picturesque note remains. Green is a pronounced favorite and it is

claimed that at least one gown of that color is found in every French woman's wardrobe. Cerise is much liked and there are wonderful yellows and blues that are fascinating but, for the time, the tango shades are a bit passé. The two costumes illustrated are typical. The young girl's frock shows

one of the prettiest of the draped skirts in tunic effect combined with a kimono blouse and this blouse has the great advantage of giving a slight V at the back of the neck as well as a deeper one at the front. It is really made in just two straight pieces finished with frills and overlapped and

its very simplicity is its greatest charm. The materials that are shown here are cotton crepe embroidered in cerise and cerise taffeta but such a design can be copied in many different ways and many different materials. This makes a charming afternoon dress. If lace flouncing were substituted for the

frock adapted to dances, dinners and occasions of the kind and, to whatever use the design is put, it is exceedingly attractive. The green gown is of taffeta with black and white striped voile and it is hard to think of any smarter combination.

Edited by
May Manton

PRETTY MODELS FOR THE LITTLE CHILDREN

SUMMER FROCKS ARE CHARMING BOTH IN COLOR AND DESIGN

For Midsummer the Round Neck and Short Sleeves are Both Pretty and Comfortable.

HERE is a dress for little girls that includes the wide belt that is a new and smart feature, overlapped edges, and all the newest touches. In the illustration it is made of blue linen trimmed with black and white, and the combination is a charming one, but the design is adapted to a great many different materials. It would be very pretty in lawn, exceedingly smart in pique, and the trimming can be in contrasting fabric or color.

BLOUSE frocks are always pretty and extremely fashionable but, for the little fold, the one-piece dress has its advantages. This model is all in one, yet gives the blouse effect. The little skirt, or plaited portion, is stitched to the body portion and the closing is made at the back while the fronts of the blouse are overlapped. For mid-summer, the round neck and short sleeves are both pretty and comfortable, but mothers who are looking



7829 Girl's Dress, 4 to 8 years.

7922 Child's Dress, 2 to 8 years.

Rose-colored linen would be charming with trimming of white, or white could be trimmed with color, such as the bright red and blue that are being so much used. The dress is a very easy one to make, as well as a very attractive one. The plain fronts are overlapped and the little trimming piece is stitched under them, and the backs are laid in one box-pleat each and finished with hems.

ahead will be glad to know that the dress can be made with high neck and long sleeves as well. Blue linen chambray is the material illustrated and it is finished with scallops of white. Dresses such as this are made from any childlike material, the thinner washable ones for immediate wear and heavy linen, pique, serge and the like for the future.

HINTS FOR THE NEEDLE WOMEN

THE flowers and leaves are designed to be worked in long and short stitch or to be simply outlined. The seed pods are to be worked in solid embroidery, the stems and veins are to be outlined and the stamens worked in French knots.

To work long and short stitch take irregular stitches close together working slantwise from the center toward the outer edge of the pattern; no padding is required.



No. 765. Design for embroidering a cover for a pillow or cushion twenty-two inches square.

SIMPLE DESIGN FOR A COLLAR

THE scalloped edge is to be padded and buttonholed; the dots, leaves and ovals of the conventional figures are to be worked as eyelets; the small flowers in solid embroidery, and the stems are to be made in outline stitch.



No. 488. Design suitable for embroidering a fancy collar.

To pad a continuous scallop rapidly and effectively, cut a skein of thread, apply to two or more strands over the center of the stamped pattern keeping within the lines; tack here and there in couching fashion, gathering the threads closely at each point of the scallops, and then proceed to buttonhole closely over this foundation. To work the dots as eyelets, first encircle by running a thread around the outline, pierce with a stiletto and work closely over and over. To make the leaves and ovals as eyelets, first run a thread around the stamped figure, then cut a slight slit lengthwise then crosswise, push back the material and work closely over and over.

LATEST FASHION NOTES FROM THE FASHION CENTERS

THERE is a certain old tradition that is still extant among some conservative folk that the tenth of May really marks the opening of spring and that then and not until then it is safe to don spring clothing. Today we are inclined to remember the tradition and to ascribe to it some measure of truth, for it is warm and summerlike and the air is balmy. Already we are inclined to forget that the earlier spring has been cold and damp and disagreeable. Verily and indeed it is true that there is never more cloud than sunshine and the happy tendency to forget the shadow as soon as the sun bursts forth again emphasizes the truth to a certain extent.

Here in old Gotham, we are seeing really beautiful spring costumes and, incidentally, discovering novelties at almost every turn while from across the sea comes the news that the season has fairly opened and that styles are established for a brief time at least. To be sure we live in an age of unrest and fashions change almost as suddenly as do the winds. From whence they come or where they go is often difficult to determine and there is very little that is stable left in the world of dress, but, happily for lovers of real beauty, a conservative movement is afoot and, whatever development may or may not come with the later season, there is a tendency toward the improvement of line, toward getting away from the extremes that have become notoriously unpleasant and toward a general atmosphere of grace that must be welcome. Some time ago, it was stated that Parisian designers were employing noted artists and sculptors to devise a new figure for womankind and we all know with what wonderful adaptability woman can remake herself, but, while such rather extreme statements appear now and then, general reports tend to a saner condition and to a realization by the better artists that art is art and beauty is beauty in spite of all that the dressmakers can do to distort both.

Summer fashions are really beautiful. If any individual fail to achieve charm in her costume, she herself is at fault. The exaggeratedly narrow skirt has disappeared. We have tunics and draperies that take beautiful lines and, while the skirts beneath

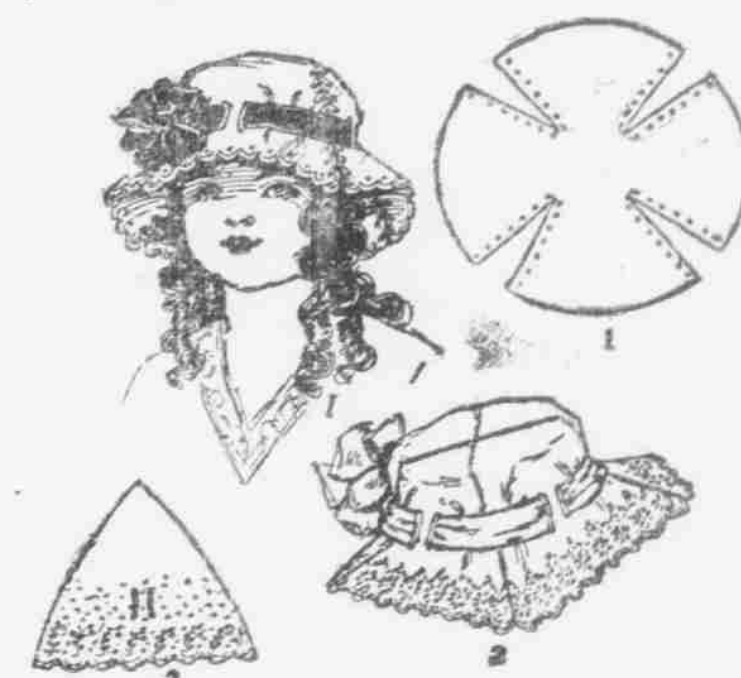
are by no means wide, they are not awkward or over tight. Colors and materials were never so beautiful. Coats and jackets are becomingly loose and graceful as well as comfortable for warm weather wear and the cape has developed into a hundred interesting variations adapted to many uses.

The really greatest dressmakers of Paris are combining to advocate real beauty in line and in drapery and avoidance of the extremes that have been only too evident during the past year. If we go amiss, if we welcome fashions that are bizarre, it will be our own fault. We will have yielded to the cry of "change, change at any cost" and have only ourselves to thank.

There is some talk of the long, close basque of the 1880s period with the full skirt below and the hip drapery but as has been pointed out by a noted authority in matters of dress, the costume was worn when tight corsets had been in vogue for many years, when women's figures were accustomed to the pressure that they must inevitably mean. The long, close basque, or Jersey, as it was called, worn over the corsets of today is grotesque. Let us hope that those women who rule the world of fashions will have too great regard for health and for comfort to consent to the return to any design that entails such evils as the tiny waist and the hour glass effect. Time was, and not so long ago, when two or three great designers established the fashions for a season.

PRETTY HATS FOR LITTLE GIRLS

LINGERIE hats are always dainty and pretty for summer wear and here are two of the newest and smartest. No. 1 is made all in one piece. In the picture, the edges are simply scalloped but, if preferred, a more elaborate embroidery can be used but, in either case, the edges are laced together by means of ribbon passed through eyelets so that it is very easy to open out and launder. No. 2 is made from embroidered flouncing.



four wedge-shaped pieces being stitched together, while ribbon passed through big button-holes makes the trimming. Both hats are very simple and easy to make and they are both charming in effect. Pique and linen are the preferred materials for No. 1, and No. 2 can be made from any pretty flouncing or from plain material trimmed on its edges.

No. 1 will require 5/8 yd. of material 27 or 36 in. wide, No. 2 1 1/2 yds. of embroidery 11 1/2 in. wide, with 2 yds. of ribbon 3 in. wide for either and 4 yds. of narrow ribbon for the lacings of No. 1.

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