

A Pretty Little Apron of Dimity

THE prettiest little apron, ready to slip over your head and fasten, bib and all, securely by a single button, practical enough for any thing but the roughest work, yet a dainty accompaniment to a fancywork bag, can be made of a yard and a half of flowered dimity, or of any of the other inexpensive flowered or plaided stuffs.

Cut the dimity into two squares, each measuring twenty-six and a half inches. Lay a hem an inch and a half deep all the way round, turning in, besides, a quarter of an inch as a "lay-down." This leaves you two twenty-three-inch squares.

Cut a corner off one square (deep enough to serve for a pocket), and, gathering the cut edge, mount it upon the band, which, by the way, is an inch wide when finished. Hem the pocket and set it in one corner at the side.

From the middle of the other square cut out a circle nine inches in diameter and hem the edges neatly. Then sew this square to the band by one point, but without gathering, simply letting the point end an inch or two below the band upon the wrong side.

Put a button on one end of the band, work a buttonhole in the other end and another in the point of the upper square that is directly opposite to the one which is joined in the belt, and—the apron is done.

Not an inch of the material is wasted; and, by the way, your piece bag often has just the sort of left-over piece that will make an apron or two, without going to the bother and expense of getting any.

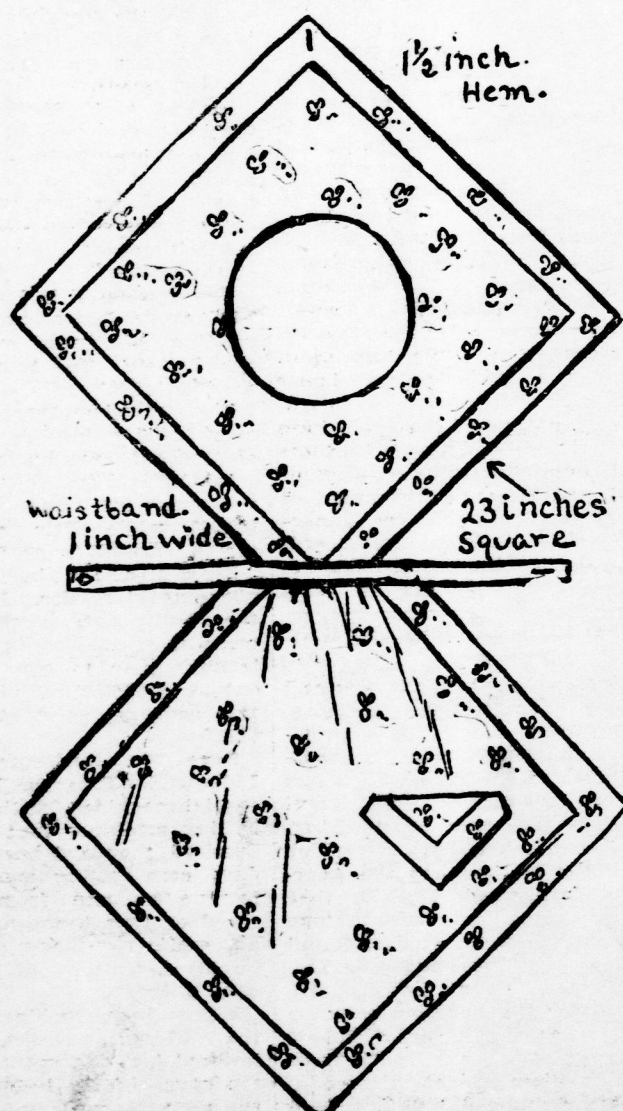
A pretty variation is making the hems of a separate color, using plain stuff for the body of the apron and bordering it with bands of flowered stuff or of a contrasting color.

Fashion Notes

Plaid cotton voiles are new and attractive, and delightfully inexpensive. And they wash, which is a comfort, for many of the interesting white stuffs of that class don't.

Pure white is in the lead, but there are a dozen shades which come for white, everything from cream to a delicate biscuit color coming under that head.

How the Apron is Made.



Paris is going in with a vengeance for stripes, linens and cloths and silks alike showing stripes of varying width, some of them almost startling in their style.



Ginghams and Linens Most Popular

NOT FOR years have ginghams been so popular for shirtwaist suits and for the simpler sorts of dresses. But then, gingham styles have never before been so progressive. From the sturdy Scotch plaids, with a world of wear in them, woven into stunning tartan plaids, through the beautiful things with silk woven and interwoven with the soft, firm cotton threads, they range to the host of novelty ginghams, some of them almost like voiles in their loose, open mesh, others more like the mousseline and mulle family, so sheer and altogether "chiffony" (how that word has been overworked this year!) are they. And tartan ginghams have been most popular of all, especially the darker ones of blue and green.

For older women, silk ginghams in the soft, gun-metal grays make the prettiest sort of dresses. Some of them are almost plain, the silk in the weave giving the surface a soft little sheen.

More often they are figured, the mixed black and white designs, which a clever shifting of the threads throw to the surface, setting off the clear, beautiful gray of the foundation.

Linens grow more popular all the while, every weight of it, and its tribe of followers besides. For "linen suitings" are usually cotton stuffs, made to closely imitate linen, and with a dot woven in instead of the embroidered dot which is so fashionable in linen.

But the linens themselves are fascinating. There are the open-mesh kinds that go by the charmed name of "linen voiles," and are just a degree prettier than the canvases we've been wearing for several years; and linens with plaids woven in them, some with cords a little on the order of dimities, but with a world of difference, and others embroidered with dots or eyelets or simple designs. There are novelty linens, with odd effects of weave or of color-blending, and plain-as-a-pipestem kinds with something distinctive about each.

As to color, wonderful things are being done with it. Some skillful Frenchman has discovered a new way of dyeing the linen, radically unlike existing methods—as so many French discoveries are. Instead of dyeing the threads, he weaves it first, then dyes it in the piece; a difficult operation, but by it shades can be got which are impossible by the old process—shades which lean to pastel tints, and which are finer in every way.

Next to the linen family for suits comes galatea, which is a splendid stuff for hard wear and has been developed into interesting designs—some that seem almost like suitings.

For shirtwaist suits for the very hot days, comes a printed linen d'Inde—the old linen lawn of our grandmother's day printed with the same print little patterns which were in fashion then. Nothing is much cooler than are they, and nothing, absolutely nothing, looks so fresh.

Batistes are as popular as the lighter weight linens, and even more varied—embroidered and printed and treated in a thousand ways. A dozen different weights are about, from the inexpensive kinds that seem more like linen lawns than anything else to gauzy stuffs which bear the hallmark of Paris upon their snowy folds.

A batiste with a soft finish is perhaps the most popular member of the family, especially for embroidered blouses—the stuff is so easily worked on.

Madras has won its old place again—not the heavy, coarse, canvas kind, but the compact firmly woven madras, as cool to wear as a lawn. Just the same quaint designs decorate them: narrow thread-like stripes of color, grouped, like dimity cords, into clusters of a few or of many, and tiny figures, like the plainest of the percales.

But to run over even the names of the inexpensive stuffs would be an impossibility, so many kinds have been developed by the cry for many changes and for infinite variety which marks this season even more definitely than it has the past two or three.

There are wonderful little dresses to be got up at trifling cost—twelve and a half cent stuffs that need only a clever designing and making to be turned into charming little dresses.

And the stuffs for shirtwaist suits are among the least expensive of them all.

The Filmy New Pompadour Gowns

FEW seasons ever showed anything more exquisite than the new pompadour gowns which will be the ultra-fashionable costume for garden parties, lawn fetes, weddings or other "dress-up" occasions this summer.

For years the pompadour designs in heavy silks that fairly stood alone have had periodic returns to favor; but this season they are transferred to the sheerest, gauziest, most softly clinging tissues that make them possible even for the woman who more than inclines to embonpoint.

Yet the coloring of the latest pompadour gown is daring, even vivid, though so cunningly blended that the most soberly minded individual would fail to call it loud. This in the face of the fact that one of the most artistic of these summer dresses had scattered on it scarlet poppies the size of a dinner plate.

A touch of black—often many touches—is woven into almost every design to at once heighten

and subdue the colors and the white background. One charming gown had broken three-inch stripes of black, with sprays of deep coppery pink primroses scattered between. Others have large and irregular dashes of black, alternating with really enormous single flowers in soft green foliage.

The making up of these pompadour materials requires almost an artist, so dashing are the designs. As a rule, they are in princess styles so cunningly intermingled with broad insertions of lace (generally set in lengthwise to heighten the much to be desired willowy effect) that the danger of garishness from the prevalence of huge flowers and figures is overcome.

The amateur dressmaker should by all means stick to the less conspicuous designs in selecting her pompadour gown. This advice also holds good for the stout woman.

Most of these materials have an interlining of white chiffon between the taffeta skin and the gauze.