



## Working Dresses

SINCE that blessed somebody conceived the brilliant idea of making house and morning dresses in one piece, yet so that they fasten into what looks like a trig, simple shirtwaist suit, the woman who does her own work has been a much more tidy individual than her predecessor, who had nothing between shirtwaist suits, which take plenty of time and patience to put on with any degree of neatness, and those most pathetic of all garments, Mother Hubbard wrappers.

The quaintest working dress (like the one pictured) may be made of percale, a deep pocket stitched on the front like a turned up apron and kept from dragging out by big buttons set at intervals around it. The buttoning-back idea is repeated on the sleeves, the deep cuff held up by the buttons which seem to trim them.

Collars are mostly conspicuous by their absence, if you except the low, broad, rolling kind, which, with a bow at the throat, are becoming to almost every type of woman, unlike the more trying collarless styles.

Surplice waists are easily made, and are capable of many adaptations. But perhaps the prettiest of all the many house dresses are those adapted for princess styles, one-piece, but shirred about the waist like a deep girdle, and made of flowered dimities and lawns and the rest of the sheer, pretty stuffs, which seem made for just such purposes.

They hook up the back, are slipped into as easily—more easily, perhaps—as any other dress.

Some of them are cut just a little low, the round neck shirred to match the waist, and the elbow sleeves are shirred, too.



## Belts, Girdles and Sashes

WITH the era of summer gowns the question of waist adornment becomes vital. What is the proper belt or sash or girdle to wear on every occasion? How are they made, if made? Does ribbon or leather or silk lead?

There are, roughly speaking, three classes of belts: those for morning or shirtwaist gowns; those for suits—cloth, silk or voile; and those for the dainty lingerie dresses of afternoon and evening wear. For the shirtwaist suit either linen or leather belts, straight or shaped, strictly tailored or elaborately embroidered, are used.

Never have the linen belts been so fascinating. The crushable ones of last season on which embroidered effects were so often lost have given place to shaped ones. These have a decided slope, gained less by having them high in the back (such a shortener to the waist line) than by very narrow fronts. Almost invariably they are lined or have double folds of the linen; sometimes they are even boned.

The almost universal buckle for the linen belt is of mother-of-pearl, though occasionally two brass clasps on the harness order are substituted.

Less eyelet work and more and more satin

stitch is seen. The design is usually conventionalized, frequently a floral spray at the back narrowing to the sides.

A particularly effective belt, most stylish in its simplicity, is a rather broad band of linen, about three inches wide, stitched on either side and embroidered with dots about the size of a lead pencil at intervals of an inch or two. Through the centre midway between every other dot is a larger one the size of a ten-cent piece.

This same idea may be carried out in eyelet work, with the large central eyelet as the centre of a square of four smaller outside ones instead of in lines with alternate ones.

Extremely tailor made are the perfectly plain belts of stitched linen, which are wonderfully convenient, because they button on the under clasp of the buckle instead of being sewed.

The shaped girdles of linen usually have both edges buttonholed in scallops. The designs of many of the newer ones are detached—as scattered fleur-de-lis in satin stitch or small bowknots. One good-looking one had a deep conventional arrangement of circles at the back worked in satin stitch and seaming, the outer edges being buttonholed and cut out.

Lingerie belts of insertion are much in favor for morning wear, also the broad belts of loosely woven basket weave braid, which washes splendidly. These belts are worn generally with the mother-of-pearl buckle, occasionally with one of brass or silver.

A lawn girdle deep in front and narrow at the back is held in place by long narrow pearl buckles front and back. It is effective when worked about an inch from the edge with fine braid stitching.

Particularly lovely are broad crush belts of Chinese linen with the elaborate embroidery peculiar to the Asiatic. This embroidery on silk, both white and in rich coloring, is in great favor for cloth or silk gowns. With the colored ones fascinating Chinese buckles of ivory or colored metal are used.

A charming girdle for a natural colored linen gown is one done in the dress material worked in a dragon design in lovely bronze tones and soft blue pinks, greens and copper, the whole outlined in gold thread.

As for the leather belts, their name is legion. Shades to match the costume are in vogue, though almost more popular are the plain white ones, or white with gilt trimming.

A charming one was of white glace kid with a narrow strap, edged on both sides with a fine gilt line running through slashes in the centre of the entire length of the belt.

Many of the leather belts are shaped and boned back and front; others are studded in steel in intricate patterns; still others are trimmed in leather-covered buttons, while some, extra broad and soft, button up the back with a white double clasp.

The stamped Japanese leather in metallic colorings are much liked for a variety. An attractive one was about an inch and a half wide, with a dragon design in green and an oxidized dragon buckle.

Very Frenchy is an imported white leather belt edged with gilt spangles and fashioned with ribbon embroidery in pastel shades of pink, blue and green into forget-me-not wreaths. These connect bowknots of silver spangles around circles of white, pink and red beads outlined in gilt.

Another Frenchy belt was of white silk braid bound in white leather, with a long clasped leather

## Trim Suits for Business Women

JUST how to be as cool and comfortable as possible during the hot months, and at the same time neat and trim when you are down town all day long, is a problem which confronts the business woman.

The pretty little Dutch necks and surplice waists, and those even prettier round necks from which a lace or lingerie collar rolls away becomingly, are out of the question in an office, and white things, when a day's wear is all that the heat will permit them, become a formidable item to be considered in the weekly wash.

Linen suits (and that includes the linen and cottons which are about in apparently endless profusion this summer) have partly, although not entirely, solved that problem, and coat-shirtwaists promise to be a greater boon to business women than to any one else.

Coat-shirtwaists are shirtwaists made somewhat on the order of the tailor-made dresses in fashion years ago, cut like a tight-fitting coat, but cut off more like the waist of a dress.

Some of them are even tucked under the skirt like a regulation shirtwaist; all of them are finished about the neck like a coat—with the man's collar and lapels which were the hallmark of the old-time tailor-made dresses, or with shawl collars, or any of the countless stitched affairs which set off collarless styles to so good advantage.

With all of them are worn chemisettes, the dress cut quite low for some of them and the chemisette made either the severely plain kind—like the top of a plain shirtwaist—or perhaps with a central box-pleat, ruffled each side, and with a full bow of soft white stuff, edged with lace—the lingerie tie all the world's wearing this summer with shirtwaists set right in front. Some of the

chemisettes even have the deep, embroidered turnover collars, from which the lingerie tie spreads out. Or a bit of ribbon is used in place of the tie.

Scotch plaid gingham make the most serviceable of these coat-shirtwaist suits, being dark enough not to show soil, soft enough not to need pressing except at fairly infrequent intervals, while they have sufficient body to stand constant wear without stretching. And, best of all, they are close and firm enough to be worn over a dark slip petticoat—a point to be looked to, for if dark clothes are worn to save laundry bills, the petticoat item must be considered.

Cutting the sleeves to elbow length and wearing sheer white cuffs is a treatment of these simple dresses which is particularly good, for an effort must be made to relieve the dark and consequently hot look. The sleeves are easily slipped out and washed, and should be finished (as should the chemisette) with buttonholes to slip over small flat buttons on the inside of the dress sleeve.

Narrow girdles, made of the same material as the dress, are carefully boned in front and back, and made to fasten either with hooks and eyes, in invisible fashion, or with big, effective buttons.

## When Women Wear Elbow Sleeves

WHY in the world, just because elbow sleeves are in fashion, does every woman don them, irrespective of their appropriateness to the costume she buys?

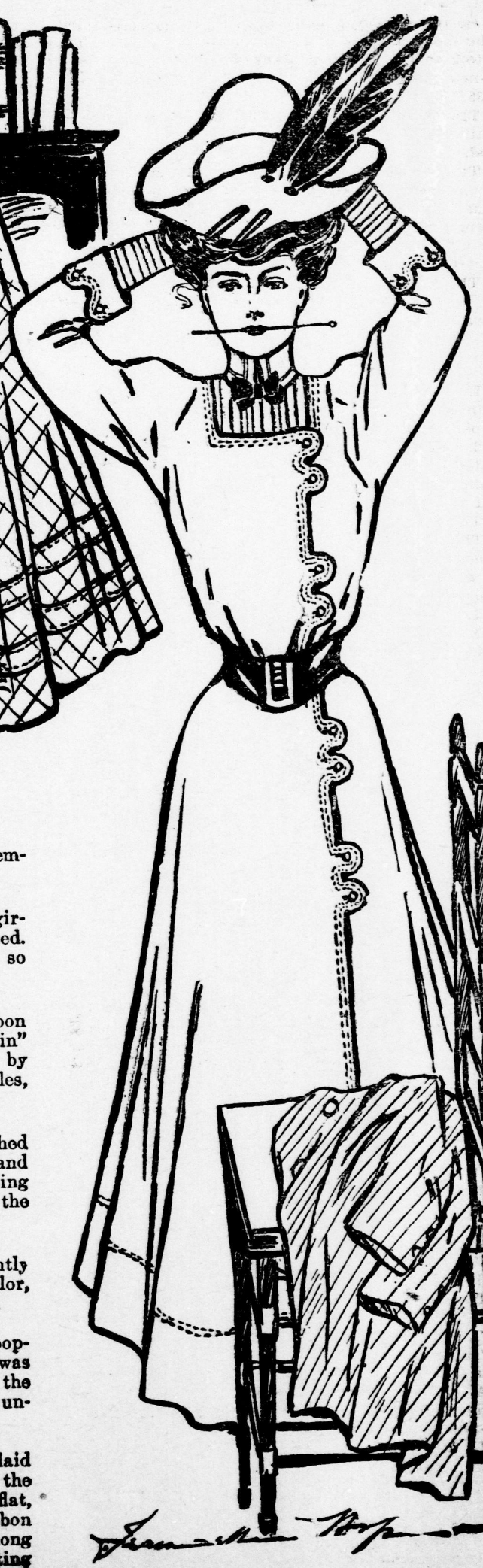
Yet as you go along you notice women everywhere, their coat sleeves cut off at the elbow, the long sleeves of their blouses sticking out in anything but graceful fashion, sometimes made even more impossible by gloves—actually short ones—at the end of the long sheer sleeve!

Or, what is in equally bad taste, the blouse sleeve is cut short, too, but the wearer has been careless about putting on her gloves, and goes along blissfully unconscious that a bare arm with a walking suit is decidedly incongruous.

Elbow sleeves belong only to the more formal types of dresses, and should be strictly relegated to their types. Reception and visiting costumes are at their prettiest made with sleeves of elbow length, but the plainer styles—morning dresses and walking skirts and the rest of the less formal things—are better made with long sleeves.

Two exceptions to this rule are the stunning new shirts the athletic girl is making herself still more fascinating in, and the pretty little morning dresses, for porch and home wear, made of cool dimities and batistes and those quaint, old-style linens d'Inde, with their prim, set patterns.

For athletics short sleeves are a positive delight—there's no rolling the sleeve up to have it come rolling down, very much mused in the operation; and home dresses are given a little feminine touch by them which is charming.



## Novelties in Handkerchiefs

IF YOU are not one of the hopeless conservatives who will use none but a plain white handkerchief, there are many fascinating novelties for spring which show a touch of color.

These are far different from the somewhat heavy looking borders in solid colors usually seen. The tint is applied in such a way as to be attractively sheer and filmy. Sometimes it is a touch of delicate blue or pink or green running in a scattered design over the surface of the handkerchief, or it may be just a hint of color in the corners to act as a background for a hand-embroidered pattern.

Again, the body of the handkerchief is in color, with the border woven through it in white. That does not sound dainty or even pleasing, but it is. Sometimes color is used both in the border and in a figure in the handkerchief itself. Dots the size of a penny in the faintest tone of green are particularly stylish.

From Paris comes news of dainty little squares of cobwebby linen bordered with black valenciennes lace as a novelty for those in mourning. This in spite of fashion's ultimatum against the use of lace with mourning. Like most of the things Paris turns out, they somehow seem correct, but it's a toss up whether or not they'll succeed once the charm of novelty wears off.