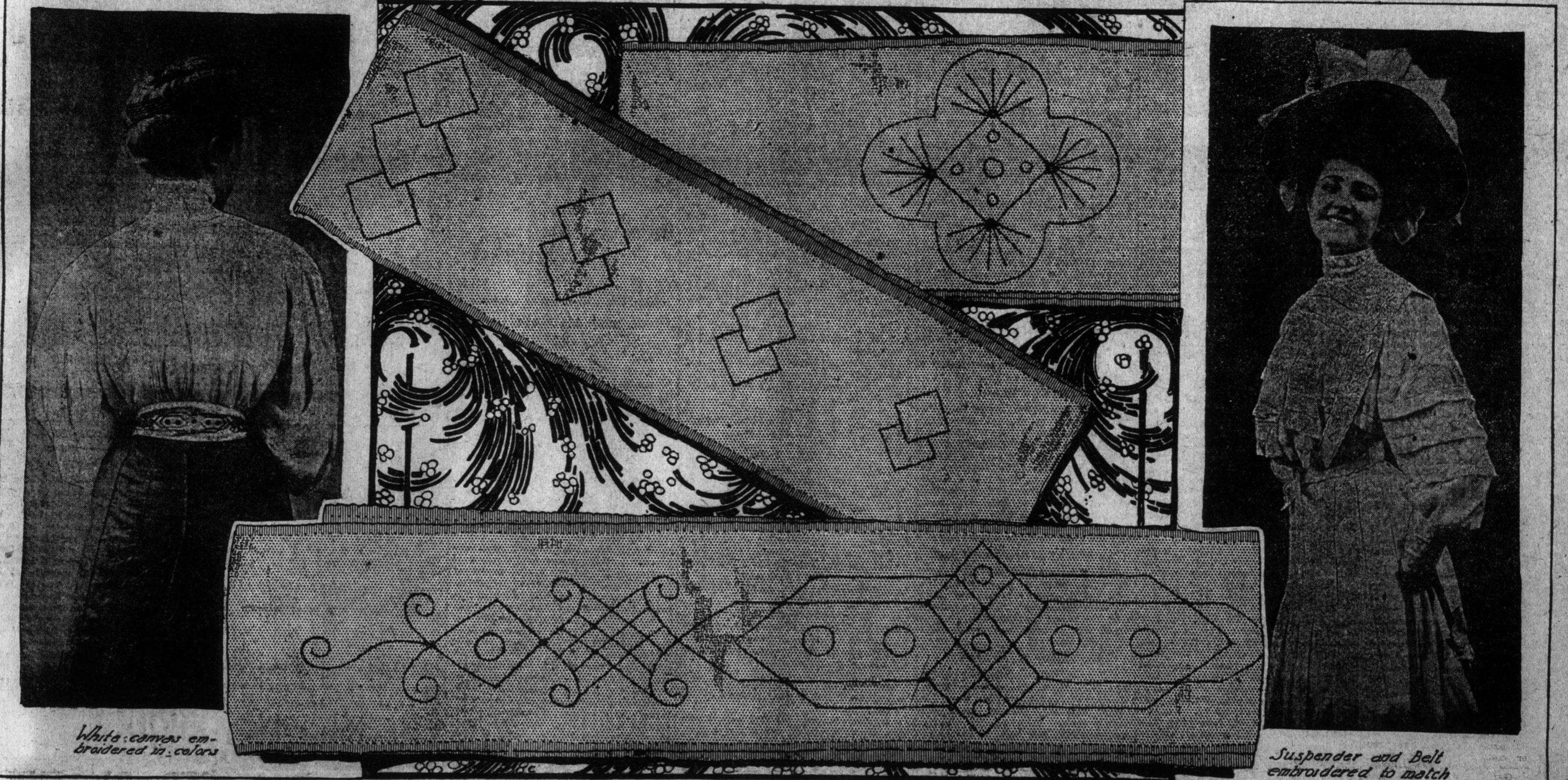


For Happy Woman According to Her Appas

Simple Designs for Embroidered Belts



White comes embroidered in colors

Suspender and Belt embroidered to match

The Summer Work of Making Lingerie

PERHAPS the most popular kind of summer fancywork is the making of exquisite bits of lingerie, done, of course, entirely by hand. Some of the pieces American girls turn out rival the most beautiful of those brought from the city most famous for their manufacture—Paris.

Sheer, cobwebby bits of linen—fine enough to make a handkerchief of—have their edges deftly rolled and whipped, with almost invisible stitches, to the rolled edges of embroidery, border to the strong little threads which border lace insertion.

Fashions follow dress—fashions—though remotely. German Valenciennes lace, used so freely for blouses and summer dresses, is used in preference to the lighter, finer French mesh for lingerie this year. And broderie Anglaise, which has wandered over every sort of thing, from sheer blouse to broadcloth evening coat, is lavishly used.

Hand embroidery—the sort that shows off a single false stitch—is best liked for these bits of daintiness. But some machine-made embroideries are to be had, almost as delicately executed, if without the stamp of individuality that hand-work always bears.

Motifs of embroidery framed in bits of lace; strips, separated by lace strips; or the delicate foundation used as a setting for either embroidery or lace—there are countless styles to pattern after.

One of the easiest, corset covers to make is the wide edging that comes attached to the waist line—perhaps shaped slightly under the arms, and dimly of the rosebud variety—only the buds must be tiny and the quality of the dimity exquisite—makes pretty covers; and the dimities with pin-point dots and small rings of a pale color are very pretty combined with a lace which has dots for its design. But all-white is, of course, more satisfactory.

Handkerchief, batiste and Persian lawn make the loveliest of these, although the less expensive lawn makes up into exceedingly pretty corset covers and chemises, and launder almost as well.

The French trick of sewing tiny casings of the material the chemise is made of around the low-cut neck as a change from the hand-work eyelets or the lace bending usually inset, is being copied, among a lot of other variations; but the sewing must be done as expertly as if it were embroidery.

EMBOIDERY, in one form or another, from the English and Danish and Norwegian cut work, which has taken the world of art needlewomen by storm, to the crude designs and crude colorings of Eastern races, has found its way into almost every article of dress this season.

Most of the new blouses have collars attached, so that the fever for separate stocks, which has raged fiercely for several years, has abated. Their sequel is the new embroidered belts, got up in a hundred ways.

Hardanger materials—Hardanger work, too—make the foundations of fully half of them; linen, of all weights and colors, the rest. And the kinds of work they are embellished with include every popular style of embroidery.

Heavy cotton braid, with a mesh something like canvas, is treated with Hardanger work, in motif-like designs; or is embroidered in dull blues and greens and reds—Bulgarian fashion; or, perhaps, is simply attached to a buckle and worn plain.

The three designs pictured are easily worked and extremely effective. The first is the design at the top, applied three times across the back of the belt, one motif exactly in the middle and one on each side. It should be heavily outlined in odd rich shades of several colors, except for the dots in

the centre, which should be embroidered solid and then outlined in a contrasting color.

The second design, blocks laid on each other, is outlined in three shades of color, the lightest being used for the upper squares and for the ones nearest the front. The motif directly in back and one side of the belt are shown.

The third design is worked in outline stitch, except for the dots—like the top motif. The design shown is complete for the back and one side.

As the designs are the exact size for reproduction, it is only necessary to trace off the pattern, reversing the tracing when applying the design to complete the belt.

HEAVY-THREAD BELT

Be sure to use wash embroidery silks or cottons, as the material used in the belt washes splendidly. And use a rather fine, instead of sinking into a bit as the finer threads do.

Broderie Anglaise makes some of the loveliest belts, either a conventional bringing together of round and long designs into effective designs, or in flower motifs with petals made of eyelets.

An occasional broderie Anglaise belt is made up over a pale color, which shows through the eyelets—something in the way the white kid belts are stamped

Don't Have All Your Skirts Short

WITH short skirts invading the ranks of almost every style of dress, a mistake often committed is that of having every skirt in your wardrobe short, instead of having an occasional long one for high days and holidays. And another mistake even more often encountered is the wearing of several tailored skirts with exquisitely embroidered blouses, the excuse being that they are both white and so should be all right.

They're not all right, by a great deal. Short skirts belong, by the very nature of things, to the less formal side of things; and embroidered blouses—this, of course, refers to the more elaborate blouses, not the simple little ones that belong, by rights, to mornings and walking-suits—a rather more formal side.

Separate skirts, of batiste or handkerchief linen of about the same weight as the materials your "best" blouses are made of, combine with those blouses into the prettiest little white dresses. And if you keep the skirt fairly plain, trimming it only with tucks, or with flowers, or perhaps with just a little Valenciennes lace of some simple, unobtrusive pattern, it will go with any one of your blouses without seeming like a misfit.

And have it long. The long, sweeping lines are always more graceful, and nothing is much prettier than the transformation of the morning girl, who has been wearing a shirt-waist suit with a short skirt, into the dresser mortal all graceful lines and soft suit.

Of course, if you can invest in as many clothes as you like, and find it hard to compress your summer outfit into less than three trunks—this talk is not for you. You've probably gone for every occasion. But it's the girl with few clothes who must choose carefully—she can't afford to correct mistakes, and so doesn't make them.

The embroidered batiste—pink or lavender or the palest tint—can be matched in plain batiste, and make up the daintiest sort of a summer dress.

Have at least one long white skirt in your outfit—long enough to trail just a little; or have the one pretty white dress you're going to treat yourself to made with a long skirt.

USEFUL SUGGESTIONS—MAKING A BEGINNING ON YOUR CHRISTMAS GIFTS

SOMEWHERE tucked away in the bureau of that prodigy whom the rest of us long to believe purely mythical, the girl who is always ready for every occasion, are the first of her Christmas gifts, carefully laid in tissue paper, with some delicate sweet-smelling powder as accompaniment.

It's not a bit too early to be about it, and the long, lazy summer days are all the pleasanter whiled away with dainty work and thoughts of Christmas and the friends the work is for. There's nothing in the world more appreciated than hand-work—it can't have been got in a hurry, a careless last-minute gift.

buttonholing and lace stitches combined. The work is done by buttonholing around bits shaped like the old jewel-work designs, and is cut out carefully—the opening filled in with the prettiest of the lace stitches, those that are firm and close used more often than the loose lace stitches that can't hold their own in shape. Between the scallops of the edge run tiny buttonholings made, lace-fashion, by casting stitches across and back and working over them for foundation.

Exquisite blouses are made of Hedebo work, but it is at its prettiest for table linens.

open spaces held firm by buttonholed threads.

Lace work—what may be its last form, for lace work has had an unprecedented popularity—has, for its latest form, Brigades. It is the color of old, very old—lace, deep and rich in tone, Renaissance lace, yet is indistinguishably different.

Grids and collars and cut sets of linen, blouse, are very popular—the three pieces making all the trimming that is used on the blouse.

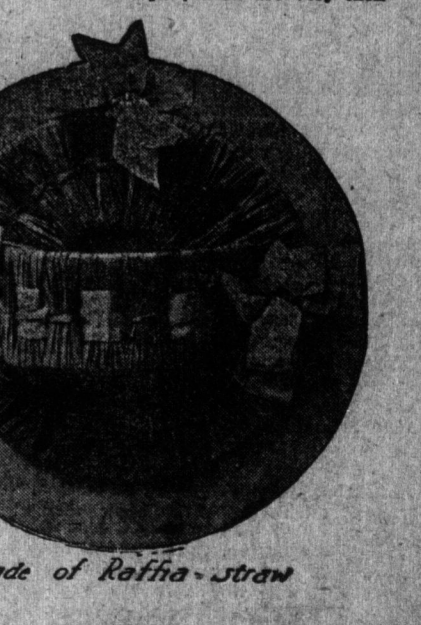
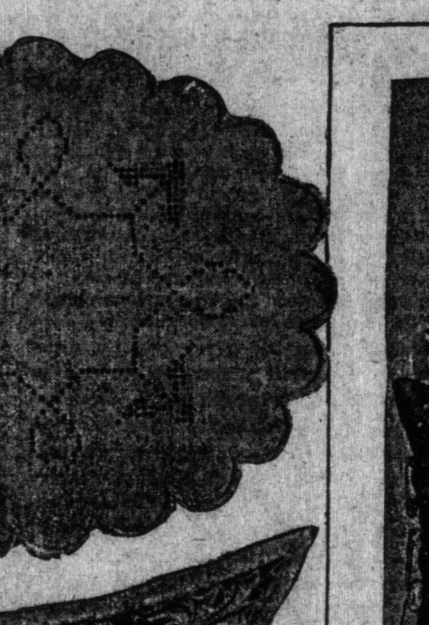
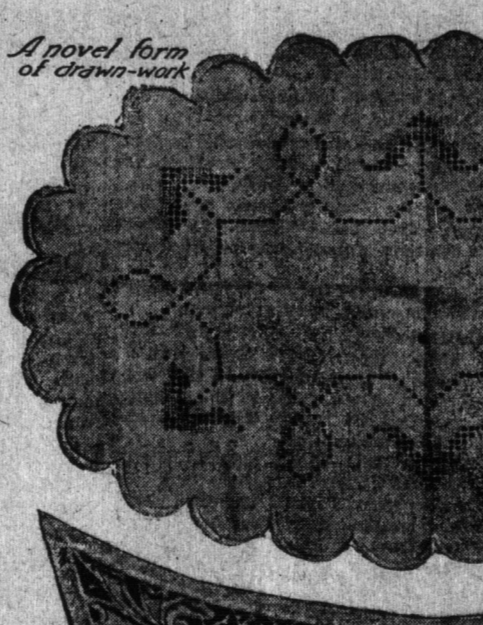
Hardanger work is used now mostly

for table doilies and centrepieces, although an occasional wonderful application of it to a blouse is still used—enthusiast making herself a blouse and hat to match of it.

Among the little things—the gifts that are hardly more than the old-time Christmas cards—are pinnacons. Those with black silhouettes with black warts—color prints on a background of colored linen, with black-headed pins stuck around the edge, make mighty useful and acceptable gifts. They are the sort of things that if you have a couple of extra ones—of—they're sure to be needed.

The other cushions, thick and fat and filled with all sorts and colors of pins, are more important affairs, and pretty expensive if you make only one. If you make three or four, instead of one, each is very little—it's the getting different papers of pins, to use only a few, that makes a single one costly out of all proportion.

A bureau basket is one of the collapsible cretonne-covered waste baskets in miniature. It is not more than three inches high, and both sides and base are made and finished separately and joined by narrow ribbons. The basket is left empty for the various little things, or is



The exquisite chemisettes, made of a bit of linen, lifted bit of the class the fairytale traceries which wander over them and resolve themselves into a set but beautiful design, are too expensive for most of us to indulge very freely in. One, the simplest sort of thing, was priced at—and was sold for that, too. For the broderie Anglaise design, which made it beautiful, is easily done, and the material was only a bit of handkerchief linen, ex-

made now for Christmas giving, and the same work is applied to table linens. Some ambitious embroiderers are even dipping into the delicate forms of chain, sheer handkerchiefs, ready hemstitched, and decorating the corners.

In table linen—centrepieces and napkins and the small table covers that are hardly more than large coasters—Hedebo work is newest. It is a sort of cross between Riehelieu and lace work,

In table linens, too, a novel form of trevise-work is being used, with the finest of squares succeeding each other until a design is desired, but in the same sort of square lines that cross-stitch and flit-net work show.

Riehelieu work for the deep cuts and collars is very popular—just buttonholing and cutting out for a design, with the too-

partly filled with tape measure, scissors, thimble and emery.

On one side—outside—is a pocket, gathered on an elastic; on another is a fat

Useful for travelling

Made of Raffia straw

penalty, by the way) as among the sweaters—and there is a new twist to the knitting stitches every little while—sweaters are made oftener than any other kind of crocheted things this summer. And there's a new wool, with a dull strawlike strip that winds round the thread, breaking it up into lights and shadows.

And—back to embroidery for a moment—colored embroidery always has a big following and the art, pieces are especially lovely this year.