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**A LITTLE TALK ON BUYING A NEW HAT**

Though Early, Some Women are Thinking About Their Spring Millinery.

(By Antoinette Donnelly in Chicago Tribune.)

"Very chic; O, very, very chic, madam! It was made for you and no one else," said Mademoiselle O'Callahan, the pretty near-Parisian salesgirl, as she presented to the customer the hat of the day.

"It is cute, isn't it?" coaxed the buyer with the triple chin endowment. "If you want to own ever," added the petite fille with the Killarney ancestry, "you couldn't find anything more up to date and suited to your own individual style."

Mademoiselle O'Callahan took the triple chin's money without a conscience pang. And why should her conscience bother her when she supplied the fair but fat and forty buyer with a full sized mirror for the back view, and plenty of light to be used in conjunction therewith?

Thus are the matches made between women buyers and the idols they attach their heads and hearts to in millinery establishments.

Even

Not for the melting days of spring does the lady's fancy await. Already her attention is turned to thoughts of hats—some for Palm Beach and some for the blustering, stormy north.

Far be it from my intention to say in this column to the apple faced or double chin: "Thou shalt not wear such and such kind of hat. It makes your face look moonish." Nor to the long faced or high cheek boned: "Do not wear that kind of hat; it makes shadows, it adds lines, it adds age."

Knowing woman too well and her natural heritage of forbidden fruit appetite, it is the most unwise thing I could say: "Thou shalt not wear a steeplechase nor a mandarin, nor one of those new mushroom shapes," even though I felt it was the last act of a well intended life. Because if any one told me I should not wear such and such, that's just the such I would want to try on to find out why I was cautioned against it—and between that and a purchase is just one link, a clever saleswoman.

That this last species of the working female abounds in numbers is evidenced by the mislaid unions of hats and women so obvious everywhere. No disrespect to the millinery saleswoman. On the contrary, their business is to sell a hat to every prospective buyer and to give that customer what she wants—not what the saleswoman's better taste might recommend.

On a tour through the untrimmed section a roly-poly dumpling of a woman was trying on "shades." I overheard her say:

"You know I always buy a shape and trim it myself after one of them French hats in the French room because I can get better trimmings for the money."

The picture of her as she advanced her argument to the salesgirl was all against better trimming at the cost of a smart and becoming shape.

"But I dunno."

"It's awfully young looking on you," urged another girl in her ambition to sell an expensive French hat to the mislaid wife of a financial looking male person who came alone. And that was just the trouble with it. It was awfully young looking on her. Her 15-year-old was the age for which it was designed. But the poor helpless male looked up meekly and inquired of the saleswoman: "Is it really stylish? It looks awfully funny to me. But I dunno" (unconsciously summarizing the whole hat question in the last sentence).

A hat has no infinitely much to do with a woman's looks one wonders why so many unbecoming and downright ugly looking creations are expected to do the "trick." The hat is not with the hat itself nor with the one who tries to sell it to you, but in the head upon which the wrong hat lights.

The lines that make her look less heavy or less skinny are studied religiously by the average woman when a new dress or suit is in the process of being worked out and few women leave the choosing of their style entirely to the dressmaker. They have suggestions that they believe will improve them from long acquaintance with the shortcomings or longcomings, whichever the case may be. Why not apply the same policy to hats? The smartly hatted woman does.

**GERMAN SHIPS AT HOBOKEN FOUND GREATLY DAMAGED**

Navy Experts Inspect Vessels and Discover That Not One Can Be Repaired in Less Than Six Months

Systematic inspection of the German passenger ships at the Hoboken piers by engineers of the United States navy recently developed the fact that not one of the vessels can be repaired in less than six months. In the case of the Vaterland, of the Hamburg-American line, the damage done is so extensive that it is the opinion of the navy experts that it may be impossible to effect repairs with the facilities available in American shipyards.

The Herald obtained information from an authoritative source last evening that the crews on board the German steamships performed the work of destruction by order of German Embassy officials with a thoroughness unimagined before. The method of rendering the craft out of commission for as long a period as possible with out actually destroying all possibility of ultimate repair, had been worked out with mathematical precision, the navy engineers found.

The officers detailed to the work went from the New York Navy Yard and were received on board the several vessels with courtesy by the German officers. The latter laid bare every part of their work to cripple the entire driving machinery. When this was examined and its effect measured by the American engineers the Germans took them into the lower recesses of the transatlantic monsters, and revealed other extensive damage, which will require months of work before it can be repaired.

This damage was to integral parts of the vessels' framework, which must be complete in every detail else the hull would be in danger of splitting asunder in a heavy seaway with a cargo stowed. In other words, the German utilized every possible means to render the steamships absolutely useless for service without actually setting them on fire.

The Vaterland, it is said, may be towed from her berth with great difficulty. So much has been removed of her supporting framework that the ship is no longer anything but a hull, and that in danger of giving way.

On board every one of the steamships the driving machinery had been damaged so that it had become nothing more than so much junk. Parts of every cylinder had been cut away, and these will have to be replaced in their entirety, for repair is impossible. The cylinders are assembled from specially cast pieces machined with exceeding care.

The American officers were not in uniform when they made their inspection, but made known their identity and were shown every courtesy by the Germans. Without exulting, the Germans appeared proud of their work of destruction. The Americans returned to the Navy Yard in the evening to prepare their reports.

It is believed that as far as possible repairs will be made to such of the German ships as may be required for the United States government service when hostilities begin. What repairs are made, however, will have to be paid for by the owners of the steamships before they may be returned to them at the cessation of the war.

By some engineers it is believed that every one of the damaged vessels can be repaired in this country. In any case, enough of them can be placed in commission in six months to make a substantial addition to the American merchant fleet that will be required for government service when the war starts.

**PARISH FASHIONS**

The smartest material for tailored costumes and sports garments is a loosely woven, rough-textured woolen stuff, that is really transparent, though in appearance it is heavy, and on the homely character of it is based its vogue. Machine stitching and buttons compose the ornamentation. Closely following this stuff in favor is the new Coudrier Tulle Maroccan, a real novelty, that is neither silk nor wool, but a mingling of both a coarse silk and goats' wool. This also is much lighter than it looks and comes in all the useful plain colors, especially gray and white shades. There is a real enthusiasm for Alca; every house is securing all that is possible! It appears to have all the qualities desirable in a spring and summer costume. Kasha, and the new Shangtung, are coveted in white, for above all colors, white will rule supreme in Paris again on the Riviera. Turle de Sienne (Sienna pottery) is one of the prettiest colors that appear among the new silks and woolsens; combined with yellow in the new checked silks it is fascinating. Argonne green, submarine gray, Fernand mauve, and rose-flour, a deep blood red, comprise the favorite colors, and to these I must add India and linen blue. Tulle Ondee, soft, but heavy, will replace the old Georgettes crepes. Soft satins and charmeses retain all their old importance, and will be used indifferently for tailored costumes and for indoor toilettes.

The chine checked silks in impressionist colors—all colors are of a hard quality than for several seasons—were sweetly youthful! Generally these will be combined with plain silk or wool to match one of the colors of the checks.

All the new plays show toilettes that are built on the theme of set periods—the time of Louis XIV, of the Directoire and of Louis XVI. In the first and last rich silks and bright, clear colors appear to great advantage. In a new play now staged appears a Redfern evening toilette that is composed of bright emerald green satin embroidered in gold. Another of dull blue velvet—it will be copied in fine cloth and soft silk—that was made with a floor-long skirt, simple corage and long, full sleeves, was trimmed only with the wide, flat white linen, lace-embroidered collar and wide cuffs, that we see in paintings of that time. Another dress of the same lines, but expressed in soft white satin, had the same collar and sleeve finish, and still another, that holds great possibilities for the coming season, was of soft gray silk; it was made with a loosely plaited floor-long skirt, with a second knee-long skirt, also loosely plaited, but opened in front. It had the appearance of a very long basque. These two last dresses are credited to Cheruit, and they are truly of the grand Siecle!

I must try and describe a sleeve on one of these dresses. In cut it appeared to begin at the top as an ordinary plain coat sleeve, but it enlarged, bell fashion, towards the bottom, and this enlarged portion was laid in several upward-turning plaits on the inside of the arm—just above the bend of the elbow. A narrow white plaiting trimmed the edges and inside, showed a narrow edging of white lace.

The sleeve of another dress was close and straight to the elbow, where it was lengthened and enlarged by a

**Easter Clothes for Men and Boys**

That Are Absolutely Right in Every Detail

Men's Suits, priced at	\$7.50 to \$25.00
Men's Separate Trousers	\$2.00 to \$5.00 pair
Men's Negligee Shirts	\$1.00 to \$1.75
Men's Soft and Stiff Hats	\$2.00 to \$2.50
Men's New Spring Caps	50c. to \$1.75
Men's Tan Suede Gloves	\$1.00 to \$1.75 pair
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Men's Beautiful Silk Neckwear	25c. to \$1.00 each
Men's Half Hose	25c. to 60c. pair
Boys' Suits, Priced at	\$2.50 to \$12.00
Boys' Separate Pants	60c. to \$2.50 pair
Boys' Negligee Shirts	50c. to \$1.00 each
Boys' Blouses (W. Y. and R. Make)	65c. and 75c. each
Boys' Stockings	25c. to 60c. pair
Boys' Caps	20c. to 75c. each

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OPERA HOUSE BLOCK

**GYPSY LIFE**

O gypsy, what is the worth of life, and why do ye sing all day, When there's work to do in the fur-tile fields, a-reck with the new-mown hay?

I sing I faith, of the skies above and the world that spreads beneath—There's a road that runs to the ends of the earth and a wind on the open hearth!

O gypsy, what will ye leave the world, or ever ye come to die? I'll leave the sun and lovers' moon, the gift of an empty sky—A lightsome heart and a roving foot, but the best that I may bequeath is a road that runs to the ends of the earth and a wind on the open hearth.


The under arm seams, flares a little there, and the fulness is puckered together a little below the waist line—just on top of the hip. It buttons at one side from neck to hem, and the front of the neck is cut in a small square; the back is finished by a stiffened collar of white lace; an inch or two of the same lace rises above the edge of the square cut front, and the three-quarter long coat sleeves are quickly finished by lace puffs that are drawn tight at the wrists into a narrow band.

The prettiest skirt for this coat is one of sun plaited voile or any other transparent material, especially the quaintly flowered or oddly checked stuffs.

The persistent liking for the little dress built on straight simple lines doubtless drove the manufacturers into the fantastic display of the spring and summer materials. These dresses must be varied, and as women would not relinquish the simplicity

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