

THE ST. JOHN STAR



New Midsummer Hats

NOTHING gets quite so shabby as summer hats. A winter hat, even a light one, not only will do duty from early fall until time for airier headgear is once more upon us, but may even be pressed into service for a second season. Not so our summer "chapeaux." They get supremely disreputable in an appallingly short time, and must either be thrown away entirely or retrimmed.

The problem of trimming is much simplified this season by the extensive use of ribbon, and ribbon alone, on many of the most

modish hats. Any woman who can tie a bow will have no difficulty at all in making herself a really smart-looking hat at small expense. She can either clean up her old one or, better yet, buy herself one of the new shapes, which can be bought very cheaply, now the first millinery rush is past.

It would be perfectly easy, for instance, even for a comparatively unskilled home milliner, to copy the attractive little hat in the upper left-hand corner. It is a medium-sized leghorn, with a square crown and a brim turned down all around, trimmed with a band and large "choix" of many-looped soft ribbon in the new blue that is not peacock or turquoise, but a cross between the two. The one feather, which is a ruddy brown that forms a very smart combination with blue, is put on in a decidedly novel way almost like the plums on a drum major's shako. Small tips could

easily be substituted—in fact, it would be an excellent way to use up the supply of old ones which most women usually have on hand. Very attractive for a panama is the hat at the top of the page. It is trimmed in violet lousine ribbon, about nine inches wide, drawn through an oblong gilt buckle and finished on the right side with three square loops and an end held by two bunches of hydrangeas. This model would be very stylish in black velvet ribbon, with bunches of white currants or snowberries in green foliage and a large mother-of-pearl buckle.

For a severe tailor suit nothing could be more suitable than a hat developed like the next model in the rough, natural-colored straw which is so popular just now. The brim droops quite sharply front and back, and around the low, flat crown a white scarf is draped, tied in a stiff, two-looped bow in front. The wings, which are also white, come from behind the bow and are brought almost squarely across the back.

The new "cloche" shape in leghorn worn by the next model is trimmed in one of the new and striking ribbons striped in blue, white and green. Beginning at the knot of the many-looped bow and ends, which starts almost at the center of the left side and falls over the brim at the back, a line of tiny, yellow rosebuds is festooned entirely around the crown.

In this season, when panamas seem to have rung every possible change, it is pleasant to find a new trimming, such as the last model shown today. The hat, which, it must be confessed frankly, resembles an inverted chapeau, is bound all around with black satin ribbon an inch wide. The only other trimming is a draped crown and huge bow of the same ribbon four or five inches wide. The loops are wired to keep them in shape.

THE PARISIENNE'S SHOES

PARIS, 07.
STREET shoes are one point upon which the Parisienne grants the palm to her American sister, but she comes back to her native land for her narrow, high-heeled slippers and those dainty, light-weight shoes that she counts as so important a part of her "grande toilette."

To an American arriving for the first time in Paris nothing seems so ugly as the present fashion in shoes. The long, flat toes now in vogue—a revival of the Louis days—appear at first most dreadfully awkward, but it is curious in what a little while one grows to think them a necessary adjunct to grace—when they are not, carried to their extreme stage.

While America may not care to copy the form of shoes, French ideas of the "eternal fitness of things" on this subject are very worth while as well as interesting.

A French woman chooses her shoes for her various gowns, just as she does her gloves or hat. With her short walking skirt, and for athletics she is "Americaine," generally going in for moderately heavy, polished, russet shoes. With her long-skirted gown she wears high-heeled, patent leather, pointed-toed, buttoned shoes in winter and in spring very high-heeled low shoes.

With her afternoon-toilette she makes a great point of being exquisitely shod. A wide range is open to her selection here. French women are so careful about keeping their ankles in trim that many of them scorn the idea of wearing slippers or low shoes in the daytime.

These are apt to select a pair of high, lightly fashioned, suede shoes to match each gown, if they can afford it. A satisfactory way of getting around the matter at much less expense, however, is that of patent leather fronts with white or pale gray suede tops, which are equally appropriate with every colored gown and extremely taking, too.

Evening slippers are, of course, a never-ending interest. Just at present satin is to the fore, but pale shaded suedes, and a tissue half gold or silver and half color are both very much in fashion. The tiniest sort of jeweled buckle or clasp is the only adornment of the evening slipper of the moment. As this must appear as long and narrow as possible, nothing in the way of trimming may interfere with it.

That stockings must match all shoes or slippers is a self-evident fact nowadays. E. D.

Fashion's Vagaries

WAISTCOATS of embroidered linen are frequently worn with woolen street suits. Some of these are entirely in white, but more swaggy are they when done in red and blue Bretonne embroideries on a string color or tan linen. Others are of white pique, buttoning with gold buttons, while still others are in linen, striped in rose and white, blue and white, brown and white.

This Bretonne embroidery, by the way, is very effective when used judiciously on linen frocks. Remember, though, that a little goes far.

Other much-favored trimmings for ecru linen gowns is to combine it with a heavy flax net of the same tone, darned with conventional designs in white and ecru tones, or, perhaps, even in the gay Bretonne colors.

Instead of having made to order the large passementerie and button ornaments which are in such favor as a trimming for linen suits, the home dressmaker can first cover a mould with the material, and then apply on top of it some of the little embroidered medallions in heavy ecru lace, which can be bought very cheaply.

Pendant ornaments are much used as wrap fastenings, on the ends of sashes, at the points of drapery, and even at regular intervals as a skirt trimming. Some of these ornaments are of Irish crochet, quite stiff and heavy, others are soft silk tassels, either detached or in a ball fringe.

Unless for strict utility and a matter of necessary economy, the useful and comfortable white shirt-waist is no longer worn with the black skirt without a coat. Of course, this combination is seen a dozen times a day in hot weather, but it is no longer considered good style. Instead, one should wear a

cotton or linen shirtwaist suit, or, at least, a blouse of a harmonizing tone with the skirt.

Tulle pleatings are used on all sorts of odd materials, and are seen as a finish to the edges of ribbons, lace, embroidery, and even of cloth. Flat ruffles and folds are frequently trimmed with narrow knife-pleatings of taffeta, chiffon and of fine ribbons.

Ruchings of narrow lace outline everything from a linen hat or parasol to a fancy vest or girder.

Colored linen frocks which have faded in laundering or by an overabundance of sun, may now be dipped by certain up-to-date dyers.

While all-white cottons and linens will never lose their prestige, there is a stronger leaning than for some seasons past toward colored effects. Again we are to see the dainty pink, blue, lavender, green and yellow tints in linens, organdies, mulls, batistes and swisses, which make such charming gowns when trimmed with soft laces and embroideries.

Many colored linens are made in the jumper effect to give the relieving touch of lingerie or lace near the face in yoke or under-blouse.

Unless a woman can drape a fichu gracefully and is of a slender willowy type, it is well to avoid this prevailing fashion of the moment. When it is becoming there is something peculiarly coquettish in the fichu and draped scarf effects that are so popular just now.

Soft silk fichus in a contrasting color to the gown are worn folded low over the shoulders with the ends tucked into the girdle. Wide scarfs of chiffon or tulle are draped in the same way.

French pique in rather narrow

wales is again in favor for the tailored coat and shirt suit. It is more often white than colored.

Remember that the length of the skirt is decided by the purpose for

which it is to be used. Walking skirts, both cloth and linen, are from three to four inches from the ground. All formal gowns, however, for afternoon and evening wear, train slightly.

Tablier and panel effects, running down blouse and skirt front, have the sides and back finished with a girder.

Blue is rapidly superseding

brown as a popular color. A new shade that is soft and becoming is the matter time. This is often seen in combination with brown, especially on some of the new broad-brimmed sailors.

