Pascinating Sunbonnets for Children

F ALL the fascinating things that have come out for children these past few years, none is more fascinating than the big sunbonnets fashioned upon French ideas. The prettiest of them all are quite simple affairs of embroidery, made so that they can be laundered easily, the brims (and the cap part itself in many instances) made the requisite stiffness by the insertion of cords between lining and outside.

Between this, a veritable model of stylish simplicity and its antithesis—an elaborate hounce of

plicity and its antithesis—an elaborate bonnet of exquisite lace, deftly cut and applied so that the design seems untouched, and trimmed with plumes and baby-roses and great choux of ribbon or of mull—there are scores of other styles of bonnets.

Tuscan straw plays an important part in these babyish bonnets and in the hats worn by tiny girls Tuscan straw, both the plain and the fancy sort, which is so like a crude lace as to be fascinating.

The curious neutral tint which Tuscan straw takes on makes it the more interesting, in that white or pink or blue contrast with it effectively.

Some lovely bonnets have the cap part made apparently of one great wheel like those in lacework, but executed in Tuscan straw, the wide brim made of a braid as like lace edging as two peas.

And a stunning leghorn hat has the wide,
droopy brim interrupted with an insertion of fancy.

Tuscan straw. Tuscan, Leghorn and Yeddo and Milan straws are the most popular kinds for children; and, for the most part, are kept to the natural color, a few of the almost irresistible baby bonnets made of Yeddo straw, tinted pink or blue, in regular baby

Almost every bonnet shows the great choux, beloved of French women, and, in reality, a wonderfully picturesque trimming for very little effort. Mull and chiffon are very seldom used—there's no real practical end to them, and their soft filminess resolves itself, in an amazingly short time, to stringy, unattractive loops and ends.

turned up almost flat against the crown in front, and held there by tightly massed flowers, or by a

plume or a rosette. By way of contrast to the front, the back is turned down, spreading out into a broad, saucer shape over the hair.

although it is very occasional. And even then the

trimming is made bright, to do away, as far as pos-

up to make them look like wee tricornes; and funny

little affairs, quaintly reminiscent of the soldiers

caps, made of paper, every last child of us has reveled in, but which bear the name of "Peter Pan,"

who is influencing childish fashions to a marked

Color in Embroidery for Waists

and Gowns

work—the more intricate the pattern the better. But the height of style is when we have both

in one. That is, white embroidery on colored

gowns, hats, stockings, shoes and parasols, or better

yet, colored embroidery on the white foundation

in waists or whole gowns. Very charming they are, too, when made of fine handkerchief linen,

with showy flower or conventional designs in

deep blue (sometimes navy, again Alice), pink, lavender, brown and biscuit color. Often large medallions are set in the edges buttonholed in a color, while coin dots heavily padded are scattered be-

Besides the hand embroidery in color, all-over batiste of a very open pattern, with the figures embroidered in blue or pink, have a great yogue, Colored insertions and edgings in every width from the very narrow, almost a beading, to bands six

A heavy batiste with a bold scroll pattern in

Late in the season, as it is now, many of these colored embroidery waists and dresses can be picked up in the stores very cheaply. They make lovely whole dresses, or very attractive separate blouses

Such a waist can be worn all winter, or it even

pays to buy them now and lay them away for ane

other season, as they are always desirable even

or eight inches wide, are also much used.

to wear with linen or mohair skirts.

though the first furore is passed.

The rage for the latter is noticeable, especially

▼HIS is pre-eminently a color season and

an embroidery season as well. From top to toe we are either bedecked in gay tones

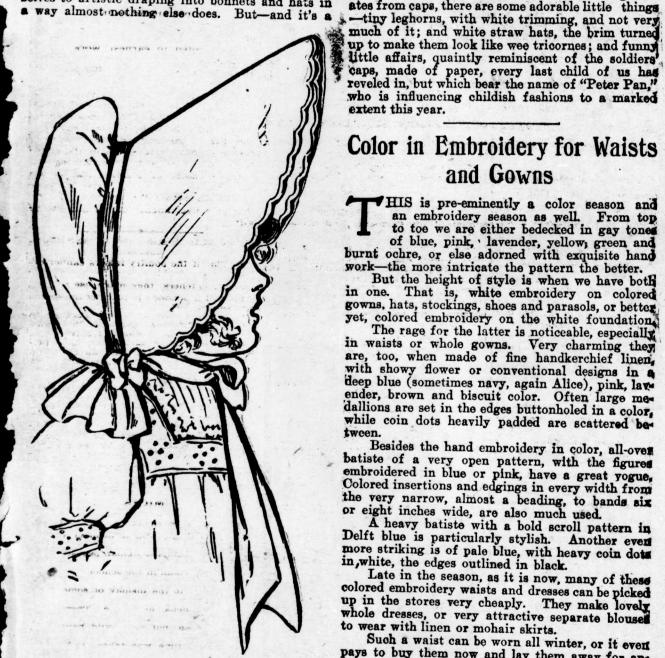
of blue, pink, lavender, yellow, green and burnt ochre, or else adorned with exquisite hand

extent this year.

Of course, there is an occasional dark hat seen,

And for "first" hats, when the wee tot gradu-

Those great flats made by sewing row upon row of braid, for all the world like the quaint, round sible, with the dark look. mats of the time of our grandmothers, lend themselves to artistic draping into bonnets and hats in ates from caps, there are some adorable little things



great, big but—that draping must be done by an expert. For, although the flat is simply punched in here (apparently vigorously enough!) and folded over there, and caught into a bewitching curve in another place, by means of a big rosette of baby ribbon, or by a tiny bunch of the tiny flowers so good upon children's hats, the result is the most countrified thing imaginable, unless it is done just when it takes on lines that hint at inimitable by coquetry and charm.

Pompadour ribbons some of them with the erest line of black at each edge, which sets off the shadowy pinks and blues exquisitely — trim some stunning hats. And the traditional blue ribbons, ith pink roses, make wreathlike trimmings for

The big lingerie hats for children are less popur than they've been for years, except those put toher by means of tapes or buttons, which can be one up at the slightest sign of soil.

Probably lingerie hats of a more elaborate rder would be out of fashion altogether were it not at the pretty little coats of embroidery and lace-some of them the fluffiest sort of things, with eir many ruffles - demand, in a way, hats to natch. Often these are of embroidery edging, two trips joined to make the crown; the brim simply a very full ruffle of the embroidery, with a narrower uffle, probably of pleated muslin edged with valeniennes lace, or possibly a narrower edging to match, set under the edge.

An occasional very elaborate one—tiresomely almost—is made of the tiniest frills of lace, or rich lace inset and incrusted with motifs of anther equally rich lace, the whole thing trimmed in n elaborate way with ribbons and flowers and rufes, until the original idea of simplicity you unconsciously associate with children's clothes seems weighed down under an involved mass.

weighed down under an involved mass.

Nine out of ten hats—ninety-nine out of a hunired, one might think—are light in color. When
hey are intended for hard wear, the brims (where
oil shows quickly) are perhaps edged with red or
blue or black and the trimming is no more than a
ray scarf—like a broad tie, with ends ornamented
in richly colored Oriental designs—tied around, the
one ends foating picturesquely out over the edge

MC DECSSMELKEEP The Small Girl's Summer Coat Combines Many Styles

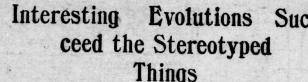
HE small girl's summer coat is an interesting ing thing these days, being evolved of a Interesting Evolutions Sucdozen materials and in dozens of styles, instead of the rather stereotyped things of a few years—or even a year—ago.

Lingerie coats are the most marked of these changes, but the pretty coats of pongee—delightfully childish looking in spite of being an echo of older styles-and even of broadcloth in soft yet definite colors are as different from the usual thing of serge as anything can be.

Coats of serge we have with us a-plenty: they're too all-round satisfactory to be dispensed with, and they clean and clean indefinitely; even wash, if they've been properly sponged before

making up.

Most of the serge coats are made in the regulation sailor styles, with the chevron, dear to the hearts of childish wearers, upon the left sleeve, and



perhaps collar and cuffs—even a belt—of red or strong blue.

Pongee coats lean to circular lines, some of them, for very small girls, looking more like a circular flounce than anything else when they are spread out. For at the shoulders there is little or no fulness, the rest of the coat rippling down into the very full hem.

Some of them have deep collars, embroidered in the same color, or in red or blue; but for the most part the deep collar is conspicuously absent, the small collar and not very deep cuffs holding first place easily. On some of them, which have collars and cuffs of contrasting materials, tiny gilt buttons are used, but sparingly, while braids—the plain, flat silk ones, mostly—are used very freely.

Old blue-that exquisite shade which comes in pongee-and a soft, beautiful coral are both used to make whole coats of, the prettiest of them "selftrimmed" with hand embroidery.

Even separate coats of natural-colored linen, long enough to reach clear to the tip edges of the skirt, are used, and are embroidered or finished with embroidered white collar and cuffs, or with collar and cuffs of strong color, or with braid put on in some simple but unique way. Coats of pique and linen and duck are trimmed with embroidery.

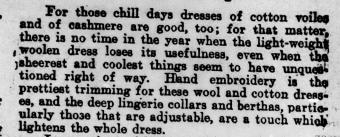
As to the lingerie coats, they are simply fascinating, but out of reach of the average purse, largely because they must be kept in an absolutely immaculate, freshly pressed state to be at all attractive. Anything worse than one of those airily beruffled things of sheer, beautiful embroidery rumpled and dingy, as a single wearing is apt to make it would be hard to imagine. Kept exquisitely fresh and dainty, they are thoroughly babyish. and

In dresses for very small children those for girls are very much the same as those for boys. The same straight lines, the same box-pleated, onepiece, belted dresses are worn, and, instead of a lot of troublesome petticoats, in the case of the girl, bloomers—made fuller than for boys, but radically unlike the full, baglike things they were—made of the material of the dress, are worn.

Sailor suits of natural-colored linen, with ties and belts of black, dark brown, blue or red, make the most stylish of the many sorts of morning dresses, although Scotch plaids, and the gayer French ones, checks as gay as the plaids, or the more stereotyped blue and white and pink and white ones, and plain ginghams and chambrays, are all used, the plain ones less often than other brighter.

some absolutely untrimmed, except for half-inch tucks, which are set across the yoke, and which give fulness to the rest of the waist. Victoria lawn is particularly good for this sort of dress, keeping its fresh look better than almost any other similar

smocked and tucked, are always satisfactory for the cooler days of summer, and may be made to



Long waists, with short skirts—a French trick which has been popular for a long while; waists so short as to suggest Empire ideas as strongly as do any of the beautiful gowns of the season, and waists which really are at the waist line—there is no one rule which determines where belt or sash shall be placed; all three lengths are good, and sashes, by the way, are worn with some levely little dresses, the wide sashes made of the soft ribbons which seem like silk woven in narrow widths, or of silks, the prettiest of them trimmed with deep fringes of silk, like those French children wear.

And as to the exquisite dresses made of deep, beautiful flouncing, or embroidered by hand and put together with beading; and the other simpler white, dresses of heavier linen, with deep embroidered collars or revers, or a curious harnesslike arrangement, which consists of belt and suspenders (embroidered, of course), there is no end.



Hints for Gowns

S OME exquisite whole gowns are being fash-ioned of wide edgings, those embroidered in a deep cream—really one of the many biscuit shades—upon white the newest, and perhaps love est, of all.

For such a gown the skirt may take the form of three flounces, either mounted upon a foundation (of material that matches the material of the embroidery) or each of the two lower flounces cleverly joined to the one above it just under the scalloped edge.

The top flounce is made to fit smoothly about the hips, often by means of tucks, the tucks repeated, perhaps, at the top of each succeeding flounce, that the increasing fulness toward the hem may be the more gradual.

The new foulards are the loveliest things image inable, more like Liberty satins than the crudes stuff which has passed through so many interesting stages in evolving its present perfected self.

Stunning gowns are being made of it for fall, one that is particularly effective being made of plain foulard in a new beautiful shade of blue, combined with a foulard of the same shade dotted with

"They say" that pleated skirts are to be back again in early fall, and will be better than ever; and that the flare, even on those with never a sign of a pleat about them, will be more marked.

For wearing with the embroidered stiff collars come shaped and stiffened bits (which tuck up under the collar-button), upon which are set three little bows, graduated in size, the smallest, of course, at the top.

Sometimes all three bows are of the same shade, oftener they are of three shades so skilfully chosen that they seem like one thing made of shaded silk.

The newest of them all is orange, a touch of-which, by the way, is very good just now. But it is orange at its softest and best, the brash tones carefully avoided.

And the quaintest of tab-ties, also of silk are made, the two little stitched tabs set off by a tiny rosette set just at the top, from which two little ears of silk stick up. It is worn just at the turn of the throat, and fustened on with a long cuffpin



NE of the prettiest designs for the strips; of hand embroidery which decorate a small boy's dress is nothing but dots. Big dots, little dots, dots of every size, are thrown together and juggled until a coherent,

The vogue of lingerie ties is responsible for a lot of lovely conceits in the shape of stocks, which are nothing more in the world than sheer collars with a four-in-hand or a wee bow made of a lin-

A new version of the lingerie tie is a made altre bow set upon a stiff foundation, which fastens over any the collarbutton and does away with tying. They're san a bother to do up, but otherwise are fascinating.

Sashes are once more tied in the two long drooping loops and two ends or the two straight across loops and long ends of several decades ago.

A dainty sash and girdle combined, of light 10 blue satin taffeta, had the belt part shaped as a auto girdle sloping to a sharp point in front. Conceal ing the opening in the back were flowers made of the same ribbon into the shape of three-leafed close vers held in the centre with cut steel buckles. Two long ends were edged with an accordion plaiting of blue chiffon.

One flowered ribbon girdle covered with big nk roses was outlined in narrow black velvet and had small flat bows down the front and back.

Messaline ribbon is too soft for sashes unless ends are knotted into a trimming.

