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ENCHANTING HATS for Midsummer Days

The Small Hat is Dashing and Chic

A Pert Brim-Roll and Graceful Feather Trimming

The Marquise in Bicorne Shape a Paris Favorite

Old-Fashioned Quilling for Old Fashioned Shapes

Flower Arrangements More Natural and Less Formal

The Lingerie Muff Accompanies the Lingerie Hat

As spring proceeds into summer there is always a subtle change in millinery. Smartness yields to grace; correct trigness to a certain artistic picturesqueness; brims grow wider, crowns lower; trimmings are more airy and informal and less stiff and conventional. By the time the dogdays have arrived the chic little straw hat selected in March for wear with one's tailored suit, is as impossible as would be the veriest velvet and fur toque of midwinter type.

This year's millinery materials lend themselves admirably to picturesque expression. Laces are used for brims, crowns and trimmings; soft change able taffetas in shired and pleated effects are combined with lace in wonderfully artistic ways. Maline and net are prime favorites; embriodery is much used on informal hats for country wear—even sprigged dimities and cross-barred lawns are pressed into service. In fact, many summer hats seem to have ignored entirely the merits of straw—that lon, established summer standby. When straw is used at all, it is of the soft beautiful quality which may be twisted up in the hands without cracking. Some of the new hemps and milans are as supple as fabric and the leghorns imitate the genuine panamas in flexibility. Of course one pays a pretty price for snuch beautiful straws —especially when the shape of the hat is very modish. Many of the straw tam o' shanter shapes run up to twenty dollars untrimmed, and this is a price to turn one's hair gray indeed, until one remembers that twenty-five cents' worth of ribbon mare into a cockade will be all the trimming required.

Though the tendency is is always toward wide-brimmed hats, when mid-summer comes, the jaunty tam styles promise to be popular all season for taveling, driving and the like. These hats have a trick of making their wearers look youthful —unless the face is definitely middle-aged—and they fit the head so snugly, for all their delightful softness and lightness that they are ideal for wear in windy weather. Many women passed the tams by when shopping for the spring hat, because of the unattractice appearance of these shapes, off the head. The tam must be donned to look like anything at all. Off the head it is merely a big, flat placque of soft straw with an indeterminate looking crown that heaves up or caves in, according to the way the placque is picked up. Pull the shape down on the head, however, and the placque becomes a jaunty tam with a narrow, upturning brim which presses snugly against a big, soft crown that hugs the hair as flexibly as woubl a knitted tam o' shanter of worsted. These hats are so comfortable and supple that many women are planning to use them all summer, for motoring and traveling, a small cockade of pleated ribbon being substituted for the upstanding feather ornament used early in the season in order tart the hat may be swathed in a veil when desired.

The quat-corne dates back to the days of "Le Roi Soleil" and is such an adorable shape that the wonder is how it could have ben eclipsed all this time by the three-conered tricorne, and two-cornered bicorne, both more or less familiar shapes during the last twenty seasons. The tricorne is becoming to all faces and is the hat of hats for the women verging on "uncertain age." The bicorne is more extreme and has a dash and daring which require a young face and piquant expression beneath its flattened, elongated brim. The bicorne illustrated is a typical model by Reboux and is made of wine colored hemp, the six short ostrich tips which tumble forward over the brim being in mauve and burgundy shades. "Marquise" is another name for the bicorne shape for a certain lovely French Marquise was once firmly wedded to this particular shape and wore it with the powdered hair and patches of her time.

The quat'corne as its name implies has four cornes, one at each side and one fore and aft. The square sides rise as high as the top of the crown and there is usually a little ribbon cockade or a short crisp aigrette poised on the right side, just over the right eye. Trimmings on the right side, rather than the left side of the hat, continue to be fashionable. For years all hat trimmings were perched at the left—no one knows why, unless for the reason that the right side of the face is supposed to be the beauty half and it was deemed advisable not to mass all the charm on the same side.

A very striking tricorne shape is called the "ace of clubs." The wide brim of this hat is divided into three sections or huge straw tabs which roll up from the face a little. One tab rises straight in front and the other at the side near the back. The hat is of black hemp and really does resemble the card symbol representing the club ace. A cluster of black ostrich tips at the back is supposed to be the short stem of the ace. Needless to add, this rather bizare chapeau is a French creation and appeared first at Auteuil during the spring race meets.

Before leaving the smaller shapes for a discussion of the characteristic summer picture shapes a word should be given to the smart ostrich trimmed toques for restaurant wear with dinner and theatre costumes in town. The small hat has a place all its own for midsummer wea, but the place is never in the sunlight—or in fact during the day at alll. Many of the handsome restaurant gowns, worn at the popular balcony and roof-gladen dining places in summer will be accompanied this year by chic little hats trimmed with ostrich, if the promises of the milliners are to be created. A hat of this kind designed by Virot, is pictured. Very soft satin straw in a light silver-gay tone is draped around a high-crowned shape which has a narow brim, faced with coral-colored velvet, turning bac from the face. Two thick, short plumes, one coral color and the other in shaded grays, are massed at the back of the crown. This smart little toque accompanies a restaurant gown of black shot taffeta made with an upper bodice of black lace over white. The bodice is cut square to show the lace, and straps of pleated taffet and black velvet cross the shoulders. In the decolletage are laid folds of coral-colored chiffon which cros ins surplice effect. Black satin boots with crystal butons and long white silk gloves embroidered in gray and coral accompany this dinner costume.

Another attractive little ostrich trimmed dinner hat is of white tagal with a rolling brim faced with Copenhagen blue taffeta. The brim is caught to the crown, over the left brow with a pearl buckle a blue feather matching the taffeta facing, sweeps backward over the crown. Could anything be more becoming to a woman with blue eyes? Sometimes the bri mof the hat is slashed at one side of the front and the slash is filled with ostrich plumes which raise straight upward above the crown. Most of these small midsummer shapes have brims sharply turned off the face in front, and the facing of the brim is an important matter. While crowns are frequently of the dainty Dolly Varden taffeta in flowered pattern brim facings are almost always plain in color and effect and the taffeta facing is selected after a careful study of madame's eyes, hair and complexion. The amber tones are delectable on women with hazel or brown eyes and the blue and green shades bring out the color in blue or gray eyes. Rose tints are for women with flawless skins, and lavenders and mauves only for Dresden china complexions clear white and bluish pink, with no slightest hint of sallowness. It is a discreet woman who avoids lavender in midsummer for even the complexion of milk and roses, or strawberries and cream is likely to become tanned, and the tanned woman in a lilac or violet trimmed hat is an object for pity.

Wide brims distinguish all the out of door hats for midsummer wear. An "indoor hat" seems rather paradoxical; but restaurant hats come under this head and so do bridge and luncheon hats which are supposed to be worn out of doors only under cover of a carriage or limousine top. The picture hats for afternoon wear with lingerie frocks are things to dream on even if one cannot afford to buy them. Two hundred dollars is really very little to pay, nowadays, for a modish garden party hat trimmed with real lace or handsome plumes. Ostrich becomes more and more popular for summer use and the ostrich hats are the most artistic and distinguished of all the midsummer beauties. A ravishing ostrich-trimmed garden hat by Lewis is pictured. The odd roll of the brim off the face, as though the straw had been twisted back between thumb and forefinger gives a suggestion of pertness and piquancy to the graceful shape of the hat. This hat is of very fine milan in cerise color and the brim facing is of black satin. The skillfully arranged plumes are white with center ornaments of black heron aigrettes. One plume encircles the base of the crown and tow other rear aloft with the ends wired and twisted sideways in the quer, broken-backed manner that is considered the grand chic just now.

A model by Cartier shows the use of roses in a pleasantly natural arrangement. "Tailored" flower effects are still seen but the great creators seem to be turning once more to less stiff and more natural forms and several of the Paris hats for midsummer have nodding roses on long stems, or nasturtiums drooping gracefully over the edge of the brim. The Cartier hat referred to, is of cream leghorn with an upper brim and crown covered with Pompadour silk in pink and mauve shades, the extreme top of the crown being left uncovered. Half a dozen great pink roses with green leaves are caught againstt he side of the crown as though freshly picked and poised there. Another Cartier model in the same simple, summery shape, is made entirely of pale pink taffeta shirred over cords, the brim edge having a binding of black velvet. An old-fashioned "quilling" made of black ribbon with a picot edge in pink surround the crown and between the rows of black and pink quilling is a row of crushed pale pink roses. The feature of this hat however, is the immense black velvet bow placed under the brim at the back which rests againestthe back of the neck and gives the wearer of the hat a fetching ypirlish appearance, the big bow suggesting a hairribbon tied over plaited hair.

The Parisienne stops at nothing so incongruous as a muff in midsummer—if the muff is going to add anything of chic to her costume. This year summer muffs are quite the thing and the muff of course matches the hat in material and color. One of the illustrations shows a new "coolie" lingerie muff which is indubitably chic though it does make the beholder think of a baby's carriage pillow. Very fine Swiss embroidery is used to trim hat and muff, in combination with Calais lace. The black velvet streamers add decision and emphasis to the hat and pink roses are tucked under the hatbrim and against the lace frill on the muff. This lingerie hat and muff set were shown with a lingerie frock of mull and lace accompanied by buttoned boots of white buckskin and white silk gloves embroidered on the wrists with tiny pink rosebuds.

Lace and taffeta are used together in charming combinations. For example a taffeta crowned hat will have a brim of lace pleatings; or a hat covered smoothly with taffeta will be veiled with lace — and speaking of veiling, one must not forget the very last Paris cry, which is the flesh colored shadow mesh veil. These veils are draped over large hats and the flesh tinter mesh falls as a delicate and becoming screen between a doubtful complexion and the hypercritical observer. A thread design in black silk forms a large circle on the centre of the veil and within this circular pattern the face is artistically framed. Almost any woman with her face thus screened and framed, and shaded by a picture hat above, might pass muster as a beauty.

Witnesses in the Quebec courts must swear on the Bible or not at all. This was the judgment of Justice Lanctieau, who refused to permit a man to give evidence because the oth er day he said he was an agnostic and refused to kiss the Bible.

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