

Fashions for the Little Folks

New York. In these days specialized endeavor in all walks of life, small wonder is it that there should be milliners especially for the little folks.

Along Fifth avenue, Madison avenue, and the side streets that run between there are several of those smart shops that cater exclusively to the denizens of the nursery and the school-room. Some of them make frocks and wraps, as well as hats and bonnets for their juvenile customers, but even in such cases the millinery department is in the hands of one special designer. The result is that the children whose parents can afford to patronize those exclusive, and equally expensive places, are apt to be gowned with just that correct degree of modish simplicity which betokens a long purse, and a knowledge of how to best spend its contents.

Just now the designers are busy, indeed, making up all sorts of smart confections to adorn the curls of dear little Milliadi of anywhere from 6 months to 18 years. In other days a girl was supposed to be ready for presentation to society in general at 17, and to be married by the time that she was 20 or 21 at most. But nowadays 19 to 21 is considered the proper age at which to enter society, so those clever people who cater to children still retain the miss of 18 upon their books and in their good graces. A sweet simplicity marks the best of the new designs. There is the most delightful variety as to type, shape, raw material and color; but the verdict is that to be modish, or to be even within striking distance of the mode, the chapeau must be distinctly simple in outline and somewhat scant as to trimming. Here is where the cleverness of the milliner must be made to tell, for it is in the shape itself that the smartness of line and design must be apparent; the trimming is not supposed to help it out even one little bit.

There are some fetching bonnets in course of preparation that are intended to be worn with the oldtime style of frocks which the French are ad-



The Darky Confers the Title. From the Live Oak Democrat.

A number of Congressmen were one day joking with a colleague from Kentucky, with respect to the well-known penchant of men of that State for "courtesy" titles. "Why," said one of the Representatives, "it's a notorious fact that every man in Kentucky is a Colonel or a Major." The Kentuckian smiled. "We're not the only Southerners guilty of that weakness," said he. "Joel Chandler Harris once observed to me that in Georgia it was nearly as bad. He had a theory to the effect that the colored population were in a measure responsible." "How's that?" asked some one. "Oh," continued the Bluegrass man, "Harris said that when a negro had once dubbed one with a 'courtesy' title, the habit soon became general in the community. 'Give a Georgia negro a 'chaw' of tobacco,' he added, 'and you're straightaway a 'Cap'n,' hand him a quarter and you find yourself a 'Colonel,' present him a dollar and you're a 'General' for life; but just throw in an old suit of clothes, and a couple of drams of corn liquor, and the result will be that he'll raise his children to address you as 'Governor.'"

Quaint Breton Bonnet. A charming quaint shape is that borrowed from the old time bonnet of the Breton husewives, and nee that develops well in lingerie materials. There is a large and rather low crown, with three or four shaped flounces or ruffles for the brim; these broad in front and narrowing at the sides, they disappear altogether at the back of the bonnet. A cravat of ribbon is tied stiffly around the crown, the bow spreading well across the front, with several loops and straight ends. In place of the usual millinerywires some clever makers substitute rods of collar bone, making the frame altogether of this flexible featherbone, so that the entire hat may be put through the process of the laundry without danger of showing rust spots, a catastrophe that is bound to occur whenever a wire frame makes the acquaintance of water, but which is obviated in the featherbone.



Even school children wear the ribbon



The lingerie hat



Quite an original conceit



That fantastic Gipsy bonnet

vocating so strenuously just now. The Norman and the Breton types of bonnet chime in delightfully with those ideas, and they are made up in all sorts of materials, straw, linen, lace, embroidery, ribbons and what not. The mob cap of the time of the Directorate, too, is on view, and one can well imagine any of the small girls of one's acquaintance dressed after the fashions of children of that time, with a guimpe, a shortwaisted and scant-skirted frock of some sheer woolen material, short sleeves, quaint little mitts and this big mob cap with its fluted frill and stiff ribbon cravat, with, perhaps, if she is a great little lady, indeed, three upstanding ostrich tips at one side.

The peasant caps of the provinces of France are quite an inspiration to the creative milliner, and with the clever turns and twists that she can give to them, they assume quite a modern and a different shape. When made in linen, as were their originals, they are so planned as to be put through the process of the laundry without in any way losing their distinctive shape and form. When the fond mother desires to expend quite a little money for her daughter's headwear, she can order those in hand embroidered linsens, with whippings of real valenciennes along the button-holed scalloped edges.

The big flat plateau that can be wired and bent into all sorts of fetching and original shapes are treasure trove to the milliner who likes to study the faces and features of her small clients, and then make chapeau that shall be modish, distinctive and individual in its impression. One milliner has gotten up what she calls a gypsy bonnet, and declares that the idea came to her from one of her little clients. The original is in a dull grayish-green panama, all handwoven—and, by the way, after white those soft grayish greens that the French list as lilieul, or linden leaves, are considered far and away the most modish for nursery wear. This bonnet has a headsize in velvet to match the straw, and to this the fluted folds of the flat plateau are caught. There is a suggestion of scoop in front, but the

mass of material is at the back, making the short front and long back line that is so modish today in grownup fashions. Just a wreath of green foliage, with little white snow berries at close intervals and a few white snowball flowers tucked into the fluted folds make the trimming; and there are a few crushed roses of pale blue moire ribbon, with long tie strings of the same to complete the quaint appearance.

This combination of pale blue grayish-green is one that promises to be extremely modish for the small girl this season, and it is chiefly in velvet ribbons that the color combination is carried out. That is, the fetching chapeau or bonnet is in the green shades, and the trimmings include the pale blue velvet ribbons.

The shepherdess shape that is being revived with a huge success this year is delightfully accommodating to the styles in hair dressing that the little girls follow. A becoming and sensible shape this, with its soft droop back and front, the sides lifting just enough to display the smart hair ribbons, which, by the way, it is quite the thing to have en suit with those that adorn the hat.

Those floppy Leghorn hats, too, are worn in the simple lines that have characterized them for so long. They are not supposed to be wired nor twisted in any way, and the preferred garniture is a big splashing Alsatian bow of ribbon across the front, extending well along the sides, and with perhaps a modest little bow topping a pair of short streamers in the back. Sometimes a smart shaped quill, with a gilt line long its center is thrust through the loops, when the child wearer is of the short and plump type this clever little touch on the hat will go far towards making a piquant impression.

The lingerie hat abates not one jot of its modish popularity, but like all the other good things that hold over from one year to another, there are certain little touches that go to make it quite different from its predecessors. The new ones display ribbon trimmings exclusively, and there are smart little bows tucked in under the brim that add a lot to its success.

NOVEL TYPES IN TRIMMINGS.

Some Radical Departures From Accepted Lines.

The gowns of the new season—those that are figuring today at the Riviera resorts—display some charming novelties in the trimming line—novelties that are so striking and so attractive that one oftentimes remembers the trimming scheme long after the lines of the gown itself have slipped the memory.

One sees broad braids upon the flimsiest and sheerest of what the French term linaiges—those soft and sheer weaves of woolen persuasion—in which in the new goods, there is more than likely to be a little silk interwoven. Wool chiffons are among the latest and those take the intricately woven artificial silk braids to a charm. It takes a cunning sense of the fitness and the contrast of things to dispose to advantage those heavy tresses; but the effect is dully lightened by the use of soft chiffon bouillottes, richelleu pleatings, silver tissue bands and such other airy devices.

Welcome news it is that there is the widest latitude allowed in accepted trimming schemes. Line, color, width, depth—all are entirely at the will of the designer and limited only by the light, the figure—what the French so expressively designate "allure"—of the wearer. Straight lines, panels, crosswise forms, bias stripes and stripes, round and circular motifs incased in an oval frame, perhaps of quite some other material are among the devices that the best couturiers are indulging to the attainment of the novel trimming schemes.

All of the new dress materials are of soft and smooth finish and a lustrous surface that is bound to throw even the slightest attempt at garniture up to the very best advantage. Chiffon broadcloth, the silk or the wool chiffon itself, those soft and clinging Henriettes and all of the volle family show up to the best possible degree the favored design in velvet or velvet ribbons. Picket fences, walls of Tory, Greek Key patterns, cunning scrolls and recco borders, interlacing ovals and intersecting circles—all take on added charm when fashioned of the soft pile fabrics. Then when one of



Quaint Breton Bonnet.

the metallic gauze ribbons are pleated tightly after the richelieu mode and used as an edging to define all of this conventionalized work the light of the mode is attained, and the gown so adorned takes front rank at once in the procession of fashion.

One of the latest conceits is for lace robes constructed chiefly of flouncing cleverly joined together and backed with either lace or chiffon of a harmonizing or contrasting tint. One charming one is in pale blue over a rosy mauve, the latter color in velvet ribbon liberally used for trimming in the shape of escaliers of bows and a deep crush centre. Another displays a lavender lace over pale yellow chiffon, this in turn being posed over pale pink peau de cygne, changeable or shot ribbons of Louisine displaying all three colors fashioning festooned lines over each flounce, the point of each festoon being caught with a much-crushed rosette.

Upon gowns that are intended to do duty right along into the summer time one sees odd little touches of fur. Indeed, in this new scheme of things fur is regarded as a trimming accessory, and not as an indication of warmth or

winter weather. Charming teagowns of chiffon are trimmed with bands of fur in conjunction with heavy guipure lace—and en passant it is remarked that the heavy guipures lead all the other laces in mode this year—and opera wraps of the same filmy material show the similar style of adornment, with, perhaps, the addition of exquisite bead embroidery to lighten the effect.

The shops are showing long sprays of the most exquisitely fashioned chiffon roses, with bunches of maiden-hair fern done in velvet. Those are to be appliqued flat upon gowns that grace formal functions, the roses standing out in bold relief upon gauzy surface. The fashioning of those blossoms from chiffon or ribbons—either material is equally in fashionable favor just now—is quite an art, one that the regular artificial flower makers are taking up with much success and the amateur followers came close behind. Even hats are on view with this class of trimming for their sole adornment, and it must be confessed that upon a youthful face and figure the result is all that could be desired.

In these separable appliques that offer such opportunity to the clever designer, sunflowers and daisies are quite prominent. Wheat and barley ears, too, afford graceful lines, and there is a lack of set or mathematical outline to the new productions in this line.

Feathers are quite a favored motif, and one sees ostrich feathers, peacocks, eagle, bird of paradise and other plumes cleverly reproduced in laces of various kinds, are to be in the highest kind of favor. The Irish laces, however, show no signs of a waning vogue. Indeed, so much to the contrary, there is not enough of the exquisite Limerick lace upon the market to meet the demand, and machine-made imitations are commanding pretty nearly as high a price abroad as the real thing used to do. Carrickmacross is another Irish product that meets with favor; while as the real Irish croquet, it is rapidly becoming to be worth almost its weight in gold, for the real thing is so light and fine that its weight in dulk is inappreciable. An entire princess gown imported the other day in this croquette lace weighed but 14 ounces, unmade, and the mathematical mind

can quickly record the proportion between the price of the lace—some two hundred dollars, and its equivolent for weight in gold.

A very pretty trimming seen on several of the new gowns of crepe or silk is made of wide very soft taffeta ribbon of the exact shade of the frock, the ribbon being cut along one edge and fringed, extending around the skirt in ruffles. This would also make an effective decoration for an evening gown of net, chiffon or mousseline.

A man gets old awful fast after his children begin to give him advice.

Found Her Life Work. Chicago Tribune.

"I don't see your wife often, Mr. Huchstep."

"No, she's always in some sort of charitable work."

"What particular work is she engaged in?"

"I believe she is trying to save Niagara, now."

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