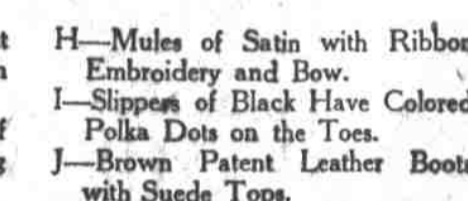
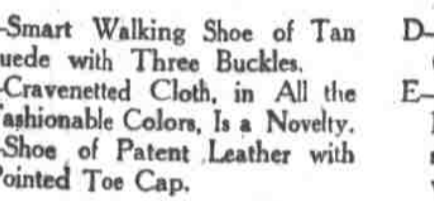


HER CINDERELLAS SHIPPER

By MRS. CHOLLY KNICKERBOCKER.

Shoe Shops Show a Bewildering Display of New Models. Eccentricity in Footwear Is This Year Considered Good Taste.



A—Smart Walking Shoe of Tan Suede with Three Buckles. B—Cravenette Cloth, in All the Fashionable Colors, Is a Novelty. C—Shoe of Patent Leather with Pointed Toe Cap. D—Black Patent Leather Is Often Combined with Colored Leather. E—Boots of White Canvas with Black Soles and Heels Are Considered Good Form for Wear with Linen Frocks. F—Charming Slipper of Patent Leather with Scarlet Satin Tongue and Heel. G—Braiding, One of the Fads of the Season, Is Found Adorning Slippers. H—Mules of Satin with Ribbon Embroidery and Bow. I—Slippers of Black Have Colored Polka Dots on the Toes. J—Brown Patent Leather Boots with Suede Tops.

Contrasting Colors and Leathers Are Shown in Exclusive Establishments

The Vogue of Colored Shoes Shows No Sign of Abating. High Shoes of Suede Will Be Worn By Fashionable Women During the Hot Weather.

Shoes made with a seam down the centre and held together with three little straps and buckles are particularly smart and becoming to the foot. Occasionally, only two buckles are employed, but the centre seam is the thing that gives slippers and individuality to this model. Heels are no longer exaggeratedly high, even on dancing shoes. The rather straight Cuban heel is found on most shoes destined for daytime wear.

A new shade of buckskin and suede is likely to prove acceptable as a novelty for informal wear. It is of exactly the same shade as the yellow chamolles gloves we have all been wearing, and is usually fashioned with a high tongue and large leather-covered buckle. With outing dress of brown linen and chamolles gloves these shoes are charming.

Copenhagen blue and dull violet suede shoes are found already to complete costumes of those shades, and very fascinating they are, for they are cut on slim lines and make the foot look attractively small.

Cravenette cloth is a novelty shoe fabric imported from England. It claims to be rather resilient and easily cleanable, and wet-resisting in several good models, sometimes having a slight trimming of leather of the same shade. This cloth comes in the new shades, which is a recommendation to the woman who realizes the value of having footwear which exactly reproduces the tone of her gown.

Nowadays the woman of abundant means allows her shoes to match every costume, but this is an impossibility for all women. However, if a little care and forethought is exercised in choosing the Summer supply of shoes a very good effect can be obtained with a moderate number of shoes.

Pumps have earned for themselves rather black eyes, for women have grown tired of the eternal slip-slip at the heel and the consequent wearing out of numerous pairs of stockings. Various methods of preventing this slipping have been tried, but so far I have failed to find anything which really accomplishes the purpose. White shoes will always be worn with all-white costumes. The makers, appreciating this, have produced very charming white shoes for warm weather wear.

Buckskin is probably the most material showing to advantage as it does the preferred foxing so fashionable. Narrow black patent leather trimmings are applied with discretion on white suede as kid shoes for wear with frilly frocks.

Wonderfully daring combinations of leather are seen at the smartest bootmakers. It seems as though for once the had decided to throw conservatism aside. Thus in an establishment where many women of the "400" choose their footwear I was shown a slipper of black patent leather too thickly strown with vivid blue polka dots! A beautifully cut slipper, also of black patent leather, has a high tongue and heel of brilliant scarlet satin—a quaint conceit.

Colored suede slippers with strapping of black soutache braid across the toes are seen. Slippers of metallic cloth in level shot colorings of silver and rose and gold and green make an ideal accompaniment to Summer dancing frocks, but their price is prohibitive for the average woman.

After wearing low shoes and cobwebbed silk stockings for walking in snowdrifts of course it's perfectly consistent that when the thermometer approaches a hundred mark women should suddenly take to boots. So, no doubt, will be astonished when I assure you that high shoes will be worn by the ultra-smart women of this Summer.

Boots of suede, in distinct, with buttons of pearl, in shades of gray and white and all the modish colors, will be found in the best class. White kid boots with black soles and heels are sure to be there for they are only to be found at exclusive makers, and therefore will not be in danger of becoming "common."

Of course, there must be stockings to match each pair of shoes, for whatever may be done in the future, we have not yet seen the French woman's discarded flesh-colored stockings, as I said before. The only exception will be in the stockings worn with low tan shoes. Then in imitation of her brother, the up-to-date girl will wear navy blue stockings.

Colonial shoes of suede in gray and neutral tints have been hand-made by the makers of the same leather with buckles to match.

WOMAN, that coquettish being, is displaying even more coquetry than usual in her foot covering this season.

Embroideries, jewels, finest suede and richest satin, the art of gold and silver smiths all go to make more dainty her duty foot. It seems hardly possible that not so long ago she was complacently clumping around in small editions of her brother's boots, ponderous of sole and broad of heel. This outbreak of foot worship—tribalism—has at least the merit of being thoroughly feminine.

The designers of women's footwear must have had many moments of inspiration when preparing for this season, for the shops show quite a bewildering number of new and fascinating models. Light and slight are most of the shoes, and they show a fine disdain for the practical use of walking on city pavements or country roads. Rather do they proclaim, "We couldn't possibly do more than step into a carriage and rest on a velvet cushion!"

The girl who goes in for stout, practical walking shoes must expect to feel distinctly out of it just now. The maid who trips along on paper soles and French heels, her toes laden with silver buckles, is the maid of fashion, and, notwithstanding an occasional turned ankle, is happy in that assurance.

The director's gown, over which there is being such a fuss made just now, certainly fits the feet upon the attention of the spectator. In Paris they are wearing dresses in the evening and for ceremonious occasions caught up distinctly at one side so as to give an unobstructed view of one foot and ankle. Therefore the foot, being such an important point in the new scheme of things, must be clothed with extra care—while nothing remains for it. It wouldn't surprise any one who follows the trend of fashion very much to see foot covering, discarded altogether in an effort to keep in harmony with the clothing of Greek lines. Then instead of gleaming jewels set in satin—as has been seen lately in Paris—we will have the shifting jewels of racy nails.

However, that's not for the person of the every day, practical world. American

women have not even taken kindly to the wearing of flesh-colored silk stockings which are worn by the French elegants with no regard to the color of her shoes. Long, pointed almost medieval looking slippers she wears, fashioned of metallic cloth or richest satin thickly strown with diamond jewels. Often these form the distinct note of color in a costume of chignon. This is of course for afternoon evening affairs. In the morning she wears shoes of suede or velvet, with gleaming buckles.

And there our American women are with her. For the "buckled shoe" has certainly caught on. All kinds of buckles, from the jewel-set, hand-wrought gold buckles which may be bought at Tiffany's for a mere five hundred dollars to the buckles of brass which are purchased at a department store for nineteen cents—on bargain day. Big buckles there are, reminiscent of Colonial days, and little buckles there are—three in a row—clapping the tassel. But to be strictly "in it" you must have silver buckles—not like Bobby Shafto who "went to sea, silver

buckles on his knee"—but on your shoes. No doubt he had them there also.

Suede, buckskin, all the soft and pliable leathers are in high favor. If patent leather is used it is not the old-fashioned stiff kind which used to make "breaking in" a pair of new shoes a period of penitential torture, but patent kid, put through a process which makes it almost as soft as oose leather.

The period of ornamentation has not passed the shoe world by. For a plain shoe—one untripped in some way—is impossible to find. Even the least "fancy" tongue of leather and buckle of metal

shoes has a trimming of strips of perforated holes, and from them to the satin evening slipper, inset with lace, hand embroidered and studded with imitation jewels, there are only changes rung on the form of ornamentation.

Tan shoes are again to the fore—and sensibly, for they have proved the coolest color. Ties, designated by various names—Colonial, Garden, according to the maker—are not very low on the toe in front and passed the shoe world by. For a plain shoe—one untripped in some way—is impossible to find. Even the least "fancy" tongue of leather and buckle of metal

Are Actresses Home-Loving People?

RECENTLY in this newspaper were published expressions of several actresses well known and liked by American play-goers on the subject of whether or not members of their profession should marry. Apropos of that symposium Miss Amelia Summerville has contributed the following interesting comment:

To the Editor: In my opinion Miss May Lewis came nearer the truth than any of the other writers for the symposium in saying that actresses are inclined to be a home-loving people. I also share Miss Virginia Harrod's views about married people not separating.

I consider separation fatal. The actress must possess all womanly characteristics to make her successful in her vocation. For myself I can say that love of home and my children has dominated me always, and I have remained on the stage because I have had to be the bread-winner during both my terms in matrimony.

After reading Mr. Frederick Davidson's statement: "All actresses are failures as wives." I cannot see if I agreed with him (which I do not) what reputable life would be open to an actress.

Actresses, being women of temperament, naturally require sympathy, affection, love; in fact, the things that go toward filling a woman's life.

Suppose the man comes along who supplies these requisites. If she may not marry, what then? The actress in an attempt to keep her name unblemished and her life clean as are other women in other walks of life. As for myself, the right man has not come along. When he does I am ready to give up my theatrical career and become domesticated for the rest of my days. AMELIA SUMMERVILLE.

The Art of Proper Introductions.

There are certain points connected with introductions which are not always clearly grasped by those to whom they are made. The questions which now and again reach us on the subject. This situation is so momentary there is little or no time for reflection, any more than when crossing a street between a street car and an automobile, when the decision lies between going forward or stepping backward. At the crucial moment of doing one of two things and of being satisfied or dissatisfied with the decision made.

Rules however wise they may be, cannot be made to fit every circumstance of social life, and, broad as they are, they yet are open to many exceptions, and if you cannot exactly drive a coach and horses through them, as in the case of some of our laws and regulations, you may get around them by taking advantage of the aforesaid exceptions. How to act on the occasion of an introduction is determined almost entirely upon the reason for its being made, and by whom and to whom the person is thus introduced.

Even the locale has something to do with it, and thus a variety of issues are raised, upon which an instantaneous judgment has to be given. The mind has to travel with lightning rapidity over the ground, to arrive at a correct course of action; but the mind does not always respond to the call made upon it; it hesitates, and acts not upon the outcome of reflection, but upon the spur of the moment.

The received rule is not to shake hands, but merely to bow, on being introduced; but this under certain circumstances would not meet the case; it would disappoint the one introducing and the one introduced. For instance, if a relative of the former

is the person introduced a bow would be a very chilling response to the introduction made; to shake hands, on the contrary, would be the correct thing to do, and both persons should offer at the same moment this cordial recognition.

On the other hand, if a casual introduction is made without any premeditation, and those introduced are totally unknown to each other, an exchange of bows is all that is required from them.

Among the exceptions of not bowing only on being introduced come in the introductions made between young ladies and elderly ones, and between young ladies themselves. An elderly lady, as a general rule, shakes hands with a girl introduced to her with the idea of being cordial and kind, not to say condescending, and girls generally shake hands with each other in place of bowing, as acquaintanceships formed by them have not the momentum that attaches to those of older ladies; besides, a greater readiness to make friends is the privilege and characteristic of youth.

Men take very much the same view as regards introductions as do women—that is to say, if an introduction is made by a relative of the man introduced the men would shake hands, and not merely bow. This holds equally good where intimate friends are concerned; they almost rank on the footing of relations, and a cordial reception is given to an introduction thus made. When casual introductions are made of necessity rather than of intention men do not shake hands. When "I think you have met Smith" or "I think you know Mr. Smith" is said—the one by a host and the other by a hostess—nothing further is required from either than a bow and a smile of acquiescence, accepting the introduction, and a disclaimer is not expected if Mr. Smith is not actually known.

The uncertainty is an excuse for making the introduction.

One of the points upon which some of our correspondents are not very clear is with regard to rising from their seats on being introduced. This question does not trouble men, as they are usually found standing, or they are brought up to a person to be introduced, and even if a poor man ventures upon sitting down for a few moments at an at-home or before dinner is announced, he springs to his feet with gently alacrity when any approach is made to the matter of introducing him to a fellow guest.

With ladies it is otherwise. They do not rise from their seats either at an at-home or before dinner is announced or after dinner, or when calling people are introduced to them or when they themselves are introduced.

Half an exception occurs, it is true, at crowded at-homes, when to rise and talk to the lady introduced is almost a necessity. There is no vacant seat for her to take, and, therefore, if both do not stand conversation is at a deadlock, as the few first conventional remarks made by either are lost in the general buzz going on around; also it is awkward and ungraceful for a lady to bend over one seated for the purpose of saying a few platitudes. "Introductory remarks," or remarks following upon introductions, have too often a melancholy ring of commonplaces about them, and are distinctly trite. How can they be otherwise?

To venture out of the commonplace into originality would be suspicious of eccentricity, and no one wishes to be considered a little odd.

Before and after dinner, when introductions are made between ladies it is to those seated near to each other, and therefore there would be no occasion to rise, as there

might be at an at-home. There is no question of a lady rising from her seat, when a man is introduced to her, unless that man is her host, when she should rise and shake hands with him, or a clerical dignitary—a bishop, for instance, if opportunely allowed to stand, or on a semi-official occasion.

Introductions often have to be made at afternoon calls, supposing that two or three callers only are present and the hostess feels that she must render talk general by making some kind of introduction, direct or indirect, as she thinks best.

The ladies thus introduced remain seated and bow. They do not shake hands, even under the exceptional conditions previously referred to, but they would at once join in the talk that passes for conversation, and on departure would shake hands with the relative in question after having shaken hands with the hostess and having expressed pleasure at meeting this near relative—mother or sister, or whoever she may happen to be.

Introductions between callers made under exceptional circumstances have not much bearing on future acquaintance. Those introduced pass so short a time in each other's company and know practically nothing of each other's surroundings that they are uncertain whether at future meetings they ought to recollect that such introductions have taken place, and whether they should bow or forget. Actually, it would be correct to bow if the opportunity is given to do so, but unless the wish to avail to endeavor to enforce it; it would not be worth the having if grudgingly given, and it would be worse still were it withheld.

Some people have short memories for faces, and others are short-sighted, and both these drawbacks have to be reckoned with when expecting recognition from a person to whom one has been thus introduced.

The Fellowship Farm

By ELLA WHEELER WILCOX.

"Do something besides talk" is the motto of Mr. George Elmer Littlefield, now of Westwood, Mass.

To prove that he lives up to his own advice, he has started The Fellowship Farm. It is an excellent idea. Here is what he has done:

He induced forty persons to pool \$2.50 a month for one year. With this \$1,200 they paid the first instalment of \$1,000 on an \$8,000 farm near Boston, and agreed to pay \$250 quarterly until the balance, or mortgage, was paid.

Then he tells what followed:

"We immediately cut up forty acres into one-acre holdings and sold each Fellow one lot outright, to be decided to him when he has paid the sum of \$300, and the Farm becomes clear of debt—to agree to give the group first option if ever he wishes to leave and sell out.

Plan for Recreation Also.

"The rest of the land, together with the farm buildings, to remain the collective property of the corporate group—a large house ultimately to be fitted up as Fellowship House, with club equipment and great drawing room, and parlors for chapel, socials, lectures, exhibitions, etc. The common barn to be for our collective cows, horses, etc.

"In due time we will erect a Fellowship Workshop, with individual sections for craftsmen.

"Meanwhile we shall accumulate deposits or voluntary loans, and open a co-operative loan account with members and sympathetic outsiders, at three and a half per cent interest, with which we will aid members to erect the first cottages (about \$1,000 each) on the home-places. The families moving in will each pay same—\$10 monthly until each has paid for his own house.

"Then we will turn this money over and erect other cottages to be paid for in the same way. And so on until all who wish for cottages are supplied. Some may desire a little better cottage; others will care for only a cabin—a few will care for merely a summer camp with congenial companions.

Spells "Opportunity" for All.

"Those who do not desire to build will have, besides their own land, a forthright interest in the continually improved and increasingly valuable collective property, like the rest.

"In this plan each comrade-partner gets full value for what he puts in, and more—Opportunity. And no loss.

"So much for the basis of economic independence. It need not dwell upon the most valuable features of the plan—its social, moral, and spiritual features. Now build a little better cottage; others will care for only a cabin—a few will care for merely a summer camp with congenial companions.

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