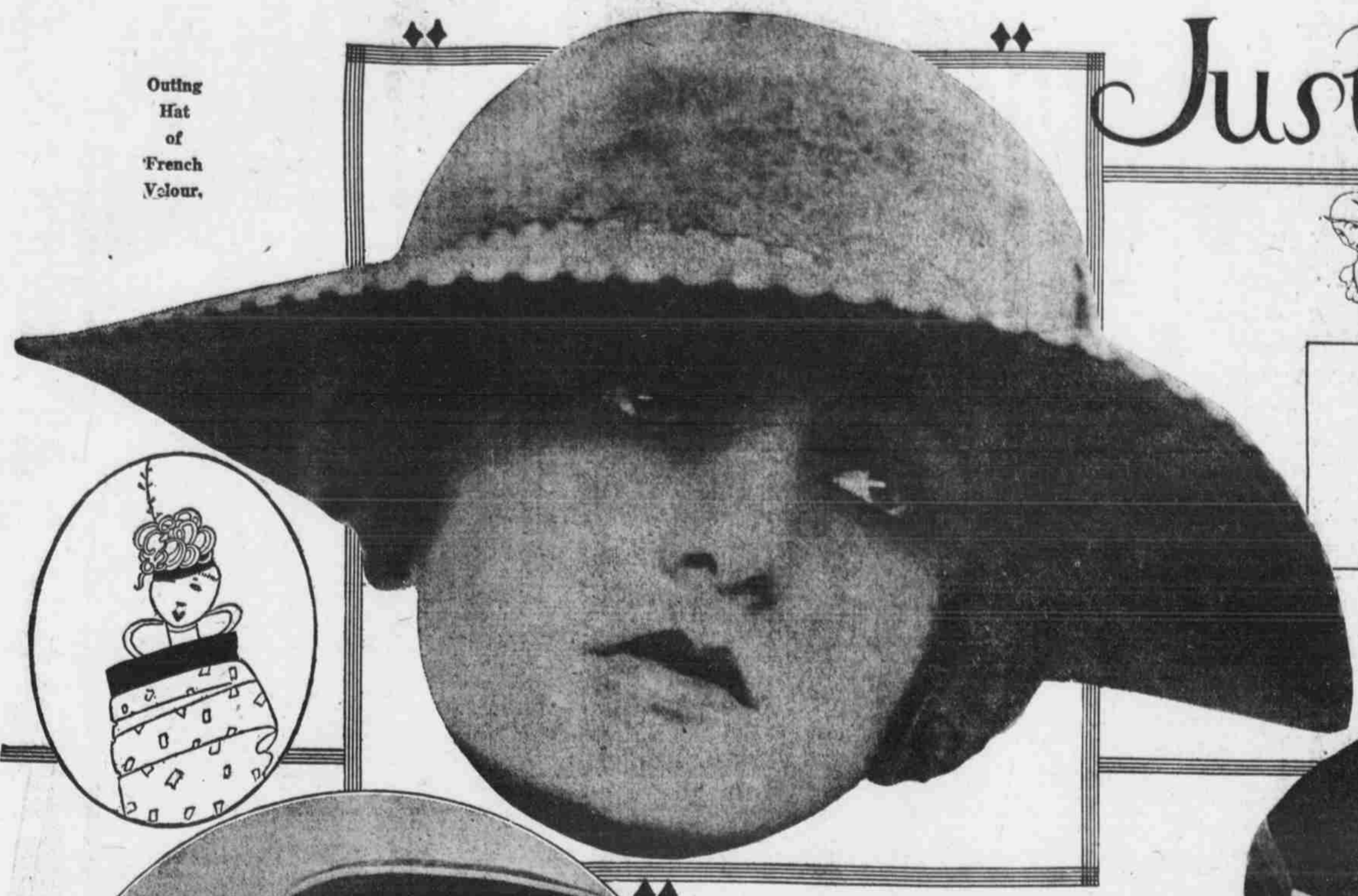


Just Hats

Outing
Hat
of
French
Velour.



**Shapes for Every
Face—More
Fascinating Than
Ever.**

LADY DUFF-GORDON, the famous "Lucile" of London, and foremost creator of fashions in the world, writes each week the fashion article for this newspaper, presenting all that is newest and best in styles for well-dressed women. Lady Duff-Gordon's Paris establishment brings her into close touch with that centre of fashion.



By Lady Duff-Gordon
("Lucile")

If one were to ask which was the most important article of woman's attire, the gown or the hat, it would be hard to answer, for the one is so necessary to the complement of the other—a suitable hat will so often enhance the charm of a dainty costume, and frequently an otherwise very ordinary costume is made to look quite smart when the wearer has chosen something jaunty in the way of millinery, but the most important consideration to bear in mind when choosing millinery is the becomingness of form and color as well as the suitability for the occasion.

As I have so often pointed out, the best dressed woman is not always the woman of unlimited means, but the woman of discernment. You will never see a well-dressed woman dressed for walking in tailor-made clothes wear a large-brimmed floppy hat any more than you will see her in a touring car with a hat trimmed with upstanding feathers, for reasons which are very obvious, for it all sifts down to the practical, even in fashions, which is a very good thing for us all, rich and poor alike.

This season the models are more fascinating than ever, and the large assortment of shapes will enable almost any woman, young or old, attractive or plain, to go into a shop and choose a becoming model in very short order. There are small, close-fitting, jaunty shapes for the pert-faced little lady; toques trimmed with wings, ostrich or ghourra for the older woman; large picture shapes for the stately young beauty—in short, there is a shape for every face.

A Distinctly "Different" Shape

For those who are conservative there are many attractive sailors worn this Fall, and I can think of nothing so suitable for morning wear with tailor-mades (when they are becoming). I add "becoming," for they are very trying to some. The Tam-o'-Shanter, too, has become quite an institution in the millinery line, and one sees them at the best shops every season modified or added to, as the fashion demands.

I have often thought what a pity that hats are no longer worn for evening wear—in the restaurant, the ballroom or the opera. Aside from adding to the general effect of one's appearance they are so stately, and who is not willing to admit that pretty eyes shaded by a wide-brimmed hat lend a certain enchantment to the wearer? Of course they are not always convenient in a ball room, which, no doubt, is the reason that they have lost their popularity, but convenience should be a secondary consideration where beauty is concerned.

The illustration in the upper left-hand corner of this page is a very good illustration of a charming outing hat of French felt velour. This particular

model is of deep old gold, the brim of which is edged in striped silk of striking contrast. The piping and trimming are of the same silk. This hat is a straight sailor, but its softness makes it very becoming and youthful.

The little lady in the lower left hand corner is wearing one of those quaint high hats which have won such popularity this season. This one is a trifle "different." It is made of very soft sage green velvet faced with the palest of flesh satin. A piping of the same shade is shown at the top of the crown and the edge of the brim. Drooping over the left

ear are three little ostrich tips of shaded green and delicate shell pink.

The hat on the upper right hand side is made of hatter's plush in warm Autumn brown, the brim of which flares upward and is faced with velvet of the same shade. The hat is relieved with silk pipings of different colorings and is finished at the back of the upturned brim with a smart flat bow of the same coloring. A military coque fancy is the only adornment.

In the lower right hand corner we have one of those beautiful picture hats which never go out of fashion, so universally becoming are they. This one is quite unusual in shape as well as color. It is made of very soft velvet in faded strawberry shade. The edge of the brim is bound in navy blue grosgrain ribbon and a ruching of the same is tied around the crown, finished with a little bow at the back. It is faced with velvet of the same shade, and this is covered with brown tulle tacked only half way along the brim, the edges of which are allowed to droop. The top of the crown is banded with a strip of brown fur. With the wonderful assortment of

shape, and colors, there is no reason in the world, why any woman, young or old, comely or plain, should not be becomingly head-gear'd. She should consider it her religious duty to take as much pains with her hat as she does with her frock, because, as mentioned in the beginning of this article, one is so necessary to the complement of the other, and on the other hand an unbecoming or unsuitable hat can so easily mar the effect of a pretty costume.

The woman of moderate means should always wear simple hats, and she will never go wrong. Black is the most desirable, being most fitting for any occasion, but there are also many beautiful neutral tints, such as browns, greens, greys, etc., which blend very well with almost any color. The shades to avoid, (unless you are in a position to afford a hat to go with every frock) are bright reds, purples and yellows, as these are not only conspicuous, but very trying, and a well-dressed woman will always avoid conspicuous attire.

Almost every woman knows, in these days of dress revolution, what shapes to wear and what shapes to avoid, but there are just a few simple rules that bear repeating. A large hat can only be worn by the tall, striking type. On a small woman it looks almost ridiculous, as it accentuates her smallness. If she is at all inclined toward plumpness, a wide brim is out of the question. On the other hand, a tall woman can wear a broad, flat hat to very becoming advantage, as it lends admirably to her balance.

If your complexion is anemic, shun bright tints as you would a plague, as it will accentuate your pallor, but choose something that will bring out the pretty tints in your eyes or hair. Of course the woman blessed with pretty hair, eyes and complexion, does not need to study these effects, as she can always get something becoming. It is our less fortunate sisters who have to exercise great care in this respect.

I am very glad that the old-fashioned bonnet bids fair to come into vogue again, as the "New Old-Fashioned" 1840 costume does not seem to be complete without this particular finishing touch. They seem to soften a woman's face with their stately ribbons and ruchings, as no other trimming can. Another period style com-



Picture
Hats
Never
Go
Out.

ing in again is the "Ship-shaped" hat worn in the end of the nineteenth century, with the bustled costume. The quaint outline lends dignity, while the drooping ostrich plume, with which this shape is invariably trimmed, to give the effect of ocean spray, takes away from the severity.

And last, but not least, what a relief to know that the military shapes which seemed to predominate the early part of the Fall, have not been accepted. What with reading and hearing of the awful conflict going on over the waters east at least, does not want to be reminded of those horrors by women dressed in all sorts of army and navy persuasion.