

**HATS MAY BE BIG OR LITTLE**

All Shapes, Periods and Materials Are Also Modish.

**NEW LINES IN THE TURBANS**

Broad-brimmed Hats to Be More Than Ordinarily Possible This Summer—Trimming Gradually Creeping Back.

NEW YORK, March 5.—Big hats, little hats of all periods, hats of all materials, hats of multitudinous shapes—all these are included in the new millinery and everything points to a season of variety, originality and charm in the hat world. There are models which can by no stretch of the imagination be classified as beautiful, models which push originality to the point of eccentricity and absurdity, but there are always women who unerringly gravitate toward hats of this type and the milliners cannot be blamed for preparing to meet the demand, particularly when these same milliners supply delightful and moderately conservative hats as plentifully as they are supplying them now.

The turban has not run its course during the winter and comes to the front in shapes which are more or less radical modifications of lines popular during the winter, but in summer materials. A majority of them, like the winter turbans, are posed low upon the head and the size ranges from the close clinging little bowl shaped affair of rough straw simply trimmed by a cluster of flowers, a chou or an ornament of some kind to the elaborate creation with huge draped crown of tulle or satin.

Some of the smartest turban models of the conservative sort are medium sized draped shapes of the fine supple tulle

already spoken. It is trying, but where it can be worn has a certain absurd attractiveness. Fancy a rather deep bowl of flat brim and rounded edge, but with no flare at the lip, turned upside down and fitting closely around the head, descending almost to the nape of the neck in the back, covering the tips of the ears and just receding the eyebrows! Make it of some one of the light soft braids in attractive colors, trim it with a cluster of flowers low on the left side, and you have a head covering ridiculous on the average woman, trying even to the piquant, pretty face, but comfortable for auto wear and with undeniable smartness, if coloring and materials have the proper French stamp.

And while we are talking of inverted bowls, it may be noted that other variations upon this idea—shapes with rounded crown and narrow, drooping brim, flaring a trifle, are not to be left out of this season's calculations. The shapes are dubbed mushroom by many saleswomen, but they are more accurately described as bowl shape, and slight differences in the flare of the tiny brim or its width in back and front, respectively, supply variety.

One sees this little shape most often in the quaint printed cottons, striped cottons, etc., which have entered the millinery field and which, though by no means invariably



IBIS WINGS.

straws with merely an aigrette or cluster of flowers or chou posed well toward the back for trimming. In these turbans the cleverness with which the straw is hand ed and the resulting lines tell the story, and consequently the best of these models command a price quite out of proportion to their air of charmed simplicity, for they have passed through artist hands and artists in millinery come high. We have seen most attractive little draped turbans of this class in white with a touch of black and one good model in white yecda has a drapery of black velvet running from the right front across the top to the left back, where it ends in a full feather tuft.

The draped turban made entirely from tulle appears in some very attractive forms and either in one tone or in several shades of one color. Often the tulle is used in soft full folds interwoven and one shade may well another. A handsome ornament of some sort, usually holding a noaring aigrette or plume, is likely to be attached to the crown for one of these tulle turbans, which in their swathing folds suggest an airy version of the Oriental turban which is fashioned from an interminable fold of linen.

Oriental suggestions lurk also in many of the turbans of straw and satin, straw and tulle, etc., the soft straw being folded closely around the head, while the crown is softly draped. A good model has the soft maize color straw drawn low around the head as one might swathe a wide textile fold, in front the two ends cross, one disappearing, the other running back on the left side of the crown, where its fulness flares to fan or ring shape. The draped crown is of black satin and a jeweled ornament holds the straw drapery in the front.

More fantastic turban effects are draped of black satin with close set brim and high full crown and a trimmed merely in big lounge shaped motifs of white or colored yecda posed round the brim with the drapery emerging from beneath them.

Then there are the flower turbans, always lovely, and the turbans with brims of straw and entire crowns of flowers. In the latter class the newest shapes have a plain or draped brim of straw, out of which the flowers seem to be growing, a flower pot effect which is slightly absurd and yet, grace to the beauty of coloring and materials, often quaintly charming.

A creation in the deep blue and purplish violet coloring which is a fancy of the season had the brim of a fine soft dark blue straw, which was draped slightly and from this deep purple, single, California kind, forming the whole top of the crown. Another model with dark blue brim and a crown of pinkish lavender primroses.

Whole turbans of flowers lightly veiled in drapery of tulle or lace and with big full bows of the tulle or lace on the left side, well toward the back or quite in the back, are offered in lovely materials and colorings. La France roses seem well liked for such turbans as for all trimming, and fresh looking turbans in white roses, veiled with green tulle and trimmed in airy bows of the same tulle, will be refreshing looking things for summer days. Of the close fitting bowl shape we have



A "FRAGONARD" HAT OF BLACK STRAW WITH ROSE SILK AND ROSES. A TOQUE OF BLACK AND WHITE STRAW WITH BLACK RIBBON AND A HAT OF ENGLISH EYELET TRIMMED WITH BLACK TULLE AND ROSES.

pretty, are being shown by all the fashionable milliners. The Persian designs and colorings in the printed cotton stuffs are favored for this purpose and the material is softly pulled over crown and brim and simply trimmed with a scarf or cion or some odd little cluster of flowers in the colors of the cotton. Other designs following the antique printed cotton and linen ideas are used and dainty looking hats for a summer morning are covered with cool buff and white, rose and white, green and white or lavender and white cotton stuff.

Satin-covered crowns combined with straw brims are another of the somewhat freakish ideas exploited by authoritative makers, not the delightful turbans of which we have already spoken, with draped crown of black satin and straw brim, but wide-brimmed shapes whose crown is covered smoothly with satin, while the drooping or rolling brim is of Leghorn or other brad.

One of the most exclusive millinery houses was showing last week a hat of this type with wide Leghorn brim rolling a little at the left front and drooping elsewhere. The bowl-shaped crown was covered smoothly with a mignonette green satin and at the left side two long quills. The gladius is, by the way, one of the recent additions to the list of artificial flowers and exceedingly good results are obtained with it where a stiff effect is needed instead of graceful floppiness. The flower makers have been wonderfully successful in the color schemes of this flower, though often disregarding nature's recommendations, and one of the best looking dark hats we have seen was a very dark blue fine braid with rather high crown and moderately wide brim turning up sharply at the left side.

Against the crown on this left side were massed gladioli in wonderful color scheme of dark blue, fading through the deep blue purple of the California violet to a pinkish violet, the light tone being but sparkingly introduced. The long spikes gave much the same lines as wing trimming.

A model in shape, slightly similar to this gladius hat, but with brim roll more toward the front and loss of the cavalier air, is sketched here and is capable of many likable variations through change in the flower scheme. The original model is in a soft green straw of the very fine silky order and the entire crown disappears under lightly massed tea roses and their foliage. The result is really exquisite, the creamy white and yellow and pink tones

ming arrangements which will quite alter the head silhouette to which we have grown accustomed. The turbans and small hats will probably follow suit and we shall once more have back hair revelations.

A black straw Fragonard pictured on this page was encircled by a band of rose silk finely plaited and cut in points on the upper edge, with little pasties of the silk applied between the points, and a cluster of big pink roses trimmed the crown at the back. Another model, whose wide brim rolled up rather more sharply in the back than did the brim of the black and rose model, was of the faintest lilac crim. Deeper lavender velvet ribbon was drawn loosely around the crown and held slightly out over the brim at the right front by a delicate pink rose, while at the left back were massed lilacs, shading from dark to light, and creamy pink roses.

There is a noticeable effort to increase the amount of trimming on the modish hat and many of the new models are flower laden, but the designers are unwilling to give up their cult of the unbroken line, even though this winter fad has called forth howls of protest from the manufacturers of millinery trimmings. A hat of handsome material, original and artistic line and almost no trimming or none at all has been the last word of smartness during the winter and one can understand that an artist might delight in making such a model, feeling that here she was on her mettle, that in success with such uncompromising severity lay a touchstone sure to differentiate between the true artist and the novice. Given beautiful flowers or plumes, ribbons, etc., happy accident may achieve a charming connection, but accident has nothing to do with the building



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and in some fine soft braid such as erin or chip. These, too, may be faced with velvet, but are more often unfaced.

The crown may be of white or light straw with the dark brim or the entire hat made in black, and a favorite method of trimming is to run a line of flowers straight across the top of the crown, between the two close rolling brims, while around the crown may be swathed tulle or satin, or perhaps the crown itself may be entirely draped of tulle or satin and only the wide rolling brim of braid. A smart looking white hat of the large bloomie type had a wreath of pink poppies across the crown and caught on the brim at each side by a knot of satin, one knot of the lightest coral pink, the other of the deepest poppy tone.

A stunning bloomie in a very dark bluish purple fine straw figures among the sketches and is trimmed in a scarf of light blue with pink roses and little pink lavender flowers for other trimming. Bloomies trimmed in thick, short, up-

standing ostrich plumes are seen among the summer hats as they have been seen in the winter millinery and the bronze, green, sulphur, gold and light yellow green tones are used on black straw as they were upon black velvet, the straw often being faced with velvet, so that the effect is much the same as that of the plume trimmed winter bloomies.

Broad trimmed shapes of lace or of broderie Anglaise, rolling more or less at the side, are trimmed in tulle and flowers and wide brim drooping all around have full crowns and huge bows of tulle or lace. Or possibly the crown is of flowers or is wreathed with flowers and a veiling of tulle or lace swathes all.

Black and white effects are numerous and the dark blue, which began a triumphal vogue in the winter, continues its popularity, though a few colors are more unassailable for a summer hat, because dark blue straw fades disastrously.

**Good Side of Ironing.**  
To mere man, unacculturated and unshamed, the (distract) seem a thing of evil, observes Success Magazine. Its use renders the house uninhabitable one day out of seven; it distracts woman's attention from the all-important matter of preparing food. In shameless conspiracy with starch, it renders clothes uncomfortable, turns napkins into slippery boards, and banishes sleep from beds. Civilized man is a slave of the ironing board, and the boiled shirt is the emblem of his degradation.

Now, the scientists tell us that ironing has an important function as an antiseptic; that the hot iron is one of our leading germ killers. This instrument of torture may have a temperature of 356 degrees, and that they say, is more than enough to satisfy the most fastidious bacillus. In places where sterilizing devices are not handy, surgical dressings may be ironed with great advantage, and in a recent experiment clothing which had been worn by diphtheria patients was completely disinfected by the use of a hot iron.

Long-suffering man will note with relief that the scientists have said nothing in defense of starch. There has been no vindication of the boiled shirt.

Announces that the spring and summer showing is now complete, comprising

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