

HINTS FOR THE HOME DRESSMAKER.

SMALL SHAPES ARE SMARTEST OF EARLY FALL HATS BY MARY ELEANOR O'DONNELL



Black Velvet
and Satin Feather
Trimmed
Turkish Turban



Brown
Velvet
Pink
Feathers
and Feathers



Golden
Brown Velvet
Cloth and
Cow Feathers



Rose
Felt Hat



In the matter of early fall millinery fashion's vagaries seem to have absolutely no limit. The largest and the smallest hats are impartially shown, and while there are many positively ugly and eccentric shapes, there are other hats of medium size, with graceful curved brims, which by a little deft manipulation can be rendered remarkably becoming to any and every type of face.

Apparently there is nothing new under the sun, as far as millinery is concerned, however. The Indians have long been devotees of the character modes which the milliners advocated so strongly the last season. The draped hats which promise to be so fashionable this fall have also been worn long ago by the women of Tanagra. There is not the least doubt they had some equivalent for fashion papers 2,000 years ago. It is hard on women the way Genesis jumps off after the first report. One would like to know what intervened between the fig leaf and the fanciful swirling robes in which Rebecca at the well is usually pictured.

Among the colors which are most frequently shown in the new felt hats are the deep bronze shades. These are on the dark shade of the lime or flint order; then there are medium shades of greenish blue, the medium and dark shades of leaf green, the darker copper brown shades, and the deeper shades of the grayish wistaria. Grays in medium dark and light shades are also shown in tones leading towards blue, and in those having the decided brownish or seal cast and in the tones approaching taupe.

Three types of hats are featured—all with the downward brim. The first is on the Charlotte Coruay order, but the newest version of this style shows a much narrower brim than has been the rule. The crowns are large and slope gradually to the brim, which is rarely wider than three inches. The second type is the larger mushroom shape, with slightly concave brim, having an extra downward nick at the side towards the back. The third type is the irregular waved brim with a more pronounced droop at one or two points and suggests the Gainsborough.

While every indication is that the big hat will not be featured early in the season, there is such superabundant proof of the affection with which women regard it that it is bound to reappear later in the season. The smartest trimmings for these picturesque models are ostrich plumes, or enormous bows of soft satin or velvet with or without the addition of flowers. Time after time the makers of beautiful hats and turbans have endeavored to win women away from the ostrich and bow trimmed hat. They have brought flowers in profusion, flowers made of muslin, of satin, of felt, of velvet, of lace. They have tried the effect of extraordinary flowers, introducing sprays of blossoms cut out of cotton, overspread with silk embroidery or long stitches and applied to the hat.

All in vain. A temporary abandonment of plumage there has been lately, but it is with wholehearted allegiance to them that women are returning this fall. The most fashionable ostrich feathers are those of the picturesque variety, with excessively long fronds. Coque feathers and quills are also greatly used. Among the toques and turbans perhaps the most original offering is the Hussar turban. It is shown in several heights, the most extreme type being about eight inches. It consists of a high tapering crown, brimless. The trimming most frequently shown on these hats is a high shawl or posson of slender coupe feathers placed high at the left side so as to tower above the top of the hat.

There are several other types of turban that suggest the "Tommy Atkins" hats that were in vogue several years ago. These are frequently of draped panne velvet, heavy cloth, velvet, or long nappe beaver. The fig hat is another novelty and a follower of the oldtime peach basket model. It is somewhat larger than the straw baskets in which pressed figs are sold and is shown in all the new colors.

It is usually trimmed with a broad, flat, loose bow of velvet or satin ribbon made of many loops spread out over the hat. In the middle is a rosette or a few ribbon roses, or a flat flower like the pansy or the chrysanthemum.

There is also a strong tendency to speckled effects, which appear not only on the smartest and the most expensive of the ostrich decorated hats but are also on moderate priced wing decorated millinery.

Now a word of advice in regard to the fall millinery. The millinery of this coming season deserves to be treated as a really serious subject. If it be dealt with as airy as the gossamer-like tulle and lace that adorn some of it it will be found a delusion and a snare, whereas if it be made a topic of thoughtful consideration it may be worn to admiration.

Regard the new models as they appear occupying the pinnacles of the tall stands upon which they are perched in the milliners' shops, and their eccentricities

will be obvious. There are hats so large that they look as if they were made for giants to wear, and there are turbans of the oddest shapes, ready targets for the raillery of those who have no "feeling" for dress but plenty of humorous criticism. Nevertheless, the milliners who know how to put the models on continue to invent each type with charm, and this every woman can do, provided she takes into consideration certain problems and finds the right solutions for them.

Strange though the contradiction may appear, it is the woman with the spirituelle features who needs the least afraid of the mammoth hat. Her delicate little face would look even more fairy-like than is its wont beneath the framework of a monster model. But a difference should be made by the owner of the thin little face and that of the plump little face. Precisely the same shape will not suit both.

But both may wear the large hat—indeed, it will enhance their beauty more than a turban, which in the case of the thin little face will extinguish it, while the plump little face it will rob of its charm, rendering it merely commonplace.

There is a certain type of large flat hat—such a one will be found on this page—which should win the affection of the girl with delicate features. To her it will lend a further access of refinement, making her look infinitely fascinating and picturesque.

Put that same hat, however, above the plump little countenance, and what will be the result? The hat will look all wrong; the face will be lost beneath the mountain of millinery. Add to the flat crown a mound of feathers, however, and above that, if needed, a towering mist of lace, and a different and highly successful effect will be the result. Such is the value of due consideration before a hat is purchased.

There are numbers of wonderful and sensational looking turbans being offered now in the millinery shops which are the right of the girl whose piquancy of expression makes them suitable for her and whose youthfulness makes their daring less trying to her than to any one whose complexion and contour have lost the first joyous loveliness of youth. Composed of felt and velvet braids they resemble a

bird's nest, and when made of lustrous silk look like an Indian potentate's headdress. Eccentricity is their chief characteristic; for they are but sparingly trimmed, perchance with a couple of long spiked feathers, perchance with a military looking brush aigrette, and clinging to the head as they do, they afford no graceful elegance of "line" to shade the countenance, and therefore should be accepted only by the pretty and, it must be added, the piquant. Upon them they have their undoubted allure.

Under fashion's present auspices the arrangement of the coiffure plays a poor part in the millinery scheme. It is in part almost entirely hidden, either by the brim of the hat or the allover fitting turban, a fact that is another reason for the serious thought that should be brought to bear upon the choice of millinery.

Instead of bunching her hair out at the sides and arranging it like a halo in a soft fringe in front, the woman with a rather large and full face, who has hitherto depended upon such means for making her headgear suit her, must resort to other plans to secure a triumph.

For the large turban will appeal rightly, for such a model in coarse braid with a big windmill bow at one side will balance the size of the face. Contrasts between the turban and the size and general appearance of the face are not to be recommended; indeed, nothing is more ridiculous looking now than an "under-battled" countenance.

Color has, as ever, much to do with the success or failure of a new hat. And here again there are limitations, seeing that the millinery of the moment is so complete a hiding place for the coiffure. It is, in truth, the complexion that must be considered, and wisely, too.

The owner of a skin as fine and as delicately tinted as the petal of a rose can do no wrong in choice. But more subtly must be observed by the majority of women. The new blue, which is so bright, is less trying than its brilliance would appear to make it; the pinks are of less universal merit. Be there a hint of ivory on the face, the palest hawthorn rose may

be chosen; but should pure white or a blue-white prevail, then a stronger and deeper tint will probably be found a wiser decision.

It is well to remember that black headgear is more exacting than white, and that a mingling of the two is the most trying choice there can be.