



HINTS for the WELL DRESSED WOMAN



The New Fall Hats

By Mary Eleanor O'Donnell



Terry velvet is the latest thing in smart velvets. It gives a very finely corrugated surface mostly in black and tan. Hat shown here is of Terry velvet, trimmed in wings and with facing of black velvet.

Large hat of tan and black velvet trimmed in rose petals and ribbon. Facing of black velvet.

THE battle that rages between the large headgear and the small is at this moment rather favorable towards the ultimate victory of the small hat. Probably the motor has much to do with feminine loyalty to the small hat. Women spend so much time in the car in the city that they and the motor that even with crests taller they like to have a hat that will not be a nuisance, that will stick firmly to the head, and can be easily and effectively veiled.

The small hats, however, have gained in height, though not in width of brim, and some of the latest models are upwork in an amazing fashion. The Faunt, with its narrow close rolled brim, and its high central crown, is one of the favorites, and is trimmed in a fashion that adds to its height. Perhaps the entire crown is encircled with wings pointing stiffly upward in spikes of different lengths.

Less severe and more dressy is the Faunt with stiff, yet finely feathered sigettes lining the crown, or with marabou in place of the sigettes. Another type is without trimming, save at the left side, feather or flower. Yet another popular trimming is the bow of brown cloth on the top of the crown.

Although the majority of the new shapes are rigid rather than soft of outline, the new tall crowns accentuating this effect, there are a number of exceedingly pretty models shown which are softly draped. The Madame de Small turbans, which have been popular for a number of seasons, will be worn again, but the less regularly draped shawl and Beroluth effects are newer and will be in more demand.

They are made of soft, exquisite eastern materials and are draped with obvious lack of symmetry. Plain velvet, satin ribbon folded to form flat bands or thin looking bows of beaded bands with agrette finish, are also employed in the trimming of these draped hats.

Bonnet and poke shapes in which the height is greatly accentuated are plentiful, too. The directors and first empire fashions are still furnishing a multitude of valuable suggestions in the milliner, those of rigid outline, trimmed in military effect, as well as the softly draped turbans, and the quickly shaped little hats that are raised up high at the back and overshadow the wearer's forehead in vicer fashion. Crowns and brim in many instances are blocked in one, or so closely connected with each other that the dividing line has hardly to be detected.

Perhaps the latest thing in crowns is the Neapolitan or Beaque and the Welsh crown—ball, conical affairs, pointed at the top, and in the first shape lapped over about three inches. A tassel or small portion of silk or feather is often employed as a finial, holding the point of the crown in position on the side over which it is lapped.

Tam o' Shanter shapes, with broad, flat bent crowns, are new and are shown in all the new materials. This is about the only style of hat where the crown is pronouncedly flat, being in marked contrast to the other models for the season.

In velvets, velvet, or smooth felt the flat bent crown developed particularly well. The brim may be covered with white tulle, finer tracings of fur, and the trimming is usually military pointed, or flat throughout. It is shown in velvet, velvet and felt, with trimmings of velvet, fur, large pointed, flat flowers, or a silk or gold cord and tassel.

A new shape which is so distinctive and new that it cannot but become popular is the Mother Hubbard model. It has a tall crown pointed at the top like the hat of nursery fame; the circular brim is moderately wide and perfectly straight and flat throughout. It is shown in velvet, velvet and felt, with trimmings of velvet, fur, large pointed, flat flowers, or a silk or gold cord and tassel.

There is any number of pronouncedly large hats, too. These copied from the Rembrandt paintings are given the greatest preference. Some Watsons have with high Louis XVI. revers at the back are shown.

The new clothes differ from those of last season in size as well as contour. They are considerably smaller in circumference and the trim drapes from the crown, at a more pronounced stand. The latter is tall and pointed instead of flat and round, in harmony with the new idea in millinery. The greatest stress is laid on the line of the new hats. Whether extremely large or very small, lavishly or meagerly trimmed, the contour must be clean cut and becoming.

A novelty is shown in entire hats made of wool yarn. The heavy strands, which are almost as thick as chenille, and equally as soft looking, are twisted around the crown of a silk covered wire foundation and are

frequently interwoven with silk chenille in a contrasting tone or with metallic thread. For garniture, too, this wool material is featured, showing butterfly, flower, and wing motifs being shown.

The combination of black and white seems to have gained new strength for fall, as many new models are shown in it. Two materials are frequently combined. A smart, extremely large shape, that suggests a Rembrandt picture hat, has a tan crown of black velvet, edged with red, and brim of white smart velvet that slopes down from the crown for about three inches, and then turns up evenly all around, producing an upright ledge about two inches wide.

Hats of Austrian velour are to be one of the strong features of the coming fall and winter season. The velour hats are now brought out in small and extremely large shapes, whereas last season only the small models were shown in velour.

Every woman who is wise selects a hat according to the contour of her head and the type of her features. A fashioning woman is laborious here in depicting the happy woman in tailored rigid effects is pathetic, the general woman in picturesque and sentimental styles is worse of all. Color is not half so important as type in the selection of hats and outfits.

A woman with small features, that is, small nose and short chin, and who has plenty of fluffy hair, can wear almost any style of headgear. It is the woman with large, strong features who must deliberate carefully before spending her money.

Nowadays no one wears the hair piled on top of the head, no matter how much one wishes to add to one's inches. The hair must be arranged at the back of the head. One thing must be hidden, and that is the ears. Hats are as much out of fashion as slips, and nothing so quickly will stamp the head as provincial and poorly groomed as hair worn to show the tops or even half of the ears. When earrings are worn the pink lobes of the ears are just visible under the soft waves of the hair and, by the way, the ear lobes should always be pink. Dead white ear lobes are suggestive of age or poor health.

So long as the lobes of the ears do not have to be bored, there is no reason why women should not avail themselves of the wearing of earrings any more than men should do without finger rings or bracelets.

But another word about hair dressing. The low head dressing is especially graceful with low cut gowns, under the big broad bonneted picture hats. If the natural hair is long enough, the entire are retained into a great loose knot—not those terrible cinnamon bun effects that have been so commonly worn during the summer. This knot is placed just under the crown of the head. Around this is a long extra band, which fits out the contour and makes the low knot of hair look as if it were very rich and luxuriant. The low coiffure should always be arranged just a little higher than one wishes it to be, for the weight of the hair itself and the added weight of the hat will inevitably drag it down. With these low hair dressings in the evening are worn broad flat disks of gauze, thickly sewed with rhinestones or imitation jewels, or narrow ribbon tied with rosettes or about back of the ears.

The line of the neck must also be considered with the

A quaint hat of rigid outline. The small hat is not only the rival of the very large hat, but it is a declared favorite. High crowns and winged trimmings rule in these hats.



One of the new tall crowns with height accentuated by the wing trimming.

new hats. Don't wear a big brooch under your chin if you are inclined to have a double chin. When sitting at a long, slim neck do not forget the value of back trimming. A slender strip of velvet was worn in the old fashioned days, and it is as effective now as it was then. The strip of neck velvet should be either black or the color of the dress. If your eyes are green let the velvet be green; if gray, then a steel gray velvet; if blue, then blue. There are women with short necks who make their necks appear longer by the trick of simply lifting the head and turning the chin a little. It gives a long, graceful curve to the neck and throat.

Earrings make the neck look longer. The old fashioned bow of ribbon at the back of the neck also had the same effect.

Double chins are often caused by tight hair dressing. Stick your chin out a little to make your neck appear longer.

New designs in fancy collars of real lace and Irish crochet, with high neck Blanche sequins stripes cover the shoulders and show a deep, square back and front, wide pretty black and white collars embroidered here and there in gold or aluminum thread are smart. The Peter Pan collar is far too pretty to be lightly abandoned, for it fits well around the neck and in its latest development is carried out in white linen, embroidered in colored silks or woolen thread. Fashion instinctively demands that the collar and jacket shall correspond. If the collar is Irish lace the jacket must not be cheap, or vice versa. Whatever one is the other must be, or fashion is outraged.

Among the novelty waists are some that have the lower portion made of satin in the same shade as the suits with which they are to be worn, such as black or navy blue, while the upper portion is of white lace or flat net, embroidered in colors to harmonize. Many fancy sleeves are being exploited this season. Where the sleeve is cut in kimono effect the seven-eighths or three-quarters length is seen in street dresses, and shorter lengths for the more dressy gowns