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## The Littlest New Hats.

How Paris Wears the Hat Petite,  
and Glimpses of the Latest  
Novelties in Drapery and Ribbons



The Latest Glove-Fitting Hat, with the New Donkey Ear Trimming.

By Lady Duff-Gordon ("Lucile")

**N**EVER were the early Spring hats so small and so lacking in freakish features. I am very pleased with all the shapes that Paris smiles on just now. Later in the Summer, of course, we will have the wide-brimmed hat, but just now everything is the hat petite. Every shape seems to demand its own particular decoration. Then, too, there are some straws that demand a certain kind of trimming. The rough hemp, for instance, can stand having the least bit of decoration, while the finer straws need more.

In the first picture I am showing you the tight or glove-fitting hat. This, as you can see, is created in heavy or coarse hemp. Its color is a bright rose. Hats of this kind, by the way, are invariably very vivid in tone. The only decorations are the two small donkey ears, one turning up and the other down. These are of black velvet covered with a rose cord or braid. This is a shape that is particularly good for motoring, as it fits so snugly and also protects the hair.

In the second I show you what I call the "Up-and-Down" hat. The lovely paradise feather in this case is divided; half stands up, half turns down. This up and down effect promises to be very smart this season. The hat is a pale tan Milan straw, and is very small indeed.

Just below this is a hat that is slightly larger than any of the others that I send you. This I call the Tam o' Shanter hat. The crown, as you can readily see, is modelled on the full velvet crowns that were so chic last season. This is created in a black Milan. The curiously twisted feather is of several shades of green, and it is placed just at the back of the crown.

One of the most chic hats that I have seen this Spring is this "All-in-the-Back" affair that will be becoming to most women who are not too tall nor stout. The slender veiled woman can wear this most charmingly, but all others should beware. The straw is of smooth hemp; the brim is turned up in the back, and on this turn are placed several uncurled ostrich feathers and a standard of stiff quills. The color scheme is delightful. The hat is a deep lavender or orchid; the satin scarf is a deeper shade, while the feathers and quills are in several orchid shades.

And now I want to attract your attention to the odd little gown in the centre of the page. This is created in a black and white striped taffeta. The apron drapery on the skirt and the bib of lace on the bodice are very novel touches. I think that variations of this chic little model will be popular this Spring in New York. Notice, too, the bang that shades the wearer's face. Bangs are really coming back, and will be the mark of the latest Spring and Summer coiffures.

But hats and bangs do not a wardrobe make.

You will be wise to lay in a good stock of ribbons, for I can promise you that you will find uses for all you buy. For, to begin with, long Directoire sashes of three and one-half to five inches wide black moire or corded velvet ribbons will be a distinctive feature of many new dress models, and one which, I need hardly perhaps remind you, can be easily added to some dresses already in your possession, which otherwise could hardly lay claim to any novelty, but which as thus adorned will pass muster as up-to-date on occasions not perhaps of the very first importance.

Then how do you like the idea of a taffeta ribbon which, whatever the color of its five



**L**ADY 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.

Lady Duff-Gordon's American establishment is at Nos. 37 and 39 West Fifty-seventh street, New York.



The "All-in-the-Back" Hat, the Very Latest Word in Trimming.

inch-wide centre part, where little pink roses and blue forget-me-nots are lightly scattered, is invariably provided with a rather wide border of white moire, beyond which just a tiny picot edging of the chosen color is in evidence.

You can imagine perhaps that it is very pretty, especially in pale blue beige or rose shadings, while it is specially dainty, too, in all white as to the ground work and edging, but with the tiny flowers in those same soft shadings of pink and blue. Another novelty is a very wide or pastel-colored taffeta ribbon, with a central and far-spreading device of faintly colored flowers, divided in very uncommon and effective fashion with four or five narrow stripes of either gold or silver; metallic effects, I must tell you, being destined to be very much in evidence in every form of trimming.

Stamped reverse ribbons are also to be noted, and can be admired, too, when, for instance, a raised design of soft pure roses and green foliage is shown against a background of Saxon blue satin, a tiny picot edging of black being a final and very effective addition. The same design looks well, too, carried out in natter blue shadings on old gold, while when black satin is chosen as a background you will find the velvet roses, shading through some wonderfully blended tones of mauve and purple and blue, the green of the leaves being



The Novel Striped Silk, with the Odd Drapery on Skirt and Bodice



The Tam o' Shanter Hat with the Tortured Plume, and (Above) the "Up and Down" Hat, Showing the New Trimming That Paris Likes.

patterned in the satin itself and only the flowers standing out boldly, and yet softly, in the velvet.

Fringe, too, is being used again as an edging for some of the narrower silken ribbons, but it is very modest as regards its width, though, on the other hand, it is perhaps a little thicker and fuller in texture than last season. A black fringe edging of this kind looks wonderfully well when the ribbon is of cerise or purple coloring, and indeed some such vivid tone is needed for the black

fringe to be shown off to the best advantage.

On these same Directoire hats there will, in other cases, be deftly draped and looped, some silken ribbons, with a plain colored or black centre and somewhat daringly contrasted border, while a feature is also going to be made of black ribbons with a Roman stripe border.

## New "Danceless Ballet" Tells Beautiful Poem Story

**A** QUEER new method of Terpsichorean expression has just been demonstrated in London by the Russian dancers—a ballet without any dancing whatever.

The ballet, or series of tableaux, is founded on a poem by Stephan Mallaring and lasts six minutes, during which a simple poem story is told in movements.

The scene in this case is a sunny glade. A faun lolls dreamily playing the flute, and now and then toying with grapes. Nymphs come to bathe, he

draws peacefully near, but frightens them away. He gazes for a while at the veil one of them dropped in her flight and then resumes his fancy.

The performers in this new poem ballet do absolutely no dancing, but music composed for the occasion accompanies the movements.

It is said that the gist of the story is told easily in the mere attitudes assumed by the performers.

This simplified expression is to be extensively tried out in Covent Garden and many predict that it will be as popular as any of the classic dances.



Scene from the new "Danceless Ballet," in which the performers tell a story by mere movements of the body.