

Very Odd New Tip to Toe fashions



A Lively Winged Effect in Velvet with a Sea Gull in Applique.

Hats with Strange Applique Designs, and Slippers with Falls of Expensive Lace That Sweep the Ground

AFTER the painted hat comes the embroidered bonnet. Fashion, seeking ever after novelty, takes what catches its eye wherever it sees it and makes it its own, irrespective of its source. And so we have the very odd hats that you see on this page.

The character of the embroidery used produces an applique effect—a sort of inlay in a lighter shade upon a dark background. Thus, the shapes of these odd new hats fit the head closely, like a modified toque, and are of a reasonably firm material, like velvet or felt. As will be seen from the illustrations, the embroidered designs are mostly compact masses clearly outlined—as when whitewood is inlaid upon ebony, or any other darker wood.

In one example the felt shape is as plain as the inverted bowl of a dipper. A broad band of dark velvet stitched to the brim with white wool is the only ornament save the vertical front panel of the same velvet upon which the distinguishing design is embroidered, within a frame of white woolen stitches. Here the design is a portrait of a Rembrandtesque gentleman wearing a woolen skull cap with a white tassel.

This very old feminine headpiece suggests a broad field of possibilities. Are fashionable young women shortly to be seen going about with portraits of their intended husbands applied upon the front of their hats? Or, perhaps having one's family crest thus displayed will become the vogue.

A more charming variation upon this mode is an all-fur toque of miniature size with a little bow at the top of the front from which is suspended an odd drop ornament. The applique decorative design is embroidered in dark and light colors upon a band of braid encircling the brim.

Oddest of all is the embroidered velvet shape towering to a lofty point in front and having a general resemblance to the ceremonial headdress of a priest of the Greek Church. Indeed, the whole design suggests Greek ecclesiasticism, including the suggestion of an inscription in Greek text which forms the border of the spacious pointed front. Shells, flowers, fishes and birds enter into the complicated design, in the centre larger figures of an owl poised erect between two inquisitive swans.

One can imagine the sensation likely to follow the appearance of a hat like this in the Easter Sunday Fifth avenue parade.

Another, really a quite fascinating example, is the velvet toque surmounted at the back of the top by fanning folds of the same material having winglike lines. This suggestion of tilted wings in motion is emphasized by the large crown design in white relief representing a sea gull floating upon wide expanded pinions. There is no other trimming—and any other would be unfortunate.

It will be seen that this new type of hat has possibilities of individualization which should make it very acceptable to women with a passion for originality in their attire. Further, it is not easily imitated in its characteristic feature, cheaply, for the multitude. One might remark that it is an aristocratic hat—provided aristocracy sees fit to claim it for its own.

Most Original of the New Embroidered Hats, with its Towering Front Resembling the Ceremonial Headdress of a Priest of the Greek Church.



A Small Fur Toque with Pendant and Appliqued Braid.

At the opposite pole of the fashionable sphere stands the pair of extraordinary slippers portrayed on this page. One has heard of the Paris actress who never permitted the soles of her slippers to come in contact with the vulgar pavements, yet certainly she had no such excuse for that prejudice, as a glance at this pair of slippers suggests. Long skirts for walking gowns have gone out, largely for hygienic reasons—because they sweep the streets and gather up microbes.

But here is a new slipper with a long "skirt" of its own—a fall of the most expensive lace extending from toe to heel and drooping to the sole. It is easy to grant the novelty, and probably the luxurious charm of these lace-skirted slippers; and to accept them with grateful toes for that class of feet which are frankly more ornamental than useful.

These new tip-toe fashions are a fresh demonstration of the increasing difficulties which confront designers of women's attire whenever novelty is the

main object striven for. In the matter of the main essential, gowns, the changes have been rung upon every note of the gamut of colors and forms and possible means of embellishment until originality would seem to be the vainest of quests. To make gowns shorter, or longer, closer-fitting or more loose, are devices which have marked the main course of fashions in the last few years. There have been charming effects produced by famous artists in the handling of dress fabrics, but only an occasional note of real novelty—the great goal of all dress-makers.

The quest of the new ideas in head-gear seems even more despairing. The feminine passion for hats, innate in every individual of the sex, has been recognized by the most extraordinary inventiveness

and industry on the part of designers. And, although every hat must harmonize with the costume of which it is the finishing touch, pretty nearly every object in nature or in art has been pressed into service as an inspiration for new shapes and adornments.

Very seldom has there been a departure from the main-traveled road of hat possibilities so wide as that illustrated on this page—and mainly confined to the department of decoration. If this idea

of solid figures inlaid upon darker backgrounds in the make-up of hats proves captivating to the feminine fancy, at least one benevolent purpose will have been served; the cart-wheel and the big floppy construction will cease to monopolize space in public conveyances. This, however, would seem to be a forlorn hope, as the costliness of the new mode will hardly bring it within the means of that multitude of the fair sex who have to travel by trolley and subway



Like the Bowl of a Felt Dipper with a Portrait Panel in Front.

Why Laughing Makes You Fat

"LAUGH and grow fat" has been a proverb for hundreds of years, yet few people have taken the trouble to find out why laughing should make one grow fat. Jolliness and stoutness are generally found together; not that all stout people are jolly, but that nearly all jolly people are stout. It is, in a measure, due to the influence of the mind over matter, but there is also a physiological reason.

Fat is the result of good digestion. It shows that the food eaten is readily changed by the processes of the body into living tissue. Of course, extreme stoutness or obesity may become so inconvenient as almost to be a disease, but, even so, this is still due to the ability of the body to get the full measure of worth out of the food consumed. The sufferer from chronic dyspepsia and the various forms of indigestion is actually as thin as a rail.

It is not always a matter of quantity of food. Some thin people eat a great deal, some stout people eat very little. Nor is it entirely a matter of quality of diet, though this often has a great deal to do with it. For example, Jewish cooking is much more fat-producing than American cooking. Still, it is not uncommon to see stout people whose diet is spare and limited.

Since stoutness, then, is partly the result of a good digestion, the old proverb may be turned round: "Grow fat and you will laugh," for it is not easy to be jolly with indigestion, heartburn and other similar "ills that flesh is heir to."

Moreover, a good cushion of fat is a great preventive of cold and a great aid in keeping the body at an even temperature during changes of weather. In a climate so variable as that of the United States it is of great importance to be able to resist these weather changes, for it calls heavily upon the resisting power of the constitution of a thin man or woman to maintain an even body temperature when the thermometer voltmeters thirty degrees in one day.

Stoutness is a little like a brake—it keeps the body from pigging up and down in response to the vagaries of the weather. This induces contentment and makes laughter easy.

It may be asked, Will laughter make a thing person fat? Undoubtedly. Laughter, real, hearty laughter, a rib-tickling guffaw is even better than a yawn for emptying the lowest passages of the lungs and bringing air into their inmost recesses.

Few of us ever breathe deeply enough, and in consequence a large section of the lung is not only unused, but it is filled with stale air. Many lung troubles—such as tuberculosis—are invited by this condition. But the man who laughs heartily and often need have less fear; he clears out his lungs; he uses the full extent of their passages for taking the oxygen into his blood and making it a rich, full red, and thereby he keeps the body fluids up to their full powers of doing their work of digesting the food and carrying to various parts of the materials for the building up of new tissues.

Tradition tells a story of Titus during the siege of Jerusalem revealing the belief in the "laugh and grow fat" idea centuries ago. According to the legend Titus was sitting in his tent, pulling on a pair of the long war greaves or boots with studded leather protectors over the shins, and had donned one of these when a messenger arrived to tell him that he had been given imperial honors in Rome. He burst into a fit of delighted laughter, and when he tried to put on the other boot his foot had fattened so that he could not get it on.

All the heathen gods who were patrons of jollity are represented as having been stout; all those who were serious were pictured as thin. In literature the same holds true. Falstaff is fat and Hamlet is thin. Caesar says to Antonius: "Let me have men about me that are fat."

In fiction Sancho Panza with his jollity is rotund, while Don Quixote is built like a lath.

The Luxurious New Slipper with its Fall of Fine Lace Sweeping the Floor.