

FIRST FALL HAT AS BIG AS THE MOON LOOKS

It Is Round and Tilted
and Has Ostrich Tips in Many
Strange Hues.

THAT the first Fall hat will be large—as big as you see the moon, maybe, is now a settled thing! Wheel-shaped, with an air as though the hat were dipping somewhere, with a roll of the brim, or with an actual tilt, it now looks at you squarely from the window of the millinery establishment.

It isn't a felt, and it isn't a straw, and of course it is not made of tulle.

Yet it is a "made" hat, generally a velvet, for it is to be a Fall of velvet hats.

For evening you will see the white panne hat, very pearly in its tone, and trimmed with ostrich plumes. In the color of the plume tastes differ, and the bright emerald feather on the white hat is very smart. The black feather, lying over the edge of a white hat built in a Gainsborough, is a thing to be adored, but, alas, it is expensive, for both the white hat and the black plume must be of the very best quality.

The green velvet hat is very much in style, and it is trimmed with bows of dark blue velvet, and also with blue ostrich feathers. The long-suffering ostrich feathered in this matter of every feather under the sun, from the deep gray which looks a little as it did when it came off the bird, to the wonderful royal purple, which no feather ever had outside the dye-pot.

After the velvet hat in general demand comes the silk hat. This is made of tulle, laid in little tufts. And it is made of liberty, pin-tucked or corded, and you see it again in satin, very finely laid in folds. The silk wears well, and it goes nicely with any trimming that can be put upon it.

The cloth hat is one of the hats of the season, in ecru or black, and you do see cloth hats in green.

The Veil-Trimmed Hat.

The veil-trimmed hat will be extremely modish, and every variety of new veil is seen. They take the veils now and twist them around rolls of tulle so that the figures upon the veiling show plainly. The most elaborate lace veils are treated in this manner, and it is really remarkable to note the fineness of some of the lace that is now being converted into veiling. Helioons in the shape of lace scarfs are twisted around rolls of crinoline as big as your arm; and the whole is put around the crown of the hat as an Autumn trimming.

A feature of the new hat that is coming in is its size. The new Fall hat gives a woman a great deal for her money, for it not only shades the forehead and the eyes, but it is wide at the side. And, turned up or turned down, it is a big hat. Many of the hats are confessedly round, with no attempt at shape.

The green panne hats, trimmed with blue velvet and adorned with small little wings, are the hats for Fall traveling, and for Fall wear in the streets.

You cannot make a more judicious selection than green and blue at this time, and there is the assurance of the milliners that it will remain in fashion.

The Forward Tilt.

The hat that is tipped forward is struggling to come in, but as yet it has not arrived with any great force. There is something so severe about the hat that tips over the nose that fashion leaders do not like to give it countenance. It deprives a woman, for one thing, of all chance to look pretty as to her coiffure. She cannot wear her hair pompadour, and she cannot dress her forehead becomingly. All is hidden under the nose-tipped hat.

The hat draped with lace on the other hand, displays the hair nicely. It sets a little back, and the lace falls over the forehead. The hat of this description is always lifted at one side and that long graceful sweep inseparable from the hat which is lifted at the side is seen.

So it is safe to predict that the hat which



IN SECOND MOURNING THIS HAT MAY HAVE PLUMES UPON THE SIDE.



TOQUE OF NAVY BLUE VELVET, WITH ONE BIG ROSE AND GREEN VELVET LEAVES.



REAR VIEW OF RE-CONSTRUCTED FROM A SUMMER HAT.

there are the leafy tops and the tops made of small ribbon bows, as well as tops of velvet and silk. The brim is always draped.

One of the features of the new hat is the trimming of the brim. Not alone is the crown laden with ornaments in the shape of bows and flowers, but the brim itself gets its quota of trimming. This is laden with fold after fold of chiffon, with masses of maline covered with lace.

Or it is treated to an elaborate ostrich feather, stood sideways and very heavy and expensive, of course, in quality. The brim is also trimmed with ribbon, put on in fancy shapes, loopings and twistings. The placing of the ostrich feather sideways is quite a feature of new millinery, for the feather is flattened out to show its colors.

Ostrich feathers have departed from all resemblance to their previous state and it may be said that the departure is for the better. One feather in sun color shades gradually to brown. Then suddenly, in the midst of the shading, there comes a wild dash of black, of the deepest hue. In another part of the feather there is a streak of white.

The Ostrich Feather.

Ostrich feathers, with the quill of white and the feather of black, are seen and white feathers with a black middle. Feathers that show one side all black and the other side all white are among the commonest things in fashionable millinery.

The demand for ostrich feathers has so increased that ostriches are being frightened to the woods and the prices have gone up. These feathers, brought from the Boerland, now cost much more than

the brim of the hat it floats. It is finished with three tufts at the ends and the veiling is cut diagonally and hemmed with a deep hem.

Another one of Mrs. Gould's hats is trimmed with veiling, but of chiffon and perfectly plain. It is creamy white and the chiffon is very abundant. The ends are cut slanting and are hemmed, while above the hem there are tiny tufts, fully a dozen, making a rather heavy material of the chiffon. Between the rows of tufts there is fine lace insertion, with the tiniest strip of blue satin ribbon run in under the lace.

A first glimpse of Fall is seen in the very chic light gray felt worn by Miss Adelaide Randolph, stopdaughter of William C. Whitney. This hat is adorned with an immense knot of silk at one side, in black and white, and through the silk knot there is drawn a cream colored breast, very thick and of shaded tones, showing a little black in the high feathers. The whole ornament covers the entire side of the hat.

Mrs. Huntington in White.

Not all hats have the trailing ends and, indeed, the milliners declare that this style will disappear, but it is certain that many of the new creations of the millinery art are now constructed in this manner and, while it is the style to have trailing ends, you might as well follow suit and be in the fashion.

Mrs. C. P. Huntington wears a very handsome white hat, with top covered with tiny white flowers. A lace scarf in black, with embroidered white flowers, is so draped around the brim that the edge of the lace falls over the eyes and the top is quite covered with the lace. The

and so, as the waist that buttons in the back is pretty and becoming, an extended vogue for it is predicted.

Yet there are many and many waists that fasten in front without visible means. And in making one's Fall gown it is a good thing to study these methods, for they are intricate. The wide bust is absolutely required of all gowns, and the best dressed women are making an effort to get as full a bust as possible. Remember it not the high bust that is liked, but the low bust effect that is known as the military.

To make themselves fuller in the chest women are wearing very neat little heart-shaped pieces of silk about the size of a large saucer. The silk is cut just the

shape of a heart and is lined, interlined and padded with cotton until a large heart-shaped pad is obtained. This is finished around the edge with a little plating of ribbon, and it is pinned on the front of the corset, outside, and not inside. Thus a swell is obtained without the discomfort of the pad.

Hats Match the Skirt.

A fancy noted upon the first skirts of the hat. It is rather unusual to see a skirt trimmed with lace to match the lace on the hat, but that is what you will see

this Autumn. And it is a little odd to observe a skirt with bands of stitched silk to match similar silk bands upon the hat.

The idea is to gain a completeness in attire, and it is this generally complete effect which will mark the woman who is to be well dressed this Fall.

The hat has a strange feature this year, and this is that many of the very new styles are made to shift their trimming. It is a fact that, with many of the new hats, two veils are sold, one in blue, with green dots, and one in gray, with blue dots.

In the lace drapes a still greater range is noticed, and you observe a white lace drape and a black lace one worn at differ-

FALL GOWNS FOR THE HOUSE • Flowers and Lace and Velvet to Be Seen on All Sides.

Flowers and Lace and Velvet to Be Seen on All Sides.

THE most serious inspirations of fashion being as yet undeciphered, smart dressmakers are now occupying themselves with house effects. The town world beginning social interchanges about the first of October, there are tea jackets to be considered, informal dinner frocks and luncheon frocks. All of these prettinesses must have a certain newness of effect, be light in color and becoming to the wearer; but not least, they should be airy in quality. However fine they are, dark, wintry-looking stuffs are depressing indoors, and stiff street styles highly ineffective.

"The house gown par excellence is the one that suggests romance," says one dressmaker, whose fairy godmother dowered her with the most angelic gifts. "Silks are going on, 'long flowing, simple in line; sleeves as picturesque as possible, and graceful fichu or collar effects for the shoulders.' With these pearls of wisdom, by way of illustration, she presents three house toilettes, subtly feminine.

A darling for afternoon tea stippings radiantly embodied the romantic theory. Made of satin-finished cashmere, in color a dim artistic blue, neither dark nor light, round medallions of yellow lace, including flairs of tucked batiste, was the richly contrasting trimming. These decked the front of the skirt and formed a border all round above a wide needle-work edge. This was done in silk in the color of the gown, the tufts of the giraffe portion being stitched with the same.

The bodice, whose lower portion was hidden by this princess grille, showed none of the medallions. It was made of the plain cashmere, with a tucked yoke pointing slightly back and front, and bordered by three rows of narrow black velvet. A similar decoration with an outside flange of loops appeared above the lace flounces of the puffed elbow sleeves; and the neck trimming was a handsome lace collar with fichu ends.

A very odd gown in one color showed a full skirt, shaped entirely at the hips and flounce quarter by tiny tufts. This was of Liberty satin in so softened a green as to suggest gray by moments. "Hiding green," madame called it, for it seems that the fair actress of that name is responsible for its invention.

The bodice of this gown, which was ornamented with green lace medallions enclosed in scalloping biases of the satin, was uniquely decorated. About the shoulders was draped a wide scarf of green Liberty gauze, knotting at the back in a soft rosette, and falling from there in a floating cascade almost to the skirt edge. "Let me put it on for you," said madame, and with the transformation, lo! what seemed a pair of wings fluttered behind her. With a few skips and red light, she might easily have personated Lole Fuller in her famous bird dance.

Many of our most picturesque designs in tea gowns and morning jackets come from the London Liberty people, whose graceful house fashions are admired the world over. Even in Paris they are declared superior to the French house styles, the once conservative Parisienne having learned that the capital of fashion is not infallible. American shoes are also much admired there, as well as low-busted American corsets, and visitors to the Magasin du Louvre and Bon Marche are confronted with the astounding information that all the latest New York styles are there sold.

"Indeed, everything American is the thing in Paris," declares a girl of fashion just returned from that city. "French women now think us awfully clever in clothes, and when a well-dressed American goes abroad you should see them taking notes on her togethery."

Paris corsets, declares this observant young woman, are still straight fronted, but the waist line of the bodice is not carried down as low as it is here. With the closely fitting bodice the waist adjustment takes at the front the shape of a short, stiff V. This, with the high bust of the corset worn, creates an air of antiquity old time and eminently "Parisian."

For by your waist line are you known in Paris, and when something sappy comes along, dipping down at the back and going up in front, all the scoffing world says "Américain!" In the matter of street effects London town is not everything to be desired; but the sin is made up by the ravishing house clothes.

And now a return to them. Most charming are the madonnas and tea jackets made of the new Shantung pongee, which are now appearing in the richest colors. A dim shade of old rose, Venetian red, tap-

estry blue and Chinese green are the most effective colors in these silky textiles. Yellowed laces trim them handsomely, even the cheapest varieties contributing something of a luxurious air and combining beautifully with black velvet ribbons.

Op a tea gown of ivory white Shantung was seen velvet ribbons in the new shade of red—a shade so vivid as to almost dazzle the eyes. Curiously enough, "coronation red" was its sworn title.

A plain, limp skirt that trained slightly, and a lace-trimmed jacket with a round Puritan collar composed the model of the confection, which was a Liberty importation. Upon the jacket appeared the brilliant velvet, forming a great knot, tying the puffed sleeves at the middle arm and clasping the belt. Long, drooping bows embellished this at the front, placed each side of the vest pouch.

A recent trousseau made for a New York bride of the haut ton was rich with Chinese negligees. Some of the black velvet ribbon about the shoulders and bust. Waving across the back in a double row, this was tied at each side of the front in a sprightly bow knot. Of course the velvet was attached everywhere with

doublings in a different color, these showed superb Chinese embroideries, wide sleeves and round, collarless necks cut out below the stock line.

The embroidery was on a band all round or showed in great eccentric design scattered all over the garment. On a skirt in deep yellow there were peacock blue embroideries, and shaded green needlework on one in faded pink. Never were colors more beautifully blended.

Two skirts on the same model for ordinary wear were made of pink and blue striped flannel, with bias borders of plain color tulle. They were all vastly becoming.

Another fetching detail of this trousseau was a box-pleated bodice of azure mouseline with a deep yoke of lace in the same color. This extended over the sleeves in a tight shoulder cap; elbow puffs of the mouseline went below, held into the arms with lace-covered bands.

A mad fancy was an arrangement of black velvet ribbon about the shoulders and bust. Waving across the back in a double row, this was tied at each side of the front in a sprightly bow knot. Of course the velvet was attached everywhere with

light stitches. But the effect was as if it had simply fallen upon the bodice, so brilliantly careless had been its disposition. In other words, as with literature, it was an achievement that comes only with toil and tears.

Nobody has ever told in just what month the last rose of Summer died, but it could certainly not have been in September. Rose petals, coming on millinery, and the violet and other purple flowers look best on gowns of the same color, though they may be used with pale green.

Further Summer flowers that will be found bewildering deckings for evening frocks in airy textiles are lilacs, camellias and violets. The white cape, peonies with their thin green leaves are also ravishing trimmings, and very French effects can be achieved by amassing them with loose loops of narrow gauze ribbon. The violets and other purple flowers look best on gowns of the same color, though they may be used with pale green.

Finally, don't forget the great bunches of grapes if you want something ultra recherche, for these ornaments the evening gowns charmingly. Chose white tulle for the big white grapes, putting them all over the skirt in scattered bunches. Then one great bunch at the left bust of the corsage and silver braid for the belt and sleeve bands.

The skirt should be in the raw-edged layers described, very full, and only long enough to touch.

MARY DEAN.

COMFORT AND BEAUTY OF THE NEW LEATHER BAGS

LESSINGS do occasionally masquerade as trials. Women have long groaned over their lack of pockets; but, if femininity had been dowered with the pockets in which masculinity revels, bags would never have reached the present stage in their evolution, and that would have been a calamity.

Not even for the joy of having pockets would woman willingly give up any one of her leather, silk or bead bags. Every season brings something new in bags for women to carry.

The old leather chateleine bag has taken on new graces. New leathers, new grainings, new mountings of all variety and beauty, but the tendency is to put aside the more bizarre leathers and use some one of the new grainings of calfskin in black or soft color.

The mounting gives individuality and distinction, and never were they so beautiful as they are now, in this day of nouveau art and the renaissance of gold and silver work.

Leather bags in new shapes and for new purposes enter the list with the chateleine. The shopping bag to be carried in the hand is distinctly lined, is fitted with purse, card case, vinaigrette and notebook, and offers commodious harbor for unlimited samples and even for small packages.

The carriage bag, long, narrow, swung from the wrist by a chain, is made of oiled leather, and folds as flat as a man's wallet, but will hold cards, handkerchiefs and pencils.

Last season the tiny purse bag in gold or silver mesh or in leather handsomely mounted, hung from the long neck chain, but now it is attached to a short chain and ring which slides over the finger. The very latest in these little purses is of rare old brocade mounted in gold or silver of antique design.

This use of brocade extends to the large chateleine bags and to big old-fashioned reticules which call up days of hoop skirts and poke bonnets. There's a nice touch of sentiment about these brocade bags. The silk must be old, genuinely old, and must suggest the flowered gown of one's great-grandmother or the brave waistcoat of a great-great-grandfather. Many women do have bits of brocade to which association cling mounted, and the fad has a charm not always belonging to the fad of fashion. Fine old Persian brocade, stiff with gold and silver, is, however, the most chic and expensive material for such a bag.



"Made" hat with brim of knife-plaited velvet.



Rear view of young widow's hat.

tips forward will disappear as the season advances, though it is smart for early Fall and looks well with a tailor-made gown.

Hats that lift at the side are to be more and more popular. They are raised upon a band or they are simply lifted at the side, and worn a little up the side of the head. This sweep was made famous by the wonderfully graceful Gainsborough, and it is seen in this style or that constantly.

The hats of Romney and the hats of Isaby all display this tendency. Romney, Isaby and Gainsborough all made themselves famous by portraying the court hats of the day and it is to them that the styles of the Fall of 1932 must give thanks.

The Velvet Hat.

In the matter of side lifts the velvet hat particularly offers opportunities. The hat is lifted as to the brim and the feathers are curled down over the lift. This arch of the feather is graceful and a woman has a certain style to the top of her head. Take a hat and lift it at one side and curl a plume down over the side so that it touches the hair and you will get the effect toward which the Winter milliners are striving.

The hang-down scarfs are to be worn and the first Winter hats show these scarfs trailing very prettily. They are made of many materials and the big silk bow is seen at its post upon the back of the head.

The little flat top round hat is liked for the street. Its top is thatched with Autumn leaves and its sides are laden with lace drapery, while its back is made decorative with a bow falling upon the hair. This round hat comes in many materials, and for a woman who wants a flat top, it is the best thing of the season. The violet and flower tops have disappeared, but

they once did, but those that you buy are of much better quality. They do not fade and they stand hard usage better.

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streamers at the back are long and heavily embroidered in white flowers.

One of Mrs. Huntington's Autumn dresses is a new silk in black, with small and rather plain white and gray flowers embroidered upon the waist and skirt and sleeves. The suit, for there is a bodice with the skirt, is made in very plain fashion, with the front closing invisibly under a side fold of white silk and with the bodice cut to give the broad Gibsonian effect.

The belt is a white satin one and the stock matches it. The skirt is trimmed with very narrow panels of white silk, no wider than half an inch, and looking not unlike tiny folds at each side. The embroidery is all done by hand.

As Autumn approaches the tendency toward the full piece suit is noticed. It is a mark of elegance to have a skirt and waist that match and skirt waists are bought to match skirts and skirts to match skirt waists. This is particularly practicable in the checks and many are the little suits that can be hastily gotten together in such lines as these.

The Wide Front.

But the woman who wants to have her suit all made up new, off one piece of goods, waist and skirt and sleeves and all, without trusting to chance bargains, can find many pretty modes upon which to pattern her new gown. The double breasted waist is very much seen, or the waist which gives you the wide double breasted look; and it is well in making a gown to study these modes, for they are to be so very much the vogue this Fall.

Waists that fasten in the back will be worn, and in this connection it can be stated that, by the new way of cutting and the buttoning of these waists with large buttons, the nuisance attending these waists is much abated. You can really button your own waist without trusting to your friends for assistance;