

MASSES OF FEATHERS ARE CONSPICUOUS ON STYLISH DRESS HATS FOR FALL AND WINTER WEAR

Portland Milliners Import Latest Creations in Anticipation of Demand Caused by Horse Show.



MASSES of feathers and plumes heaped high upon immense velvet discs, or trailing over the big "Tam O'Shanter" crowns of the new silk and velvet ruffled "Charlotte Corday" bonnets—these are the key-notes to the dress hats of the coming season. Huge spreading wings, too, and immense quantities of dainty alpacas, topping broad bands of massed breast feathers, are employed with smart effect in variations of the leading styles, and every hue and tint of the rainbow is utilized, in endless combination with other hues, in the velvet and silk foundations.

Dress hats for the horse show are just now furnishing an interesting topic for fashionable femininity, and the local milliners are fully awake to the opportunity for display. As a result, the show-windows of the local shops are brilliant with gay displays, in rich and ravishing variety. In the matter of millinery, as well as in that of gowns and smart accessories, Portland has already made a

name among the cities of the Northwest for early and exclusive showings, and the brilliant displays of the present are glowing examples of the enterprise, taste and discretion of the local millinery fanciers.

In the accompanying pictures are shown four of the leading types of the new dress hat, from an exclusive millinery establishment, each of which types is shown in dozens of variations.

The new "Charlotte Corday" bonnet, which is a sort of "Tam O'Shanter" effect elaborated upon, is shown in picture No. 1. The bonnet foundation is of soft velvet, gathered upon a small frame. The velvet is a delicate blue shade, with a soft silken lining of shell pink, the two tones blending with very faint effect at the ruffled edges of the foundation piece. A double frill of fine lace, in a dull pink tone, finishes off the bonnet underneath the ruffled edges of white velvet. The "Tam O'Shanter" top of the bonnet is almost completely hidden by a mass of pink roses, with bluish tones and dull green leaves, and two large, rich white ostrich plumes, secured a little to the left of the front, trail over

the crown and curl under the dainty ruffles of the left side. This type of bonnet is being displayed in black and all the millinery colors, with various modes of trimming, accordion-pleated taffeta being used in some of the models as a foundation piece.

A beautiful dress hat, of the expensive simplicity type, is shown in No. 2. The foundation is an immense disc of black velvet, with a high crown of the same, having a broad, crushed band of black satin ribbon pulled tight around it, meeting under a large silver buckle a little to the left of the front. From this buckle two beautiful ostrich plumes, snowy white and curling richly, and a half dozen dainty white alpacas, flare out over the left side of the black velvet brim, the tips of the longer plume curling over the edge and against the coiffure, with rich and dainty effect. A strap of the black satin ribbon, fastened at the back of the hat, is worn loosely under the chin, adding a quaint and charming touch to this beautiful work of the milliner's art.

Another creation in black and white, which by the way, is heralded as one of

the smartest combinations of the coming season, is shown in No. 3. The crown of this big black velvet hat is somewhat lower, and is completely hidden under a snowy mass of clipped plumes, which spread out in feathery richness, to the very edges of the big brim. The massing of clipped and uncured feathers upon the crown of the broad brimmed hats will, according to the milliners, be one of the smartest methods of trimming for Fall and Winter.

A smaller hat, of upturned, flaring brim at the front and side, is shown in No. 4. This hat is of grayish blue, with touches of deeper blue in the crushed ribbon band that encircles the crown, and the head of a large tropical bird nestles at the front in a mass of greenish-blue breast feathers, from which sprouts out a large flare of long clipped feathers, in peacock tones, extending backward over the left side and far out over the brim. Spreading wings, of immense size, and in many brilliant tones, are features of some of the other smart hats, the wings, except for a bit of massed ribbon where they are fastened to the hat proper, being the only trimming used.

ing the speeches that were made and an illuminated scroll expressing the affection of the colony at La Collina.

One of Bonci's delights is walking over his newly acquired plot, where next season he will build his own home. The plans have just been accepted by him, and all arrangements are ready to supply him with a 20-room house ready for occupancy by next summer. The superb location is at the top of a splendid hill where the entire country lies beneath him. Whether he will really spend the Summer here, is also a question, as he is planning an automobile trip through Europe with his family, and the writer to whom he offered the post of interpreter. He is also offered an enormous engagement in Buenos Ayres, in consequence of which it seems rather doubtful which he will select.

Mr. and Mrs. Bonci will return to America early in November, but before that the tenor will make several appearances in Vienna and in Liverpool, and his first appearance in America will be in Denver, where he gives a concert before the opening of the Metropolitan.

EMILIE FRANCES BAUER.

President Roosevelt Now Weighs 200. Washington (D. C.) Dispatch. "Mike" Donovan, who has given the President points about athletics, says Mr. Roosevelt is in fine physical condition, and has reduced his weight to about 200 pounds.

The other evening the guests at the hotel gave a dinner to Bonci that would have done credit to the largest restaurants of the Continent. The guests included many nationalities, and when Bonci insisted upon following the collocation with "a dance of the nations," at least two good American citizens represented the Stars and Stripes. One was Albert Mildenberg, visiting Bonci on his way to Vienna, where rehearsals of his opera are about to take place; the other I need not mention. Mildenberg was induced to play some of the parts of "Michel Angelo," and as Bonci was in possession of a score he sang with great fervor the superb tenor role, which in reality has been inspired by him. After each number the audience broke into fresh volleys of appreciation, and both composer and singer were overwhelmed with compliments. Bonci finally loosened up and sang until 3 o'clock in the morning. At the end of the performance his effervescent spirits let loose in songs from every sort of music, including coon songs and the popular street songs of Italy. It is certain that no one who was present will ever forget one detail of the delightful evening, includ-

HOW BONCI, GREAT ITALIAN TENOR, LIVES IN HIS SPLENDID HOME IN THE APPENINES

Emilie Frances Bauer Writes of Visit With Family of Famous Singer and of Call on Composer Puccini.

BONCI, Italy, Sept. 6.—In figuring upon the most wish possibilities, my vivid imagination never reached a point where, entirely alone (with the exception of the housekeeper) four floors below I should spend a night in an enormous castle—and one so large that upon asking the housekeeper how many rooms there were, she answered: "I have never counted them; but I have made the rounds and can fully agree with her—I have no idea." The superb villa belongs to Signor Bonci, whose guest in the summer home of the family I had the honor to be, and who insisted upon my coming to his home on passing through Bologna, even though the noted artist and his family are still in their delightful country home in La Collina. A lavab dinner was prepared—and as I sat alone at the feast, I looked so longingly at the three handsome dogs, that they immediately took it for an invitation and came to cast an eye over the situation.

The Villa Bruzzi, as the Bonci mansion is called, is on a tremendous cliff, and it is to be seen even from the railway as one passes through the country. The vista is most remarkable and takes in the whole of the charming and quaint city of Bologna, which, with its 140,000 inhabitants, is one of the greatest educational and art centers of Italy. It were quite impossible to describe the home which has all the modern conveniences of an American city, while having an atmosphere of ages. Quite the most fascinating part is the center of the house, which through to the very top story forms a music-room with seats for guests on every floor into the cupola. A grand piano standing in the center of the ground floor is seen from the fourth landing as well as from the first. It were impossible to count the trophies in the different rooms and it is interesting to note that American flags are in evidence from a large handsome silk one to a tiny one placed over the bed of the little 4-year-old, who accompanied his parents on their first visit to America, and who insists that he is coming again next time. One must almost regret that Signor Bonci and his charming wife have so little life in their beautiful home, for as was the case last season the great tenor spent six months in America and three months at Covent Garden, and when not at either of these places charming thousands upon

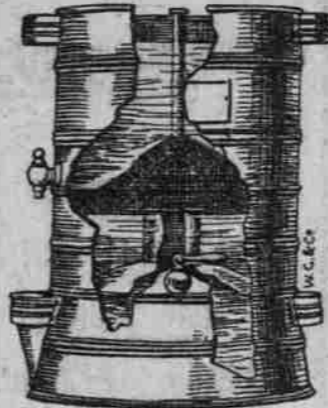
thousands of admirers, he is with his family at La Collina where he simply lets loose and lives like a boy of 12.

La Collina is a wonderful spot in the Appenines, where the air is as pure as the springs are fresh and beautiful, and for the eye nothing more refreshing and more magnificent can be conceived than is offered by the rolling hills and the abrupt, sharp peaks. These are covered with interesting pictures, dotted as they are with tiny farms, with here and there a picturesque little Italian girl milking her sheep—and such sheep! Just as you have often seen in what you were pleased to call "ancy pictures." Indeed, no fancy can surpass the pictures to be found among these mountains. These are heightened by the effect of Bonci's great touring car as it whizzes by, in and out of hamlets, while all the inhabitants rush to the door, primarily to gather in their flock of children, donkeys, cows, chickens and other species of livestock, and then to see the grand tenor as he flies by with his family and friends, with a greeting here and there, and a kindly wave of the hand for all. There are, however, some sections where they do not seem to get over the terror of seeing this monster tear through the mountains as though it were an everyday affair to climb thousands of feet in an automobile, and not infrequently the woman drops to their knees and crosses themselves as the sporting, tooting car files up one side and down the other of the Appenine peaks.

One of the most remarkable automobiles trips I have ever indulged in was upon such an occasion, when we went to call upon Puccini in his villa at Abetone, also in the Appenines, some hundred kilometers away from the Bonci villa in La Collina. Bonci has been asked to sing the tenor part in Puccini's "La Villi," which will be given for the first time in America at the Metropolitan next winter. It is a wonderfully beautiful work, judging from the score, and the part is most congenial to Bonci.

Puccini is the owner of several villas in the country, one in the lake section and this one in the mountains. The great Italian composer is tremendously hard at work on "The Girl From the Golden West" and is now waiting for

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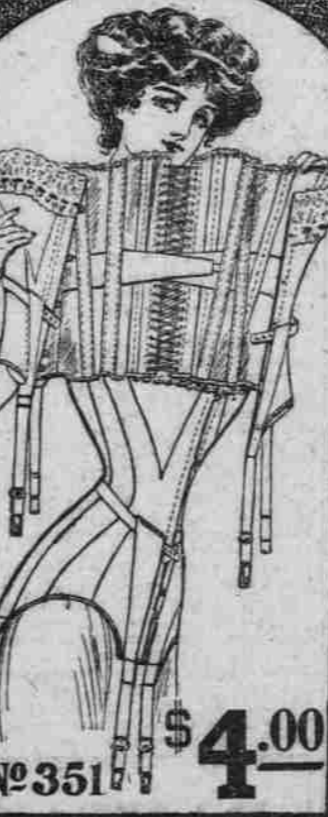
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