

# FALL MILLINERY

by Hester Winthrop



The Weeping Willow Suggestion on this Hat is Very Smart

**Jade and Pistache Green the Paris-Favored Millinery Shades — Feathers Sparingly But Cleverly Used—Half-Burnt Ostrich a New Millinery Whimsy—New Hat Shapes Large and With Rather Low Crowns.**

INTEREST is displayed by the millinery in the very first autumn hats that venture out early in August. The woman at the summer resort who returns after a day in town is the center of attention when she describes the stunning new fall hat she saw in a restaurant on Fifth Avenue. The same hat would attract little notice later in the season, but there is always a thrill in the feminine breast at the very first millinery models that appear as harbingers of what is to come. And it is strange how passé and uninteresting even the most beautiful summer hats seem—once the fall millinery begins to show its velvets and feathers and felt.

### Felt Hats in Great Numbers For Fall

Paris is using a great deal of felt—supple, flexible felt that may be twisted and draped and even made into ruffles. An interesting hat from a French milliner has a very small turban foundation, just framing the head with a little rolled-up, inch-wide brim of velvet. But the silhouette of the hat is enormous, for three ruffles of felt flare upward forming a huge, fan crown. The hat and the felt ruffles are copper colored and a big flower of white silk is tucked against one side of the ruffles, throwing the opposite side of the crown outward in fan fashion.

A great many of the felt hats are in jade green shade. Pistache is a favored tint, and jade is getting popular. One very smart French fashion of pistache felt has a long wing in exactly the same shade folding flatly across the top, long quills projecting at one side. A jade green felt sailor has the wide brim clipped away at back and front and on the side-trading positions are jade green velvet flowers, arranged thickly over and under the brim. This closely grouped arrangement of flowers on the brim is shown in one of the hats pictured, a dashing Napoleonic shape of cinnamon brown velvet. On the turned back brim in front are silver roses and leaves, closely massed and making a hat ornament all across the hat.

### Dangerous To Her Face?

Who takes out a pretty girl with 45 of the new sharp-pointed hat ornaments will have to be on his guard. The danger is not in the sharp points, but in the long, stony ridges that shoot out from feminine millinery just now. A fall brim sailor of black and gold brocade, pictured, has one of these dagger-like ornaments protruding from the front of the brim. It would be a brave gallant indeed who would attempt to stand a high with a spike of this sort ready to cut a gash in his cheek! The roll-brim turban promises to be a favorite for early autumn and this type of hat is becoming to almost all women. It has a youthful suggestion and looks smart under a smoothly drawn back veil, or a loose feeling one. Some of these turbans are of metal brocade, like the one in the picture; others are of velvet with angular-lined brims. The trimming is usually very simple.

### Wise To Buy A Hat When You See One You Like

It will be the part of wisdom this year to buy a hat instantly when it pleases you. Materials are so scarce in Paris because of the difficulty in getting skilled labor, that after the first trimmings are sold out they can not be duplicated. The first hats therefore will have an individuality that will make for special distinction and if you happen to see one that suits your face and your pocketbook, buy it at once—you may be sorry you did not. Because of the scarcity and the high price of millinery materials, hats are not overvalued with



Black Velvet Hat with Smartly Poised Little Feather of Green



A Stunning Black and White Hat of Dashing Shape in Pressed Beaver



A Piquant Little Turban of Black and Gold Brocade



A Dashing Napoleonic Shape of Dark Brown Velvet—An Ornament of Silver Roses



Dainty White Hats for Late Summer



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A Ketter-Skeller Arrangement of Feathers that is Quite New

PHOTOS BY JOEL FEDER

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Little white hats that show their autumn newness by their material—felt and feathers, or velvet and feathers—are appearing at the country clubs and the town restaurants with midsummer costumes of white linen. And you cannot have anything smarter or just how than spotless white linen tailored if you please, with button trimming, or in laces, graceful blouse style with bands of clung lace. With these exclusive linen costumes the little white hats of early autumn are decidedly attractive. They are in urban style and come for some over the eyes. A dark haired woman at a fashionable hotel wore one of these dainty white turbans the other evening with a blouse of oyster white linen and a skirt of pale flesh tinted baronet satin. The hat was made of swathed layers of soft white felt and flit lace, the lace drooping beyond the brim over dark hair and eyes. A pair of long white earrings gave a final touch of chic. Another little white turban—straight from Paris—is almost covered with half burnt white ostrich and clusters of white grapes nestle amid the ostrich.

### Coiffure Problems In Midsummer.

IT IS NATURAL for most of us, if we are more fashionable to wear a hat than to go without one in day time hours, in summer life, sport hats are so smart and so becoming that there seems plenty of excuse for wearing them—even at breakfast and mid-day dinner at the summer hotel—but one guesses that the real reason for the popularity of hats at a summer resort is their excellent quality of completely hiding the coiffure. Only very luxuriant and beautiful hair, or very curly hair, will stand the conditions of midsummer—the sultry humid atmosphere, the whisking breezes, the dampness of east winds off the sea and the blazing sun. Brown about hair is not pretty or becoming unless it is curly hair and the face it frames is young.

The hair must be shampooed often in summer time, to overcome the effects of dampness in the air, dust and also of perspiration of the head. Add it should, each day, be treated to a breeze bath—unbound and allowed to fall freely over the shoulders so that the breeze may get at every bit of it—clear to the roots. Faded hair should not be exposed to the full glare of sunlight which bleaches out hair while it adds color to complexion. If you take the trouble to curl your hair while at the seashore, take the trouble also, to adjust a net lightly over the patiently made waves. The net somehow or other manages to keep the hair in curl; at least it keeps the waved locks in position and they do not straighten out and cling to the head as they would without the slight support. If you simply must have curls and waves for the evening, do your hair up in whatever patent curlers you prefer and wear an artificial transformation over them, donning a mushroom brim sport hat over all. When you take off the hat and the transformation before dressing for the evening meal, the natural hair will be shrewly waved and will probably "stay in curl" through the evening.

### Black and White Hats Smart As Ever

Every season brings out its models in black and white millinery, and they always seem to be popular. A stunning hat in this combination is pictured on today's page; a big pressed beaver shape, wider at the sides than at front of back, a beautiful white ostrich feather trails over the right side of the brim and closely curled ostrich, in a narrow band, encircles the crown. A hat like this was worn at a country club affair last week, with a very smart new frock of black satin trimmed with white stitching and white pearl buttons and loops. The draped skirt drew in around the ankles but revealed Fashion's latest word in footwear; high heeled black boots with buttoned tops of silky black brocade fabric. With the autumn hats are coming buttoned boots for autumn days, and the new boot models are very attractive with their slender lines and their smooth, dainty fit over ankle and instep.

trimming. A little is made to go a long way and for once the milliners are benevolently doing something that accords with practical ideas! An instance of the economy in trimming is shown in the big black velvet picture hat with its one small ostrich feather curled around to make a sort of pom-pom against the crown in front. For you'll admit there is a smartness in this arrangement that could hardly be surpassed with several yards of ostrich trimming draped around the crown. The hat is black and the gay little ostrich feather is bright green. It makes a wonderful touch of color and interest on the big black hat. This model has the collapsible crown that is seen on almost all the large shaped hats for autumn. The new hats have wide brims—though the width is from side to side, with a short diameter from front to back—and crowns are rather large, low and collapsible.

### Half Burnt Ostrich is New

Paris is always finding something new to do with feathers and the same thing new, this season, is going to be half burnt ostrich. The process removes part of the fluff so that a feather is thinned out to transparency and a lacy, stony effect is given. The small hat with better-skier feather trimming is an example in point. Turban and feathers are in range color and the odd ribbon ornament is Peking blue. Narrow ribbon is twisted and folded around a triangular, ribbon-covered eadband and simple as it is, the arrangement is tremendously chic. Another turban trimmed with half burnt ostrich is pictured; a small shape of gray velvet which comes down very low over the eyes and has a scoop effect at the front. The gray feathers are dashed with coral red and the vivid color gives great smartness to the little gray chaparran. These turbans trimmed with soft, shaggy ostrich are sometimes covered with large, square veils that datten down the feather trimming, the veil looking as though it were the veil over a fuzzy cushion. But the effect is regarded as decidedly smart. Many of the turbans trimmed with soft blue in color

## The Stout Woman Considers the Blouse Question

NOT the clearest blouse in the world, worn with the most artfully cut skirt, can look quite as well on a stout woman as a one-piece frock. That she must make up her mind to. The shirtwaist is a garment directly copied from the masculine shirt, and the more boyish a feminine figure, the flatter in line and less curved in contour, the more will any shirtwaist or any blouse become ill. But a feminine wardrobe without separate waist-blouses—shirtwaists, whatever you like to call them, is unthinkable. Women must have shirtwaists for wear some of the time; she cannot be forever in one-piece costumes so the essential proceeding is to make the fitting shirtwaist as becoming as possible.

Great strides have been made in this direction of late years. The right fabrics and the right lines have been put into blouses for larger women; and there has been study of proportions as well. All feminine blouses for shirtwaists used to be cut on one model—the model of a perfectly formed, not too well developed figure. The only variation was in the matter of size. If one were a perfect thirty six, or forty-two, or even forty-four, usually the possessor of a forty-four figure, wear the large size because she has grown stout and nothing smaller will answer. And accumulated fat rarely distributes itself in the right places. It pads out the shoulder blades and adds unbecoming bulk to the bust measure; it puts cushions under the arms so that they must be carried at a little angle out from the body; and almost invariably it swells the waist so that high cut

to help the effect of long lines. One of the pictured blouses is of white crepe de chine with fine tucking and rows of tiny pearl buttons. The good fit, the trim neatness and careful finish of all details, make this a very excellent model. The other blouse, for afternoon wear with the tailored suit, is of dark chiffon with narrow straight edge bands of lighter chiffon and lines of embroidery, and comes down the front. Hemstitching adds

seems that, figures. A tightly strained shirtwaist, revealing the contour of the bust, can make even a slender woman look fat. Have your blouse loose enough to drape itself from the shoulders; and this with a shoulder line that does not droop over the top of the arm. The armhole should be roomy enough to be comfortable but should not be too large for the blouse must not sag at the sides below the arm, but make a straight, trim line to the wrist.

The location of the waistline is a very important point. Most stout women wear their skirt-belts much too high. Tailors cut them that way now but it is better to have the top of the tailored skirt reshaped a little, giving a longer waistline. Many stout women on whom the modern elastic-of-the-waist blouse will not come down far enough, lift the skirt to meet the edge of the blouse and fasten the skirt belt lightly—to keep it up. This is the worst possible way to wear a blouse. Instead, have the skirt belt made very loose and drop the skirt lower on the hemlet; then find a blouse that has enough material to extend under the skirt belt. There are such blouses now; many of them in the tailored styles and perhaps manufacturers will have the good sense soon to provide more in the dressy styles before long. There is crying need for them and for an elimination of that chopped-off, elastic ran effect in all waists over the forty size!

Material is another important thing to consider in blouses for the stout woman. Soft fabrics are much the most becoming, and fabrics that have little gloss and no decided pattern. Never, never should a stout woman wear plain silk waists or gingham waists, or even cross-barred lawn waists. For her are crepe de chine, George's crepe, soft silk, striped flannel and plain batiste or handkerchief linen with groups of small tubles



Cliffon Blouses Are Becoming To Large Figures Because Of The Softness Of The Material. This Blouse Of Brown Cliffon Has Trimming Bands Of Pale Blue



Equal-to Neatness And Dainty Workmanship Should Distinguish The White Shirtwaist Worn By A Stout Woman. Both Conditions Are Fulfilled By This Blouse Of White Crepe de Chine