

HATS BIG OR LITTLE

All Shapes, Periods and Materials Also Modish.

NEW LINES IN THE TURBANS

A Floral Outburst Shown in Spring Millinery.

Straw cleverly handled in the Turban—Original Suggestions Present—Whole Hats of Flowers With a Drapery of Lace or Tulle—The Bowl and Mushroom Shapes Still Popular—The Gladiolus a Recent Addition to the List of Artificial Flowers—The Broad Brimmed Hats Likely to Be More Than Ordinarily Possible This Summer—Trimmings Gradually Creeping Back to Their Former Place.

Big-hats, little hats, hats of all periods, hats of all materials, hats of multitudinous shapes—all these are included in the new millinery and everything points to a season of variety, originality and charm in the hat world. There are models which can by no stretch of the imagination be classified as beautiful, models which push originality to the point of eccentricity and absurdity, but there are always women who unerringly gravitate toward hats of this type and the milliners cannot be blamed for preparing to meet the demand, particularly when these same milliners supply delightful and



VIOLETS AND STRAW

moderately conservative hats as plentifully as they are supplying them now. The turban has not run its course during the winter and comes to the front in shapes which are more or less radical modifications of lines popular during the winter, but in summer materials. A majority of them, like the winter turbans, are posed low upon the head and the size ranges from the close fitting little bowl shaped affair of rough straw simply trimmed by a cluster of flowers, a chou or an ornament of some kind to the elaborate creation with huge draped crown of tulle or satin.



STRAW AND LIBERTY

of the conservative sort are medium sized draped shapes of the fine supple tulle straws with merely an aigrette or cluster of flowers or chou posed well toward the back for trimming. In these turbans the cleverness with which the straw is handled and the resulting lines tell the story, and consequently the best of these models command a price quite out of proportion to their air of chastened simplicity, for they have passed through artist hands and artists in millinery come high. We have seen most attractive little draped turbans of this class in white with a touch of black and one good model in white with a drapery of black



TULLE AND LACE

velvet running from the right front across the top to the left back, where it ends under a full feather tuft. The draped turban made entirely from tulle appears in some very attractive forms and either in one tone or in several shades of one color. Often the tulle is used in soft full folds in woven and one shade may veil another. A handsome ornament of some sort, usually holding a soaring aigrette or plume is likely to be the only trimming for one of these tulle turbans, which in their swathing folds

suggest an airy version of the Oriental turban which is fashioned from an interminable fold of linen. Oriental suggestions lurk also in many of the turbans of straw and satin, straw and tulle, &c., the soft straw being folded closely around the head while the crown is softly draped. A good model has the soft maize color straw drawn low around the head as you might swathe a wide textile fold, in front the two ends cross, one disappearing, the other running back on the left side of the crown where its fullness flares to fan or ring shape. The draped crown is of black satin and a jeweled ornament holds the straw drapery in the front.

More fantastic turban effects are draped of black satin with close low set brim and high full crown and are trimmed merely in low lounge shaped motifs of white or colored yodda posed around the brim with the drapery emerging from beneath them.

Then there are the flower turbans, always lovely, and the turbans with brims of straw and entire crowns of flowers. In the latter class the newest shapes have a plain or draped brim of straw, out of which the flowers seem to



BE GROWING, A FLOWER POT EFFECT WHICH IS SLIGHTLY ABSURD AND YET, THANKS TO THE BEAUTY OF COLORING AND MATERIALS, OFTEN QUITE CHARMING.

A creation in the deep blue and purplish violet coloring which is a fancy of the season had the brim of a fine soft dark blue straw, which was draped slightly, and from this brim rose thickly massed violets of the deep purple, single, California kind, forming the whole top of the crown. Another model with dark blue brim had a crown of pinkish lavender primroses.

Whole turbans of flowers lightly veiled in drapery of tulle or lace and with big full bows of the tulle or lace on the left side well toward the back or quite in the back are offered in lovely materials and colorings. In France roses seem well liked for such turbans for all trimming, and fresh looking turbans in white roses veiled with green tulle and trimmed in airy bows of the same tulle will be refreshing looking things for summer days.

Of the close fitting bowl shape we have already spoken. It is trying, but where it can be worn has a certain absurd attractiveness. Fancy a deep bowl of flat bottom and rounded edge, but with no flare at the lip, turned upside down



STRAW, VELVET AND ROSES.

and fitting closely around the head, descending almost to the nape of the neck in the back, covering the tips of the ears and just escaping the eyebrows! Make it of some one of the light soft braids in attractive color, trim it with a cluster of flowers low on the left side, and you have a head covering ridiculous on the average woman, trying even to the piquant, pretty face but comfortable for auto wear and with undeniable smartness if coloring and materials have the proper French stamp.

And while we are talking of inverted bowls it may be noted that other variations upon this idea—shapes with rounded crown and narrow, drooping brim serving a trifle are not to be left out of this season's calculations. The shapes are dubbed mushroom by many saleswomen, but they are more accurately described as bowl shape, and slight differences in the flare of the tiny brim or its width in back and front respectively supply variety.

This little shape is most often seen in the quaint printed cottons, striped cottons, &c., which have entered the millinery field and which, though by no means invariably pretty, are being shown



A "FRAGONARD" HAT OF BLACK STRAW WITH ROSE SILK AND ROSES, A TOQUE OF BLACK AND WHITE STRAW WITH BLACK RIBBON AND A HAT OF ENGLISH EYELET TRIMMED WITH BLACK TULLE AND ROSES.

by all the fashionable milliners. The Persian designs and colorings in the printed cotton stuffs are favored for this purpose and the material is softly pulled over crown and brim and simply trimmed with a scarf or chou or some odd little cluster of flowers in the colors of the cotton. Other designs following the antique printed cotton and linen ideas are used and dainty looking hats for a summer morning are covered with cool buff and white, rose and white, green and white or lavender and white cotton stuff.

Satin covered crowns combined with straw brims are another of the somewhat freakish ideas exploited by authoritative makers, not the delightful turbans of which we have already spoken, with draped crown of black satin and straw brim, but wide brimmed shapes whose



IBIS WINGS

crown is covered smoothly with satin, while the drooping or rolling brim is of Leghorn or other braid. One of the most exclusive millinery houses was showing last week a hat of this type with wide Leghorn brim rolling a little at the left front and drooping elsewhere. The bowl shaped crown was covered smoothly with a mignonette green satin and at the left side two long spikes of gladiolus were posed like long quills.

The gladiolus is, by the way, one of the recent additions to the list of artificial flowers and exceedingly good results are obtained with it where a stiff effect is

needed instead of graceful floppiness. The flower makers have been wonderfully successful in the color schemes of this flower, though often disregarding nature's recommendations, and one of the best looking dark hats we have seen was a very dark blue fine braid with high crown and moderately wide brim turning up sharply at the left side.

Against the crown on this left side were massed gladiolus in a wonderful color scheme of dark blue, shading through the deep blue purples of the California violet to a pinkish violet, the light tone being but sparingly introduced. The long spikes gave much the same lines as wing trimming.

A model in shape slightly similar to this gladiolus hat but with brim rolled more toward the front and less of the cavalier air is sketched here and is capable of many like variations through change in the flower scheme. The original model is in a soft green straw of the very fine silky order and the entire crown disappears under lightly massed tea roses and their foliage. The result is really exquisite, the creamy white and yellow and pink tones of the flowers blending delightfully with the green of the foliage and the echoing green of the straw, but the same idea could be carried out acceptably in many other materials and coloring. A Leghorn with delicate masses of morning glories would be particularly good, and the shape which though picturesque is conservative and generally



STRAW AND SATIN.

becoming, may be found in almost any of the modish braids. The broad brimmed hat invariably comes to the fore with summer days, though small hats have their uses even in midsummer, and it seems that these big hats are to be more than ordinarily possible this season, though they are on the whole tremendously picturesque. Perhaps the possibility lies in the variety. That is a difficult face which cannot be suitably framed in some one of the big hats this summer.

A few Louis XVI shapes were seen last summer and more were promised. The promise has been kept and now one finds delectable models labelled Fragonard or some such suggestive title and rolling up audaciously at the back while drooping over the face in front. Sometimes the roll of the brim lessens toward the front, but does not entirely disappear until it is somewhere above the right eyebrow, a faint roll being still retained above the left side of the forehead. This lifting of the brim at the left front makes the back roll shape much more becoming to some faces than is the all around front droop.

The way in which trimmings have been creeping toward the back during the last year has foreshadowed the return of the upturned back brim and we shall doubtless see much more of it in the months to come, with appropriate changes in trimming arrangements which will quite alter the head silhouette to which we have grown accustomed. The turbans and small hats will probably follow suit and we shall once more have back hair revelations.

A black straw Fragonard pictured on this page was encreased by a band of rose silk finely plaited and cut in points on the upper edge, with little pastilles of the silk applied between the points, and a cluster of big pink roses trimmed the crown at the back. Another model, whose wide brim rolled up somewhat more sharply in the back than did the brim of the black and rose model, was of the faintest lilac crin. Deeper lavender velvet ribbon was drawn loosely around the crown and held slightly over the brim at the right front by a delicate pink rose, while at the left back were massed lilacs, shading from dark to light, and creamy pink roses.

There is a noticeable effort to increase the amount of trimming on the modish hat and many of the new models are flower laden, but the designers are unwilling to give up their cult of the unbroken line, even though this winter fad has called forth howls of protest

from the manufacturers of millinery trimmings. A hat of handsome material, original and artistic line and almost no trimming or none at all has been the last word of smartness during the winter and it is easy to understand how an artist might find delight in making such a model, feeling that here she was on her mettle, that in success with such uncompromising severity lay a touchstone sure to differentiate between the true artist and the novice. Given beautiful flowers or plumes, ribbons, &c., happy accident may achieve a charming confection, but accident has nothing to do with the building up of a successful untrimmed hat. Unerring skill is demanded there.

So, as has been said before, we can sympathize with the master milliners in their loyalty to this fad, but all the same many workfolk have suffered through this freak of the mode, and it is to be hoped that not only summer hats but the winter hats that lie beyond will be liberally trimmed.

Flowers, tulle, lace, satin, velvet and ribbon, with the irrepressible aigrette and occasional ostrich plumes seem to be having things their own way in the first summer millinery, and even the spring tailor hats show few of the usual wing, quill and bird effects.

The bicorne has not gone out with the winter, though the tricorne has lost caste, and there are many somewhat audacious bicorne models rolling back boldly from the face, set on the head at a knowing angle and flower or feather trimmed. These shapes are made in all kinds of straw.

Some good models are in Leghorn or other supple, fine light straw faced with velvet. Others are in black or dark color and in some fine soft braid such as crin or chip. These too may be faced with velvet, but are more often unfaced.

The crown may be of white or light straw with the dark brim or the entire hat may be in black, and a favorite method of trimming is to run a line of flowers straight across the top of the crown between the two close rolling brims, while around the crown may be swathed tulle or satin, or perhaps the crown itself may be entirely draped of tulle or satin and only the wide rolling brim of braid. A smart looking white hat of the large bicorne type had a wreath of pink poppies across the crown and caught on the brim at each side by a knot of satin, one knot of the lightest coral pink, the other of the deepest poppy tone.

A stunning bicorne in a very dark bluish purple fine straw figures among the sketches and is trimmed in a scarf of light blue with pink roses and little pink-lavender flowers for other trimming.

Bicornes trimmed in thick, upstanding ostrich plumes have been seen in the winter millinery and the bronze green sulphur, gold and light yellow green tones are used on black straw as they were upon black velvet, the straw often being faced with velvet, so that the effect is much the same as that of the plume trimmed winter bicornes.

Broad trimmed shapes of lace or of broderie Anglaise, rolling more or less at the side, are trimmed in tulle and flowers and wide brims drooping all around have full crowns and huge bows of tulle or lace, with flowers tucked in among the folds. Or possibly the crown is of flowers or is wreathed with flowers and a veiling of tulle or lace swathes all.

Black and white effects are numerous and the dark blue, which began a triumphal vogue in the winter, continues its popularity, though few colors are more unsatisfactory for a summer hat, because dark blue straw fades disastrously.

LENTEN HOUSE PARTIES

A FORM OF ENTERTAINMENT GAINING IN FAVOR.

Easy Routine of Life at the Big Country Houses Around New York at This Season—More Than Cards to Amuse—After Dinner—Dancing is Barred.

A New York hostess who makes a sharp distinction between house parties and week ends thinks that the former are at their best at this time of year and that there are many more of them than at other seasons.

Week ends after the present fashion are distinctly American, she thinks. Nothing like them is found in England, where the house party at its best, or what used to be thought its best, is almost a historic institution.

The English week end is a very different affair from its American cousin, a leisurely, informal occasion without haste or bustle at the breaking up, for the reason that Englishmen of the upper class never seem to need to catch trains or get anywhere on schedule time. Week end guests melt away, as it were, of a Monday forenoon with a comfortable disregard of early breakfast or early trains.

Over here, on the contrary, week ends, even of the most fashionable character, are apt to end with a rush for an early train, the women usually choosing to leave with the men, sometimes merely to have company on the trip, often because they themselves have morning engagements with clothes and beauty makers. Haste, to quote a giver of week ends, is their dominating Monday morning feature, the hostess herself offering than not joining the exodus to town. By 10 A. M. the house is apt to be deserted, any one who by chance might be asked to stay till noon not caring to be left alone.

As for enjoying a real house party with guests invited for a week or ten days, that is no longer possible in the season, that is between December 1 and Ash Wednesday, during which the people usually asked to house parties have many engagements.

"I tried doing that once," said a hostess, "and then resolved never to make the attempt again. One guest, the brightest of the lot and upon whom I was counting much to make my dinners a success, told me the second day that she must run up to town that afternoon to keep a dinner engagement, and two others, I found, had luncheon engagements in town which would take them away when I wanted them most."

"As for the men, I never was certain when they would turn up, whether they were in town or on the road between New York and my place or on the premises. So that ended my experiment with house parties in the gay season."

"Most of us now defer these entertainments till Lent, when house parties are at their best, although somewhat different from their house parties given at other times and when it is comparatively easy to get the guests you would like to have. Not that there is not plenty going on in town in Lent but because of an unwritten law that accepting an invitation to a house party out of town at this season means cutting loose from city engagements during the time named in the invitation, which most of us are glad enough to do."

"Now that many New Yorkers have country houses not many miles from town, which are kept open practically the year around, the giving of these entertaining parties is one of the pleasures of the season. To let her guests alone is the rule of the successful giver of house parties in Lent. This gives both them and the hostess a chance to recuperate if they feel the need of it."

"Breakfast is served in the dining room to any men of the party who prefer to eat there whenever they appear. The women, including the hostess, have breakfast served in their rooms when they are ready for it."

"And the comfort of that breakfast," exclaimed a guest just returned from a Long Island house party.

With few exceptions the new country houses of New Yorkers are equipped with pantry elevators reaching to the bedroom eors and a rolling table is kept on each of these floors. The breakfast tray for each guest is prepared down stairs, placed on the elevator, wheeled on a stand kept for that purpose.

Both the tray and the china on it match in color the draperies of the room if the hostess's orders are carried out, only knives, forks and spoons being of silver. The edibles are designed to tempt a jaded appetite, and having absolutely nothing to do, being entirely free from the fear of telephone messages and interruptions from business of the season. To let her guests alone is the rule of the successful giver of house parties in Lent. This gives both them and the hostess a chance to recuperate if they feel the need of it."

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