

Metal Embroidery Trims The Newest Hats



By Jean Seiwright.
Drawings by E. C. Kelly.

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SHARP upturned brims are featured in many of the newest hats, for fashion has decreed severe lines in the millinery for fall. To the young and beautiful woman this spells but another adventure in the realm of dress, for youth delights in novel effects, especially those that are somewhat daring. But she who has lost the roses of youth and the soft curves of girlhood need not lament this decree of fashion, for if she will but arrange her tresses to soften the rather angular lines of her face, she will find that the jaunty upturned shapes or those with straight brims with which many of the new hats are fashioned are really quite well suited to her more mature face. Then one must not forget that there are innumerable modifications of the Spanish turban, the tricorne, and the tam.

Several extremely attractive chapeaux are illustrated which reveal the influence of San Sebastian, whose famous race track proves a mecca for the fashionables of Europe.

In the center of the group a charming set of ermine is depicted. The little cap set well over the forehead is beautifully embroidered with silver and pearls that give a wonderful sheen to this attractive novelty in headgear. A collar cape encircles the neck and about the lower edge of this stylish protection against winter winds one finds a fringe of pearls that give an unusually decorative finish to this interesting fur piece.

To the left is a pretty white felt whose upstanding brim boasts a facing of orange velvet. The crown is also covered with the orange colored velvet, while at the side a cluster of pompons in various sizes is so arranged that the space between the brim and crown is cleverly bridged. Such a shape is particularly liked by the young college girl who favors the small

shaped hat when she voices her applause at the football match.

For occasions when a more picturesque style may be effected, the hat illustrated just above this creation is admirable. Strongly reminiscent of Spanish influences, this pleasing chapeau is developed in black velvet, its somber tone being accentuated by the edging of gunmetal grosgrain ribbon that forms its boundary line. The large black pompon, perched softly on the crown, is of black silk flecked with strands of gunmetal thread. On the brim is placed another pompon, but it occupies a lower position. Its size is also inferior to that which crests the crown.

A lovely creation of blue smoke colored velvet is depicted at the top of the page. The brim of this model, while quite extensive, is endowed with wonderful sweeping lines whose slight curves make this a most wearable hat when tipped at the proper angle. Clustered pompons lend interest to the underbrim, while a bunch of these—for they are small, not much bigger than the ruddy cherries that are frequently chosen decorations for the spring hat—also adorns the top of the brim.

Fashioned on somewhat similar lines is the hat to the right of this model, which is also originated in blue smoke velvet. However, its decoration is entirely different, for the crown is enveloped in begonia shaded velvet that is drawn to one side, cleverly slipped beneath the brim, and tied in a soft, loosely knotted bow that rests lightly against the hair.

Admirable for the dull days of winter is the model that completes the group. This is designed with oval crown whose lines are partly concealed by the upturned brim, which slopes downwards at the left so that there is ample space for the galaxy of pompons that breaks the formal line of this simple but effective toreador toque.

An interesting development in the winter millinery reveals the lavish use of chenille trimmings.

As many of the hats are inspired not only by the bullfighter's get-up, but also the quaint headdress of peasant women, there are innumerable filet trimmings in chenille, and these are frequently finished with tassels of the same soft material.

While black chenille lattice work makes an ornamental finish on backgrounds of brightly colored velvets, multicolored tassels and motifs are greatly liked, for the new sports hats, as well as on those of more somber hue for street wear. Chenille, too, is often favored for the novel neck-pieces and muffs which match the hats this season. A lovely pelerine of black velvet is designed with alternated stripes of this fabric, edged with narrow bands of mole. Metallic embroidery is also used on many of the newest hats, for since fashion has approved the embroidered frock she now insists that the same type of ornament be found on the hat that completes the toilette.

There is, however, the greatest variety of adornment in the millinery of the season. The smart dinner hat of gold lace is affected by some women, while others favor magnificent ostrich trimmed creations, for the plumage of this bird is again in evidence in many pleasing fantasies.

But, while the discussion of millinery proves a most engrossing subject, the other departments of woman's dress also reveal the trend of fashion. Now that the activities of society are again centered in the city, dress for evening functions is of paramount importance. Elegant fashions reveal the fact that the short skirted gown has gone, for the loveliest modes are of instep length and many are given added dignity by the addition of trains. Gorgeous is the adjective that may fittingly be applied to the average evening gown, for never before have so many wonderful tissues been used in the fashioning of such models.

One exquisite creation is of lustrous metallic

Center: Cap of ermine and collar cape of fox, both with silver and pearl embroidery.

Left to right:

1. White felt with orange velvet and pompons.
2. Black velvet and gun metal grosgrain.
3. Blue smoke velvet and pompons.
4. Blue smoke with crown (tied) of begonia shaded velvet.
5. Two tones of dove gray.

are especially admired by the young woman who has not yet attained to the dignity of the handsome brocades. She, too, enjoys wearing silver tissue which possesses a youthful appearance.

Sometimes touches of Egyptian embroidery give a pleasing color note to a simple gown, while many women wear priceless jewels when the attainment of magnificence is their goal. The wraps that accompany such attire are equally ornate and rare pelts also add to the beauty of these creations whose linings vie with the materials from which they are fashioned. Varied are the styles on which these are modeled, but the cape appears to have many votaries, and when developed in lustrous metallic broches, collared with ermine, chinchilla, or kolinsky, attire that would grace a queen is frequently achieved.

Perhaps the most interesting of the season's costumes are those that consist of entire gowns with coats to match. We have had something of the surfeit of the coat suit with its separate blouse let it be as dainty and as beautiful as it may, and these gowns with coats make a most attractive feature and are shown in a number of new and interesting forms. A beautiful one, for example, consists of a gown with skirt of black satin, bodice and extension, which could scarcely be called a tunic, of red mousseline embroidered with black, and a coat of red velvet. The skirt is gathered at the upper edge, but drawn up in a puff at each side over the hip. There is an entire guimpe of plain red mousseline and there is a sleeveless over-bodice of the mousseline embroidered with black that forms a straight piece at the front and back edged with the velvet and an apron-like extension that falls over the skirt. There is a round neck, and the neck and lower edges are finished with gold braid. The coat of the ruby velvet consists of a nearly fitted body portion with a long, somewhat full skirt. It is open at the sides and it completely covers the apron-like portions of the over-dress, but it allows the velvet puffing at the sides of the skirt to be clearly visible. It is edged with a wide band of gray rabbit and there is a choker collar at the neck that is finished with flaring points and the bell shaped sleeves show the pretty mousseline ones beneath.

broche, the design being of large conventionalized floral motifs on a background of black. Over the skirt is a long pointed tunic of black tulle which is extremely full. Tulle is also chosen for the corsage, and at the shoulders a train is cleverly attached. This, however, may be used as a scarf by its wearer, who realizes its decorative value when she slips it about her arm so that the end little more than touches the floor.

Another lovely creation is of old gold chiffon velvet. This model is cut with a severity that is worthy of comparison with some of the gowns so wonderfully immortalized by the old masters in their famous pictures. The only touch of color is found in the embroidery which is delicately etched about the square cut décolletage.

Silver tissue is a fascinating fabric for evening wear and a particularly handsome gown is developed from the tissue combined with shimmering silver lace. This, by the way, is fashioned along the new moyen age lines. The plain tissue is well adapted for the sheath-like under part that scintillates with every step of the wearer, while the silver lace is used most effectively for the long waisted corsage and tunic.

Tulle is greatly liked, especially when combined with the rich metallic silks, and it is used unstintedly. A pretty effect is noted on some of the frocks that are designed with tunics, for these are daintily scalloped about the hem. Such modes