

Chapeaux de Paris



MME. POUYANNE

PARIS has sent over her semi-annual load of handboxes.

Have you seen what is in them? If you haven't it is about time that you did, for most hats are commencing to look like the last rose of summer, and somehow, faded headgear is not conducive to comfort.

But the winter hats! They are simply dreams, that is all there is about it. Quite the loveliest things you ever saw. And, really, most everything seems to be fashionable as long as it is not small. But that is an unpardonable error. Get a cartwheel, put a feather, a few aigrettes or a pompon on it, and it is

corners, whereas those used in the time of his august majesty had five.

Most of the new hats turn off the face. The Napoleon turns off abruptly, the Florodora at an angle of about forty-five degrees, and a Louise Pujol rolls gently.

But none of them, even the very best, make any pretense at shading the eyes. And by the way, perhaps you do not know what a capson is. It is a French ornament, and a very fetching one at that. To be exact, it looks like a ball of diamonds. One half the ball is tucked under the trimming, but the other half makes up for lost time by glimmering and sparkling for all it is worth. In each cap-

the same, but there are two very good substitutes. One is a heavy broadcloth stitched, and the other is called "scratch felt." It is more woolly and is made over a frame. Chenille is run through it at regular intervals, and the soft wires give it a little support.

One reason of its sudden popularity is that it does not spot like velvet, and it can be turned and twisted and yet look as well as ever.

Fur and lace seem to be popular, but the two are not combined alone. A brown fur is made up with ecru lace and baby pink roses. The flowers rest against the fur and the lace falls gracefully over the combined two.



CAMILLE ROGER



M VIROT



CAROLINE REBOX



FLORODORA

bound to look swell. Small hats are simply non est.

The pattern hats are very apt to look a wee bit theatrical, but extremely attractive wintal. A very beautiful evening hat is made of blue panne velvet. Just a large frame draped entirely with the panne, and a large full feather that measures a yard and three-quarters laid softly about the brim. There isn't another thing on it, not a buckle, nor even a pin; in fact, the feather is its chief beauty, and anything would detract from it. Paris says it is a typical Florodora hat, and Paris certainly ought to know.

Another evening creation is made of white tulle. To relieve the monotony of the soft stuff, white chenille alternates in the tiny rows and lends a little stiffness. It is lined with black panne velvet. One side rolls completely over the crown and fastens in the center of it with a large rhinestone capson. A yard and a quarter white plume leaves its hiding place from under the roll and circling the brim takes refuge on the opposite side.

It is a most curious hat to pick up and glance at casually. Which is the front and which is the back is a question in one's mind. Naturally the black roll is selected as the back, just because it turns up so suddenly, but in reality that is the side. The feather is supposed to fall over and soften the face, and it fulfills its part of the contract.

But the trouble with both of these hats is that they require handsome gowns. An ordinarily pretty frock would look very common, and the hat itself would lose some of its exquisite daintiness.

An old favorite, the Napoleon, has returned with increased vigor. They are here in every conceivable color, but the prettiest are of blue. When the brim is made of chenille applied with spangles a splendid effect is produced. The crown is ordinarily made of blue tulle. To supply a contrast the brim is outlined with black velvet, and there is a large black velvet rosette with a capson on the very front. This Napoleon, by the way, is new in one respect. It has only four

Posed by Belle Thorne, Orpheum.
Hair Dressing, Emporium Parlor.
Hats, Mrs. Gage, 807 Sutter Street.
Photos by Allsky.

rhinestones, and as they are set individually in white metal, what luster they have is shown to the best advantage.

The rhinestones make a pretty contrast against the hair. Somebody said that the pompadour was going out, but with the hats off the face they are more stylish than ever. The head of the Emporium hair-dressing parlors says that the hair is not popular low, but these hats demand that the space at the back of the neck be filled, for the hats are off the face and the broad brim at the back gives an exceedingly awkward appearance.

Black and white still continue to be fashionable, and when was it not considered swell looking? One of Madame Pouyanne's hats is of the two colors. The entire hat is made of ribbon about an inch wide. Each piece is put on slightly gathered, and increases until the wide brim is reached. The lining is the same, so the gathered effect is carried out in the entire hat.

The only trimming on it is some extra long sweeping black and white aigrettes. It takes about ten of them to make any kind of a showing where they are used as the only trimming. They sweep from one side across to the other, where a few of them are lightly tacked so as to hold them in place. The only other touch of color is added by a capson which hides the rough ends of the aigrettes. It is an exceedingly simple hat, but very, very swaggar looking.

Velvet is to be worn a great deal in hats, but a soft French felt is more fashionable and consequently more expensive. The very soft, limp felt is decidedly scarce here as it is all imported directly from Paris. The stiff ones fall to look

gray tulle. There is fold upon fold alternating, one black velvet and the next gray tulle. The frame is perfectly round and the rows follow one another until they suddenly commence on baby tabs that rest over the back of the hair. The facing of the hat is black velvet, and it is covered with real Arabian lace. The effect is very lovely and one greatly appreciated by everybody, but particularly by lovers of beautiful and rare lace.

Lace, by the way, seems to be used very little excepting when it is combined with fur. The other soft trimmings are either chiffon or tulle, and both are very perishable. Taffeta is not as soft or as graceful, and falls utterly on a swaggar hat. Panné, felt and feathers are just about the proper thing, but the way they are put together makes all the difference in the world.

Silver tinsel applied on black velvet makes a showy hat. A round brim liberally covered with the glittering stuff looks well with any kind of an evening gown, and any afternoon frock, in fact. One of the new soft, fluffy pompons is added to give height.

These pompons are going to be extremely fashionable, and probably very much run into the ground in consequence. The ostrich ones are by far the prettiest and the best, but there are others made in a variety of material. Black and white mixed, or either one color or the other, are in the lead. On plain felt walking hats taffeta is used in what we used to call a rosette, but the edges are frayed a trifle and the silk falls in a free fashion. Brown is going to be used somewhat in millinery. One of the Paris models is a large brown shape turned up on one side. The entire crown of the hat is covered with a large bird. The lining is made of the new ostrich trimming. It resembles tiny ostrich feathers—just the smallest imaginable ones. In reality the trimming comes by the yard and is a little over an inch wide. The other colors, pink and a pale castor, are used as a drape, and where the hat rests on the head is a large crushed bow of the old-fashioned Persian ribbon.

Each and every hat that bears the real Parisian stamp is well worth giving minute attention. It is a mystery how so many, many hats can be turned out and not one of them look the least bit like any other. It certainly is an art, and Paris has quite perfected it.



LOUISE PUJOL