

# AND NOW THE EASTER HAT!

by Hester Windthrop



The Typical Easter Hat of 1921 is this Lace-Veiling-Flowers-Turban.



Feathers Trail Off Both Sides of this Black Straw and Ostrich Model



This Hat is Gray Fringe and Grosgrain Ribbon



A Lovely All-White Hat of Hemp and Uncurled Ostrich



Little Pink Rose Hat with Ribbon Danglers at One Side



PHOTOS BY JOEL FIEDER

A Stunning Spring Sport Hat

## Saucy Directoire Headgear a Feature of Spring Openings - Lace On Big and Little Hats - Flowers and More Flowers for Easter Hats - Venetian Red Flames Everywhere.

"HAT" admitted an authoritative milliner the other day, "the spring hats are lovely—no doubt about that. But it is a terrible proposition to make the new styles smart."

She went on to say that, except for the flower-trimmed hats which always look enchanting, on or off, the spring millinery looks like nothing at all—unless it is worn. The hats are becoming and dashing when dragged on the tip-tilted at the proper angle, but displayed in shop windows there is nothing particularly alluring in them. The idea of allure in millinery. In the first place so many of the spring hats are gray. Now gray is essentially a demure, not a dashing color and a lot of gray hats together, though some of them may strike the beholder as lovely, or engaging, or sweet, are not apt to present the line of dash—which is any well-tailored-up milliner's fetish. And at more of the spring hats are soft, hapless affairs made of embroidered fabric. Rightly poised on the head they are convincing enough to impress anybody, but hanging limply on the wooden standards used for display in window they express nothing at all but embroidered fabric! So, take it all in all, it is not a restful season for milliners—until some of these hats have been worn and orders come rushing in for more like them. For undoubtedly they are becoming!

**Large Hats Appear in Tune For Easter**

Thus far, most of the spring hats that have appeared have been small ones, neat little affairs that looked articularly well under veils. Veils are such an important feature of spring fashion that hats simply had to accommodate themselves to the all-vogue. But with the forthright before Easter big, picturesque models began to appear and now the milliner windows are showing dozens of big hats so enchanting in lines and color that one devoutly hopes Easter day will be bright and windless so that these picture models in headgear may be worn. In the big hats the feathered-trimmed models lead, and one of the most beautiful feather

specimens is one all in white. It is pictured on today's page and any woman must admit its ravishing charm. The shape is a low crowned one of white hem with a most fetching roll to the front of the brim, and the sweeping uncurled white ostrich plumes are arranged with especial grace—and plenty of dash too! This hat will be worn with one of the little black frocks that are so smart just now. And to go with the white hat and black frock there is a stunning black wrap lined with white, and embroidered with white silk, and possessed of a huge choker collar of white broadcloth. That white collar and the white feather hat will be wonderfully smart, topping the black costume.

**Black Hats in All Sizes**

But the white hat is the exception. Black hats are the rule this spring and they come in all sizes from wee turbans swathed in lace veils up to spreading picture hats with further spreading feathers—like the model pictured. There is an odd—because quite new—effect of balance in the arrangement of the feathers, a twin arrangement with each side exactly alike. Glycerine ointment is the sort used in this instance and like the feathers, the hat is black—of black hemp and celphane straws in a striking combination of glitter and soft dulness. This all-black hat accompanies a frock of pale gray georgette with white bead embroideries.

**Silk Devices Arrive**

Dashing enough, dear knows, are the tiny devices with brim flattened up against a low rounded crown at either side and with just the least peak at the front. A coq feather tumbles down at one side, over the wearer's ear, to her shoulder. One of these little hats is made of gray colored silk and the coq is coral too.

in shaded tones.

You have noted by this that almost every spring hat has something tumbling down at one side; maybe a feather maybe a tassel. Or a fringed-out ribbon, or a bunch of cherries or—something. The hat without a dangler of some sort is almost the exception this season. Take the hats pictured, for example. Only one of them—the sport hat with a scarf over the crown—is without something dangling. In the case of the flower bordered turban lace danglers all the way around. Another flower turban has dangling ribbons. The gray hat has fringed ribbon danglers. And the two feathered-trimmed hats speak for themselves.

**Flowers For Easter Hats**

Whatever other millinery styles are

shown this spring, the typical Easter hat of 1921 promises to be the flower and lace model—flowers of bright, soft color mistily veiled with lace that hangs down to shadow eyes and face. These hats are so enchantingly becoming that only the hopelessly plain woman has strength of mind enough to resist them. Once you have tried on a model of the type pictured you are lost—whether or not that hat is going to be a practical and common-sense choice for day-in and day-out spring wear. It is just a little, low-crowned turban of black milan with silk flowers in shades of amber and flame crushed around the brim, and a yard or two of black chantilly dropped over the flowers and tucked up here and there with an artful stitch—but the becomingness of that little hat! Sometimes the flowers are violets, sometimes roses in shades of pink but the effect is always just as becoming.

The other flower hat is more conventional—an elongated turban covered with flattened roses in pink and mauve shadings. But the dangler of double-faced ribbon (black on one

side, pink on the other) gives a this-season note.

**Directoric Pokes Are Picturesque**

Some of the Easter hats have a strong Directoric suggestion, with brims giving the poke lines and tufty feathers sprouting from high on the crown. And invariably these hats have long streamers of narrow velvet ribbon. A dainty model is of gray straw with a crown of gray silk net covered with the newest of the new, drenched ostrich! Don't forget that name, you are going to hear a lot about it as the season advances. It is just out now. Another model of Venetian red henna straw slopes over the eyes but swoops upward at the back over a handsome. Two gorgeous ostrich plumes in American red are laid flat across crown and brim.

A great deal of red is appearing in millinery. One is sure if it is the Directoric milliners' last resort—to add, shall one say, a dash of paprika to a gray season? The red in millinery now is not scarlet but a soft burnt red—paprika is a good name for it, though it is called, variously, flame, Venetian red, henna and burnt amber.

## Lace, Gloves and Slippers

YOU simply cannot wear too much lace to please fashion. The latest development in the lace frenzy just now possessing Paris is—lace mitts and gloves! The gloves have lace wrists only, the hand portion being of kid, but the lace wrists extend up over the elbow. These lace gloves come in white, in black and in the very modish gray tints. Lace mitts are worn with afternoon costumes and, of course, they offer opportunity to display handsome rings. They are worn also at the theatre and sometimes at dinner in the restaurant.

Lace slippers are not as perishable as they sound, for the lace—usually black chantilly—is mounted over satin.

All the orange shades are smart too, and mandarin orange is smartest of all. But unless you are rather vivid in coloring yourself avoid mandarin orange. Oddly enough white-haired women can wear this shade that is often tried to much younger women, and orange veiled with black lace is distractingly becoming to some white-haired old ladies.

**Two New Sport Hats For Easter Week-end**

Sport hats were not invited to crowd

into today's page of Easter morn millinery, but the two models pictured are so attractive and so smart, room had to be made for them. One is a particularly stunning shape of rough brown straw with green plaid silk draped all over the low crown. And the other is a new gray sport hat trimmed with gray ribbon and gray silk fringe, the fringe arranged like a big buckle ornament across the front of the crown.

The loveliest parasols of the season are of lace. There are black lace parasols, and white lace ones, and parasols of dyed lace in sand color, gray, and even in more definite shades. The white lace sunshades lined with this silk of delicate rose tint are enchanting but, of course, they are luxurious affairs—expensive to buy, and usable only with garden fete costumes of lace or embroidered net. The same may be said of black lace parasols which are extremely formal affairs and extremely costly ones too—when the lace cover is of real Chantilly or thread lace.

That delightfully practical combination, the sun and rain parasol is as popular as ever, but one may not get along with such a parasol—and no, other—as one could last year. The sun and rain parasol is now carried with tailored suits and traveling costumes, but it is not considered gay and dainty enough to accompany more formal summer attire and one must have, also, a lace, ruffled or Chinese-figured sunshade for dress-up occasions. Good looking rain and shine parasols are of russia green silk with tips, ferrule and handle in matching green pyroxilin, and a specially stunning model is of gray silk with handle, tips and ferrule of gray and white pyroxilin. These tailored parasols are short, with the stubby ferrule of last season and have a bracelet ring on the handle.

## "DIFFERENT" PARASOLS THIS YEAR

MARCH is not one bit too early to think about parasols. Feminine wardrobes for summer time are apt to be "built around" one or two carefully selected sunshades and it pays to study parasols early, plan out one's summer color scheme and then lay in the parasols while assortments in the shops offer good choices. One excellent thing about the 1921 parasols is that most of them will harmonize with several kinds of costumes. Very gay colors are used, but very often five or six of those bright colors are grouped against a neutral background, and whether one's summer day frock be yellow or mauve or blue or rose—the parasol is apt to go with it very well.

There are plain colored parasols too, but they are not as smart as the models with decorative spaces in varied color on a neutral ground. And if you fancy a plain colored sunshade be sure your fancy runs to vivid hues: to American beauty or coral or turquoise or burnt orange, for the more conventional shades will look drab and uninteresting this year contrasted with the bright tints fashion is affecting just now.



Discs and SHIP Flower Motifs. In Gay Splashes Of Color On This Many-Ribbed Parasol With A Bracket Ferrule End.



The Harlequin Sunshade With Overlapping Stripes In Alternating Colors And A Frilled scalloped Edge.

illustrated is made of pale gray and rose colored silk, with pleated frills in rose color, and the rose silk panels are turned under at either edge giving the panels an overlapping effect. As for ribs, this parasol seems to have twice the generous allotment provided by fashion but this effect is due to the arrangement of the panels and there are really only ten or a dozen ribs.

Parasols this summer, will be used in two ways—as sunshades and as walking sticks. Some of the models with hook ferrules have very long handles at the other end and when the parasol is closely furled it may be used as a light cane. A stunning model of the sort has a cover of black and white taffeta in horizontal stripes which when furled gives the parasol-walking-stick a candy-stripe center, between a long black enameled handle and a white ivory hook at the ferrule end. Below the ivory hook is a big cord and tassel trimming of black and white silk. Henna silk parasols with enameled handle matching the cover are exceedingly smart when rolled tightly into walking sticks, and usually the hat is henna colored to match

## ODD LITTLE RETICULES FOR SPRING

POMPON handbags are the dernier cri. They are round and flat and open at one side. A smart pompon bag is of tobacco brown faille silk, each side gathered around a flat central button covered with the silk. The clasp is of gold and the bag is lined with citron colored silk. Inside is a mirror of good size and in the opposite half of the bag is a round purse for change. There are theatre bags of amber shell and of pyroxilin, the ribbon handles emerging through vents in the material. An amber shell bag has a mirror in the cover and secret compartments for rouge and lipstick. You would never guess about the vanity outfit if you happened to open the bag, or saw its owner open

## Bright and Shining Windows

NOTHING gives the house such an unkempt look as clouded, smudged window panes. Nothing gives it such an air of good cheer and prosperity as bright and shining windows. Clean windows can have their moral effect on the inmates of a house; everybody knows the quickening of spirit, the sense of cheerfulness that follows the polishing of all the window panes—the sunshine seems to rush into the rooms and all the furnishings inside seem to partake of the general good cheer.

Few maids-of-all-work will "do windows" now; indeed few indoor domestics of any sort will. One must have outside service in this respect, but every town has its window-cleaning company and the window-cleaner comes with his own cloths and paraphernalia, and you have to furnish it a nail of

of the windows and tackle the inside yourself. It is not hard work if you go about it the right way. Windows can be made bright and shining with warm water and chamomile skin alone. It is not necessary to go over the panes several times with a cleaning powder, rinsing water and then kerosene and newspaper—as some old-fashioned housewives consider imperative. But if you use water and chamomile skin alone, both water and chamomile must be perfectly clean, and water and chamomile must be changed often. Rub the panes first with the damp chamomile, and then, when almost dry, with a dry chamomile. The glass will shine like diamonds. You can use a cloth for the first part of the process but be sure it is a linen cloth, so no lint will be left on the panes. The more soap, or cleaning powder you use, the more