

# Hats for *Immediate* Wear



ON A recent trip to New York, I had the pleasure of seeing an unusually large number of new hat models for spring. With their various shapes made of brilliant fabrics and braids and with unique and luminous trimmings of every hue, the general effect of these news hats is dazzling.

Due to the enormous importation of French models this season, styles are so varied and materials so costly that at first glimpse one gets the idea that there seems to be no provision made for those who wish to wear the quiet, more modest hat. After giving some consideration and study to the contour and color combinations in the multitude of models, however, one finds that there are some particular features that are sure to appeal to every one's taste and requirements if they are worked out properly.

BUYERS returning from abroad tell us that the French women favor the close-fitting turban. This type of hat is draped with the different new fabrics and is worn squarely down on the head. It is rather short in the back, however, and thus does not hide the neck. In the words of one of the buyers, "The head continues to be worn well into the hat, accurately carrying out the lines of the Egyptian head dress, which is the influence most felt at the present time."

But this is surely bound to give way to something different at the hands of the American designer. Not all women desire the high-priced materials, nor are they inclined toward the extreme styles in hats. So, while such materials as the new isophane, hair cloth, and cellophane are used to a great extent, practically all the new models can be carried out effectively in domestic fabrics and braids at one-third the cost.

By MARY MAHON  
Department of Millinery

CREATORS of fashion never before indorsed the rolled-brim hats so much as they do at present, and this is chiefly due to the fact that this particular shape is becoming to so many different types, bringing as it does the eyes and the back of the neck—both attractive in most women—into prominence. Such a hat can be made entirely of braid combined with either cotton crêpe or Georgette crêpe, and it can be trimmed in various ways—with a wreath of flowers around the crown or with a band of ciré ostrich around the edge. Or, if the more severe, tailored effect is wanted, a pretty wreath design may be embroidered around the crown. If it is desired not to spend too much time on hand work, one of the many pretty flower motifs done in raffia may be adopted. The motif serves as a nucleus, or center, and may be appliquéd to the side crown with long and short stitches of single strands of raffia. Such designs make an astonishingly good substitute for genuine hand work. In addition, a suitable trimming can be provided by making little flowers out of small pieces of velvet and silk and embroidering them with raffia.

ONE enticing model made on the rolled-brim shape had an under brim, or facing, of navy-blue Georgette, while the top of the hat consisted of bright, shiny visca braid in middy blue. This new shade of brilliant blue has a rich, glowing tone that is arresting much attention. The trimming consisted of a wreath of flowers made of cellophane in the different shades of castor combined with green and soft tones of copper. A band of two-tone No. 5 ribbon, with a chic bow directly at the back on the edge of the brim, gave the desired youthful effect that is so much sought in hats.

THE next hat in favor is the one that turns back off the face. This type of hat, though worn very much during the past season, is still occupying a prominent place in millinery, and the indications are that it is

sure to continue in popularity for some time. This particular shape has many possibilities for the milliner, as it can be trimmed in so many ways. A very striking model carried out on this shape was made of satin braid in the soft, restful tone of cinder. The entire outside of the brim was made of rose petals in a deep shade of pink, aptly called arbutus, which gives the right dash of color to a gray outfit. The most unusual thing about this hat was a narrow, picot-edged ribbon in shades of sulphur and blue, which intermingled with the rose petals and continued to the right side, where it was finished with a bunchy bow.

The principal virtue of the shape that turns back off the face is that a veil may be worn with it very satisfactorily. And since veils are much in vogue, it follows that the hat that produces the most graceful effect will share in popularity with the veil.

COLOR combinations seem to be the most important thing in the realm of fashion and the thing that makes an imperative demand. Particularly is this true in millinery. Color is a prime factor in this art, for with an unhappy color scheme, many a smart shape and otherwise becoming hat is entirely ruined. An intelligent study of color and its relation to her own individual type will enable nearly every woman to eliminate the use of contradictory colors, which, as we all know, tend to mar her general appearance. As a hat serves as a frame for the face, it is very important that proper consideration be given to the color used in the facing. Therefore, the aim should be to avoid any trying colors or contradictory shades when selecting material for such purposes.

