



HATS BELONG TO THE SOUL: These are some of the hats designed by Christian Dior to go with his dresses and ensembles. Left, a deep bonnet in taupe soleil, designed and tucked to give a wide effect. Narrow grosgrain ribbon from a tiny black

streamer. Centre, a cloche in bottle green velour, draped with emerald green satin. Right, the Sphinx look in black satin, with pleats gathered in the back, tied in front with a flat black velvet bow.

Hats More Than Hats: They Finish Ensembles

By OLIVE DICKASON

A hat is far more than just a covering for the head, a Parisian turned New Yorker said yesterday with a great deal of emphasis.

"It is the finishing touch to an ensemble, yes, but it is much more than that," Mrs. Jeanne Rousseau, manager of the millinery department of Christian Dior of New York, declared at a luncheon at the Ritz-Carlton. She was in Montreal as a guest of Holt, Renfrew to present a collection of Dior hats.

"A hat is a matter of whimsy, of something very close indeed to a woman's heart," Mrs. Rousseau smiled. "A woman orders a suit, and she doesn't mind waiting six weeks for it to be delivered . . . But a hat, that has to come in two weeks or less. It is a question of mood . . . when a woman sees a hat she wants, she wants it right away, not three weeks later. By then she has lost interest."

Part of Ensemble

Mrs. Rousseau, who looked charming in a sidedraped feather-trimmed hat that coordinated beautifully with her dark grey wool dress, said that well-dressed women would always wear hats.

"Hats are an integral part of an ensemble," she declared, "and they should be chosen as such. Dior never designs hats just for their own sake, but always to go with an ensemble. That is important. Neither does he like trimmings of any sort, not even veils. He says that veils add 10 years to a woman's appearance. Simple lines, good fabric, Exquisite Cut. That is the secret."

The small collection of Dior hats which Mrs. Rousseau showed exemplified this belief. Most of the hats were small and head-hugging, depending on their cut and fabric for their effect. Beaver was much in evidence, both in white and in black.

Against Trims

Trimmings, said Mrs. Rousseau, tend to hide faults in the hat design, and usually don't fit the wearer's face. "After all, the object of a hat is to flatter the face," she observed.

Hat styles that originate in France usually have to be modified to fit in with the needs of

North American living, Mrs. Rousseau observed. "We don't have the extremes in climate, either the heat or the cold that you have here," she said. "Neither does France have the winds that seem to be prevalent all over North America. In fact, nowhere in Europe have I encountered the winds that I do here. They must come down from the North Pole. Neither do the women of Europe lead such an active life . . . they don't have to think of hats in terms of hopping in and out of airplanes, for instance."

All this, however, was no reason for the North American woman not to be every bit as chic as her European sister, Mrs. Rousseau smiled. "The styling has to be done with different conditions in view, but that doesn't mean that they can't be both smart and practical."