

## Window Pane Hats

Lady Duff-Gordon Describes the Newest, Oddest Millinery and Its Relation to the "Fashions That Stick."

By Lady Duff-Gordon ("Lucile")

IN one of my many articles on fashions-made-in-America I hinted that one of the reasons Paris continues to be and has to be the centre of fashion is because it is the home of the coquette and those interesting little cabaret folk that one meets in the restaurants and on the race courses. These people with their peculiar daring are invariably each season the origin of some funny, original, queer little line or of some almost barbaric manipulation of the hair—something like "bobbing"—or of hands with red finger tips, or chalk white makeup, or the new "stuffed" toes, and goodness knows what else.

But whatever it is, there it is. These people with all their wild ideas invariably start some new line, invent some new color or some new arrangement that is one of the foremost factors in the following season's note—and sometimes dictates the whole season.

In America one sadly misses these little people. There is no one here of just their type—just as there is no life of just the kind they represent. Nor is it necessary at all that you should have either, so long as your own representative dancers and actresses will "take the tip" and create these interesting things in the same way. All it needs is a spice of ingenuity, originality and daring.

Among the last lot of stage clothes I have de-

signed for such famous dancers as Mrs. Castle and Florence Walton and others, I have tried as much as possible to do some of these extraordinary things, and I suggest that America, if it wants to become a centre of fashion, set about to create the same hunting ground for ideas in New York and Chicago and San Francisco and the other big cities that exists in Paris. Each great city could have its Longchamps, its Dieuville and so on. Let your mannikins promenade in astonishing clothes to be adopted and adapted later by the more sober people; let your cabarets and restaurants be filled with

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Lady Duff-Gordon's Paris establishment brings her into close touch with that centre of fashion.



An Interesting Little "Zebra" Dress and the "Window Pane" Hat from a Side View. ("Lucile" Model.)

these cunning little people with the big courage that is so necessary to push along the wheel of fashion.

They over-accentuate and exaggerate, it is true—but to impress the new idea that is necessary, just as Billy Sunday does in his line of endeavor. Afterward, when one has inoculated others with the idea, the exaggeration and over-emphasis are taken out and the new idea in full strength and real beauty is all that remains.

On this line of thought one logically at this point takes up the matter of things decorative in fashion. I know there are a number who say often of many of my things that they are "so unpractical." Now, a person who really dresses to be decorative is, as a rule, not a business person. Her only aim is to be decorative and to attract attention. But always in her decorative fashion is the new and original idea, and always that idea can be adapted to the need of others not so decorative or who do not wish to attract so much attention. That is the fashion—toned down and refined to suit the world on the outer side of the footlights and still retaining all its originality and charm.

Look at this new window pane hat. Of course, I can hear some of you American ladies exclaiming "Never!" But let me hasten to explain. This may not be for you personally, but please understand that this hat and many other more striking things are worn almost unnoticed at the Paris race meetings, and it is the modification and the adaptation of these that eventually reach America, as its modification will, in this case, eventually reach you.

This window pane hat is nothing more or less than an eighteenth century form worn so low over the face that it is impossible for one to see without the transparency in front. It is composed of peacock blue aerofane over a silver colored fan of very fine transparent composition somewhat like celluloid, the blue giving a particularly attractive appearance to the eyes inside. The back is turned up with a large bouquet of flowers that repeats the garland around the front.

In the top right hand corner we have another of the zebra effects I spoke of the other week—in black indestructible voile. She reminds one of the white queen in Alice in Wonderland, with the Va-Dyke underskirt and her graduated tub shape figure. The white lines are composed of the Russian braid. Black and white buttons follow the entire way down the front, both below and above the buckled waist band.

The other photograph is a natural colored tussore faced with black and white. She has the most queer aeronaut collar, rather like the top of her escarp, being a complete circle many sizes too large for the head and with a strap and buckle that tighten it in much the same way that a mailbag is closed. The same buckle appears again at the wrist and leaves at the neck an unevenly pleated frill. She wears a black tagal hat, with a martial plume.

The parasol is a very, very long one. And that reminds me to say that parasols are to be this season what they always ought to be—real works of art. Both the parasol and the umbrella—did you know it?—are really of kindly and priestly origin. They were at first never intended for such commonplace uses as keeping off rain and sun. No, indeed! They were umbrellas of honor, sacred umbrellas, parasols of the gods, and so on. And because they were such high symbols the best artists and weavers and craftsmen and jewel makers lavished their best work on them. Then the practical Occidental took them, and behold—art gave place to utility. But this year we are going back to origin—just as we are in dresses. You'll see some surprising ones of mine later on here, I hope. And so much for to-day.



A Black and White Spring Dress, With the New "Aeronaut" Collar and Cuffs. ("Lucile" Model.)



The Window Pane Hat, with Its Silvery Pane and Peacock Blue "Curtains."