

HALO HATS!

And the Window Pane Hats

Lady Duff-Gordon Describes Her Interesting New Millinery That Can Be Seen Through Both Looking in and Looking Out

LADY DUFF-GORDON, the famous "Lucile" of London, and foremost creator of fashions in the world, writes each week the fashion article for this newspaper, presenting all that is newest and best in styles for well-dressed women.

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

Lady Duff-Gordon

EXACTLY where the inspiration came from for the two accompanying pictures I cannot say. Possibly the eyes of the charming wearer needed the lines in this direction. Possibly it was the religious feeling inspired by the priestlike cope that called for a halo. Then again possibly the design in the brocade led to the Chinese effect of the hat and tassel at the side.

Anyway, whatever it was, it has given birth to something entirely new in the way of hats. Hats have been small and large, tilted at the back and up at the front; with right side up and left side down; left side up and right side down, but I do not know that ever before in the history of fashion have they been worn so as to completely cover the front of the face, and still be becoming—nay, more than that, enchanting, as this one proves to be.

And I feel sure that before long there will be many varied forms of this new halo or stained-glass window hat. I say "window hat" purposely, for another hat on these lines which I have in my collection is made of straw, and is therefore opaque, but the section that comes immediately in front of the face is a real window of tulle which allows one to see out, and, what is more important, allows others to see in.

I think one of the real reasons why a woman is more successful as a fashion creator is that she is all the time sensitive of what is most attractive to men, and is better able to cater to those little tricks of suggestion in color, line and shade. All the way down in history the veil has played in a thousand different forms the most important part.

From the Egyptians to the Turks, the Chinese to the French, all alike knew the value of suggestion and the half-veiling of one's charms, and to this purpose is this halo hat of mine, with eyes and face framed in a halo of blue tulle that has an embroidered design on the rest of the hat, with the exception of the section immediately over the face.

This halo is scalloped all around the edge and finished with silver, while on the crown of the head and along either side are tassels of Chinese design in curious cerise pinks, and trimmed with little plaques of jade.

With this marvelous hat is a cope of green, purple and gold in the famous Chinese willow pattern design. This cloth is as stiff as a board, which gives it the extraordinary "standout" look of the ritual robes worn in Russian and Eastern churches. The cuffs and collar are bordered with violet colored velvet, while it is fastened on the front with enormous buttons and loops of gold. Note on the wearer's fingers the solitaire ecclesiastical ring of a single cabochon emerald.

The white sailor hat is also a great favorite, and it can either be trimmed with great velvet or gauze petalled blossoms, or else with softly shaded ostrich feathers.

And the last word in novelty is to have this feather of purest white, and so long, that, not only does it encircle the whole hat, but also and actually, curbs, boa fashion, about the neck, to fasten at the side with a pale pure rose, another delicately colored flower, peeping out from the feathery folds on the edge of the brim.

And this novelty in hats is provided with a worthy companion, and completion, in the way of a vanity bag, whose soft satin is entirely correct with snowy white ostrich feathers, a little pink rose and a bud fin-



One of the "Lucile" halo hats in the right wearing position. It is mostly of blue tulle.

ishing off the ribbon handle.

So much for this very new hat. And now for some Summer dresses.

The changes are rung often, too, and always successfully, on the color scheme of white, black and green, which—especially, of course, when the white predominates—is so refreshingly cool-looking on a hot day. One such gown is in white taffetas and lace, with pipings of leaf green to finish off the silken braces, which cross the semi-transparency of lace and chiffon on the corsage, and again to outline all the quaintly irregular points of the short silken tunic which outstands over a longer and more closely clinging drapery of black lace, the plain underskirt being of the white taffetas and sun-dry silken tasselled ornaments, bringing the green again, and more prominently, into the scheme. Another and very dainty dress of white lace, with triple frillings of kilted net to edge the long tunic, whose fullness is gauged about the hips, is sashed at the waist with lettuce green taffetas and filmy black tulle, both fabrics being used to form the long-ended bow at the back.

Or it is also possible, and fashionable, to reverse the more usual arrangement and to have long sleeves and a scanty underskirt of lace (underlined, of course, with chiffon), and a corsage and tunic of charmeuse. I saw one such model arranged with an extraordinarily décolleté effect in front, a sash of the same tulle tinted charmeuse, knotted loosely at the waist, over two very short and very full basque frills, while then the long and flatly pleated and closely hanging tunic only allowed a very brief view of the lace underskirt, to which, by the way, a three-inch hem of the yellow-green charmeuse was an addition of practical, as well as decorative, value, inasmuch as the catching of a shoe heel in the filmy lace would be such a likely, and disastrous, happening.

Of quite a different type is the gown of gabardine, that almost ideal fabric which wears as well as it looks, and which, therefore, as I have already suggested, is quite the most dangerous rival which blue serge has ever yet encountered.

In a dark, but not too dark, blue it forms a long maharajah tunic, opening in front over a little waistcoat of

white tulle, hemmed with black, and a very deeply swathed and quite straight sash effect in brilliant Oriental colors on black. Over this and over the blue gabardine, too, there are drawn scarves of soft black satin, which are looped together at the back, the lower part of the long, closely-fitting sleeves being also of the black satin.

So that, with all this—and much more—variety of style and material from which to make a choice, it really should be possible for every woman to look her best at Ascot, in a gown which is most suitable as well as most fashionable.

Of course, as may be imagined, the vogue for lace as a trimming, and a fabric for dresses, is resulting in the appearance of any number of lace hats and sunshades. Most of these hats have the wider sailor brim, which is already and metaphorically putting the brimless hats into the shade, by literally casting the shade, which is so infinitely becoming, on the face of their wearers. The lace is left quite transparent on the crown and brim, though sometimes a narrow encircling band of charmeuse will be introduced, so that it may better bear the burden of a wreath of flowers, a cluster of algrettes or some other adornment.



The halo hat in combination with a gorgeous cape of green, purple and gold of the famous Chinese willow pattern.

A Poisonous Gas That Leaks Through Stoves and Furnaces

Why Your Cook Is Irritable and Perhaps What Causes Your Own Faintness and Headaches Explained by the Experiments of a Famous French Physician

A VERY subtle and insidious form of poisoning due to imperfect combustion in stoves, ranges, furnaces and other heating apparatus has been discovered and investigated by scientists.

This is poisoning by carbon monoxide gas. It has been made the subject of a thorough study by Dr. Henri Bouquet, of Paris.

One of the most remarkable features of carbon monoxide is that it is capable of passing through the pores of redhot iron, so that even a perfectly constructed heating apparatus may not prevent the gas from escaping into the living rooms.

There is no doubt that this form of poisoning is often responsible for the irritability which is so commonly no-

symptoms being infinitely variable and diverse, and the attention being rarely enough attracted to a source of peril which acts in most cases only with extreme slowness. The treatment should be symptomatic above all, and its most important feature consists in removing the subject from the action of the poison.

"Carbon monoxide is the most dangerous since it cannot be detected by taste or odor. It is dangerous even when the atmosphere contains an extremely small proportion of it, but in order to be fatal to men, dogs or cats, it must be present in a minimum quantity of 1/4 to 1 per cent. It acts, at least in acute intoxications, by asphyxiation. It fixes upon the hemoglobin of the blood and forms with it a stable combination, thus causing the hemoglobin to become incapable of carrying the oxygen needed. It is not probable, however, that the red corpuscle is destroyed. The nerve-centres react against this intoxication by lowering the temperature and diminishing the oxidations. But this reaction becomes insufficient if the cause of the poisoning is too prolonged or too violent."

A curious feature of the poisoning is that its victims stand a better chance of recovery if they remain motionless and extended than if they are made to walk and move about.

The treatment consists in the use of oxygen as abundantly as possible. It should be used in inhalations and also in subcutaneous injections, which are both more efficacious and easier to administer. The transfusion of blood is useful in such cases, and use should be made likewise of the ordinary manipulations in cases of asphyxiation.

In order to detect the gas when its presence is feared, people are advised to keep a bird or some other small animal in a cage, as these are peculiarly susceptible to the poison. Thus the common canary may have a usefulness not hitherto suspected. Ammoniacal silver nitrate turns brown under the influence of this gas.

The poison produces its harmful effects through the combination of the carbon monoxide with the hemoglobin of the blood, but also its toxic action on the tissues with which it is brought in contact by the blood corpuscles.

Carbon monoxide is most commonly generated in the heating apparatus, which allows small quantities of gas to escape during a long period of winter. Badly managed hot-air furnaces and flues in the pipes of chimneys may come in this category, as well as slow combustion apparatus, which is the most dangerous of all. This furnace causes many cases of poisoning in the household, but it is also met with among chauffeurs and engine drivers, miners, laundresses, employees of gas works and laborers who commonly breathe air vitiated by the leaking or the intensive employment of illuminating gas.

Carbon monoxide is not only produced by combustion, but it is found in illuminating gas, especially if this is made from water. It is contained in large quantities in the "coal gas" which is given off from furnaces, although it does not give the characteristic odor to this gas.

It is generated in large quantities in the common household furnace when the dampers are closed to shut off the heat. Hence it is most important that the hot-air pipes should fit properly and be free from holes communicating with the fire space. But even when the pipes are all in good repair there is danger, as we have seen, from the gas which makes its way through redhot iron.

The gas must in many cases be responsible for the lassitude, headache and sickness that so often mysteriously attack teachers and pupils in our schoolrooms during the winter. In such cases the gas comes from the hot-air furnace.

Carbon monoxide is produced in large quantities by gasoline engines. A case is reported of the fatal poisoning of two men in Bridgeport, Conn., through inhaling carbon monoxide from the exhaust pipe of a gasoline engine.

The danger of such cases of poisoning is doubled by the fact that they are often mis-diagnosed, the