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The New Straw Hats

The Straw Bandeaux That Make You Look Like Bacchantes, the Baby Bonnets for Grown-Ups

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 new Paris establishment bring her into close touch with that centre of fashion.

Lady Duff-Gordon's American establishment is at No. 17 West Thirty-sixth street, New York City.

By Lady Duff-Gordon ("Lucile")

JUST a peep at the new straws. Some are very odd; some very beautiful—like every other fashion, I suppose. There are big tall hats and big flopper hats, but very few small straw hats. You know the elaborate bandeaux of the Winter. Well, you will see them in straw this Summer. They are cunningly woven of many shades with little touches of gay ribbons in the place of jewels and embroidery. Some of them have feathers sticking around them, for all the world like an Indian chief's head-dress. They are very cool looking and some are most charming, especially when the straw and shape and ornamentation are selected in harmony with the hair's color and the coiffure is arranged cleverly to harmonize with all.

The fashion can really be made most charming—if it's not overdone. Some of the pretty girls I have seen wearing these new straw bandeaux look quite like Bacchantes, but very discreet ones. The fashions of childhood are being extended into the straws for grownups. There's the bebe bonnet, for instance. Here's a picture of it. This quaint hat is designed to suggest the baby's bonnet with huge crown, flat, Dutch turned-back flap over the face, ear rosettes and streamers all complete. The bonnet is of pink straw, with trimmings of Ghany insertion, pink rosettes and black velvet.

Naturally the Durbar struck the imagination of the milliners and East Indian effects are the craze. I like the Oriental touch but once again I want to warn you to please, please do not go in for extremes.

It is unbecoming and silly and usually expensive, not only to purchase but to look. Many of the new Durbar hats have maharajah trimmings, towering up directly in front. One I've seen is of cream straw trimmed with blue velvet with the feather ornament in peacock shades of blue and green.

Here is a gold lace hat from Paris. Of course, it's not a straw, but I think there will be as many lace hats worn this season as

straws. Many of them are very lovely. They are the specialty of one famous Paris milliner who has brought out the same shape in various sorts of white lace and in gold and silver Chantilly. The hat

The New Gold Lace Floppy Hat with the Single Plume.

is very supple and light, the brim rolling over and over against the crown at the right side. Into the tube thus formed is thrust the end of one superb ostrich plume.

Just to give you variety, I show you this new Spring model of sheer white crepe with Bulgarian embroidery. The border is very effectively veiled with the thin, white crepe fabric; the short white tunic falling over a tunic of the bordered material. The longer tunic on the skirt also veils the colored border embroidery.

For the rest, I will just give publicity to another new point which it seems will be noticeable



A New Spring Model of Sheer White Crepe, with Bulgarian Trimmings.



The Bebe Bonnet, the Child's Hat Made Over for Grown-Ups.

In the creations of some of the leading Parisian modistes, though please understand that this is not going to influence my own doings or dresses in the least, as I always strive and dare to be distinctive.

There seems to be rather a lack of confidence, in the strictly tailor made costume, and a tendency to regard it with what I can best describe as the "half-tailor" or "dress-maker's tailor" creation. Myself, I always think that the tailored coat and skirt cannot be too simple in its general scheme and effect, though it is always easy to give it some feminine and prevailing touch, and some telling color contrast, which shall be unexpected, and therefore all the more delightfully, revealed more by means of tie, or lining, or lapel facings, when the straight and outwardly unadorned little coat is thrown open, the corsage part of the plain skirted dress offering further scope for dainty details.

Memorial Monument of Perry's Great Victory



Commodore Perry Changing Ships in the Battle of Lake Erie.

Perry Memorial Monument to Be Erected on South Bass Island, Lake Erie. The Shaft Will Be Used as a Lighthouse.

From the design copyrighted by the Interstate Board of the Perry's Victory Centennial Commission.



How the Huge Shaft to Be Erected Will Be Used to Protect the Living and Honor the Dead at the Same Time

THE design for the Perry Memorial, which is to be erected on South Bass Island, Lake Erie, has been selected by the National Fine Arts Commission as the result of a competition under the auspices of the Interstate Board of the Perry's Victory Centennial Commission.

This memorial is unique in several respects. In the first place it is intended to celebrate a victory of peace as well as a triumph of war. While it is erected primarily in honor of Commodore Oliver Hazard Perry, the hero of the Battle of Lake Erie in the War of 1812 and the author of the historic phrase "We have met the enemy and they are ours," it is also intended to commemorate the 100 years of peace between England and the United States which followed that conflict and the cementing of their friendship by the arbitration treaty just entered into between them.

Then again, besides serving as a monument to the dead, this memorial is to do duty as a light-

house to protect the living. It is to be erected on the narrow isthmus which divides South Bass Island in two parts, and at the top of the shaft, which is three hundred and twenty feet high and is the principal feature of the memorial, is to be maintained a light of the first order, as navigators call it, to warn mariners on either side of the island of their exact bearings.

In addition to the shaft, there is to be a museum, a colonnade and a statue typifying peace.

J. H. Freedlander and A. D. Seymour, Jr., of New York, who collaborated in the competition, were the architects whose design was chosen out of a field of eighty-one competitors, comprising the leading architects of the country, who were invited to participate in the contest.

An appropriation of \$700,000 for building the memorial was made by the United States Government and the Legislatures of various States of the Union.

The memorial is to be completed in the Summer of 1913, at which time the celebration will take place.

The accepted design consists of a large plaza a thousand feet by two hundred feet, on which is placed the shaft in the form of a Doric column. The great light at the top will illuminate the adjacent waters for miles around.

A canal is to be cut through the isthmus upon which the memorial is to be erected to facilitate the work of the life-saving corps stationed on the island.

The museum and colonnade are placed on a terrace at a slightly higher level than the main terrace, so that the vista may be enhanced and the buildings set off to greater advantage. The museum is placed on the left and will be utilized for the preservation of historic relics pertaining particularly to the War of 1812.

Large panels have been reserved for mural decorations portraying the many inspiring incidents of the Battle of Lake Erie, which was fought out about eight miles from the site of the memorial.

The grounds about the memorial are to be laid out in landscape gardening in harmony with the general scheme.

