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Lady Duff-Gordon's New Walking Gowns

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 brings her into close touch with that centre of fashion.

Lady Duff-Gordon's American establishment is at Nos. 37 and 39 West Fifty-seventh street, New York.

By LADY DUFF-GORDON ("Lucile")

I HAVE some news for you this week about next season's fashions, but before I give you this little peep into the future I want to bring before you, if I can, a mental picture, at any rate, of the present mode as displayed to absolute perfection by a certain lovely American girl (there was no mistaking her nationality, even though I never heard her speak) whom I saw and admired wholeheartedly at the Ritz the other night. She was in very truth "divinely tall" and fair, and her willowy figure was just swathed in flesh-colored chiffon—over, of course, nixon and charmeuse of the same delicately suggestive shade, though of these inner fabrics there was no outer sign, so cleverly was the most filmy of the three materials arranged. It was, in fact, the supreme triumph of the apparently unstudied simplicity, which, as I well know, demands the greatest skill for its successful interpretation, and furthermore, being wise above most women, this beautiful creature had crowned her flesh-colored robe and her fair, smoothly curled hair with an enormous black hat; also and absolutely untrimmed, so that there was nothing to break its marvellous "line." For ornaments she had just a rope of perfect pearls hanging almost to her knees, and one huge single pearl ring, and, perhaps, I need hardly tell you, that her shoes and stockings were also flesh-colored in that and respectively charmeuse and silk as to their fabric. The corsage of the dress was arranged in a deeply cut V about the neck, while the sleeves continued their shirred softness of chiffon far over the hand.

I should like to have photographed this delightful costume so that it might be shown in my story this week. But I am sending you pictures of three costumes that are just as perfect in their way as the one I have just described. As you already know, gray-green and green-blue are favorite combinations of mine. One of my Paris customers tells me that green must be my "mascot" color. I always like a touch of it on everything I make.

If green, then, is my mascot color, the afternoon gown I am showing you must be my "mascot" dress, for it is created of green-blue crepe charmeuse, the heavy lustrous kind that drapes almost without effort. The skirt, as you will see is, in one piece. It is made of the fifty-four-inch-wide fabric



Collars and Aprons of Lace, Gold Braid and Other Striking Effects Used to Advantage in These Afternoon Costumes

and used lengthwise so that no seams are necessary.

In creating a skirt of this kind I draped it on the living model. As you will see, this drapery caught up as it is in the back, gives a semi-pannier effect.

I wish that I might show you a view of the back. The crepe is looped through a wide crystal buckle just above the knees.

The bodice is a modification of my peasant model. You will notice that there are no armholes. Little turn back cuffs of Nile green satin are the only finish on the sleeves. I like particularly the collar and apron of cream-colored lace. This collar and apron and the edge of the skirt are piped with the green satin.

One of the tonets of my faith is that the girde either greatly enhances, or mars the gown. The girde on this costume is Oriental in design. It is made of curious flowers in shades of rose, blue and green.

And still another green afternoon gown is here pictured. This second costume is more formal than the first. It is of satin charmeuse and is suitable for the races or any in town formal occasion. The skirt is shirred at the bottom in the back and this edge is bound with brown skunk fur.

The front fastening is novel and is being accepted by all chic Parisiennes. The skirt is very plain. The green satin buttons and small loops are its only decorations. In this coat the sleeves are long, narrow and set in several inches below the shoulder line. The length of the sleeve necessarily gives the smart mousquetaire effect.

The girde is exquisite. It is Oriental. The beads are varicolored and iridescent and I have used touches of chenille embroidery also. The long tassel is of green silk.

The third costume of blue serge and gold braid I call my army gown. The front of the skirt is severely plain. The back is draped just above the ankles. The girde of gold braid with its black sash and gold tassels and the knob-like gold buttons are decidedly chic touches to this severe costume. Of course, a tiny lace collar is worn, and cuffs to match.

In this costume the armholes are four inches below the normal line. Of course, the hat is small and simple. It is of pale gold velour and the military pompon is of vieux blue.

At the Left, My "Mascot" Gown—A Chic Afternoon Costume of Green-Blue Crepe Charmeuse, Showing My New Creation, the Lace Collar and Apron. Above — Afternoon Costume of Green Satin Charmeuse, Suitable for the Races. The Cutaway Coat Attached to the Skirt in the Front is Very New and Most Chic. The Small Hat Typifies the Simplicity of the Costume.

The Army Gown. Blue Serge Walking Costume. Gold Braid and Gold Buttons Give the Martial Touch. The Hat is of Gold Velour with Vieux Blue Pom-Pom.

By Mme. Lina Cavaleri, No. 198--How to Choose the Most Famous Living Beauty. Your Winter Wardrobe

MY SECRETS OF BEAUTY

MME. CAVALIERI to-day gives her readers a shopping guide. Every woman who is purchasing her Winter wardrobe or who is buying clothes for the family will be benefited by reading her advice on buying the Winter outfit. She shows how the eternal principles of beauty and the uplifting principles of art may be applied to the commonplace fact of shopping. Having read this article no woman need make the mistake of buying an unbecoming hat or a gown that is better adapted to her neighbors than herself.

By MME. LINA CAVALIERI.

WHILE you are buying your Winter wardrobe think less of the fashion plates displayed by your tailor and couturiere than of your own style. Every one has a style of her own, and that is good style for her. One authority on women's dress even goes so far as to urge women to know themselves so well as to decide whether in their composition mind or soul or body dominates. "For," according to this lecturer on womanly beauty, "each of these three parts of your composition is represented by a color. If you are a woman of intense spirituality you should wear much yellow, for that represents the soul. Should you lean more to the material side of life you are best represented by red. If you are one of the growing army of the intellectuals, this authority advises wearing much of the mental color, which is blue." It occurs to me to inquire whether that is the reason why women of strong mentality are often referred to as "blue stockings." I do not wholly agree with this woman lecturer.

If, for instance, you are a red woman, why not wear considerable yellow? It will give you a more soulful aspect, and, if our manners react upon our characters, why should not colors? Wearing the soul color may develop latent soul qualities.

Or the red woman, by wearing much blue, might, to use a term of the stage, "convey an illusion" of greater mentality than she has, and perhaps stir that part of her self to greater activity.

It is an interesting theory, but may, perhaps, be pursued to the point of attenuation. One quality I like so greatly in you Americans is that you are practical, and theories so tenuous as this I have quoted move you to laughter. I recall that when one of your authors wrote of the color of individual auras, and talked of a "pink personality," she greatly interested the humorists. I leave with you this theory to smile at or to adopt as you like.

But in what I shall say next I am most gravely serious. That is that in selecting your Winter wardrobe I would have you think far more about your individuality than about the passing fashion. I do not know what will be the caprice in furs. I do not care. Being tall and slight I shall choose long-haired furs, as the silver fox, because, to use an Americanism, I can "carry them well." But if you who read this are short, and especially if you are short and stout, wear short-skinned furs, as mink and seal and sable, if you can afford them, for long-haired furs will render you out of drawing, absurdly costumed.

While choosing your hats and

wraps, your gowns and gloves, be for once self-centred. Self-centredness is excusable when one is shopping. It is in the direction of economy, for if we think steadily of ourselves we will not purchase a fur coat in which our sister looks adorable but ourself ridiculous, and we will not order a gown that will prove so unbecoming that we will give it away after once or twice wearing it.

Keep in mind, after your own individuality, certain art principles that apply to dress. This is a good one as to color. "Dress up to your eyes, your hair or your complexion." Permit me to explain. If a girl has brown eyes she may not always wear brown gowns. But she can be exceedingly careful to wear no tint that will make her creamy skin look sallow. For her creamy shades are becoming, because they harmonize with her complexion.

If a girl has red hair she will be wise if she wears shades, regardless of the tint of the moment, that will throw the hair into relief—as blue, or green, or black. If a woman has Irish eyes—that fascinating mixture of blue and gray, that holds in its depths much of infant innocence yet much of worldly wisdom, deep eyes that fascinate because they are inscrutable—she will look her best in gowns that match her eyes, the same indeterminate blue and gray.

Think of yourself steadily and not tenderly in the selection of stuffs. If you are thin and active, soft materials, as chiffons, crepe de chine, light weight silks, will be becoming. If you are of heavier habit, heavier silks and broadcloths are more expressive and so more becoming.

The dividing line between the skirt and bodice is ugly. If you cannot have a one part dress, then hide the dividing line by a girde. If you are stout, let the girde be of the same shade and material as the gown. If not slender, you may



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safely wear a girde of different shade than your gown.

Artists know the beauty of the straight line, and for a few seasons couturiere have groped their way toward it. Parallel lines running lengthwise are the lines of beauty in dress because they consistently follow those of the figure. For this reason a gown whose pronounced lines are from the shoulder, the drapery curving slightly at the waist, give grace and beauty to the figure. Trimmings that run around the figure always lack beauty, and if of contrasting material they have a ludicrous effect. The high girde gives an appearance of greater length to the limbs. The girde, if not of the same color and material, should

not be of too glaringly the opposite shade than your gown.

Remember that stiff effects are always inartistic, so avoid the appearance of being trussed up, as a fowl in the oven or soldier on parade. For this reason shun tight sleeves, tight gloves, or skirts so heavy or narrow that they make your gait an awkward one. I am glad that fashion permits the wearing of loose gloves. They give ease to the hands and are far more graceful than the tight ones that gave the hand the appearance of being stuffed into it.

When selecting your hat, a bit of brilliant color may be introduced; but let it not be directly above the face, for it will give to the face the illusion of being pale, whether it is or not.

but it is of no use. They come back again."

Don't be shocked, my dear, when I tell you that if blackheads return it is because you do not keep your face quite clean. Remove the blackheads by steaming your face and scrubbing with a brush upon which you have poured green soap. After the acne has been softened, press out the disfiguring dots and anoint the face with cold cream. Then, if the blackheads return, it is your own fault, for they are only dust that has settled into the pores. There are no blackheads in a perfectly clean face.

DO YOU KNOW—

There is probably nothing to prevent wireless waves travelling half round the earth, and it may therefore be quite possible in time to communicate by radio-telegraph from England to New Zealand.—Professor Fleming.

Experiments are being conducted at the present time at the Chalmers works of the Marconi Company in wireless telephony, and speaking over a distance of nearly two hundred miles has been found possible.

In the United States nine-tenths of the students choose their career at about fourteen years of age, and they never have a chance of altering it. Later on they become machine serfs.—Professor Moore.

Of about 17,000 persons between fourteen and eighteen years of age in Edinburgh, 12,900 underwent some form of vocational training or of higher education.

Ten years ago the wheat production of the whole world amounted to 293,000,000 quarters; this year it is reckoned at 442,000,000 quarters.

The loss of crops due to bad weather amounts to something like \$100,000,000 a year.

Beauty Questions Answered

"I am quite young and my hair is turning gray," writes P. G. "Will you please advise me what to do?" Take the best measures to keep the head cool and moist. Those best measures, to my mind, are to use an ice cap when the scalp is hot and fevered and to massage it frequently, using a cooling hair tonic, preferably one of the quinine or jaborandi tonics.

C. D.'s plaint is as follows: "I would be very much obliged if you would tell me of anything to develop my body. I am painfully thin. I am nineteen years old, and I've tried exercise. I've eaten only what would make me fat, and I am just as thin as before. I am never ill. Would a lotion of some sort make me fat?"

A lotion alone would not "make you fat," but an emollient in connection with other treatment should help to add flesh to your figure. Massaging with olive oil is one of the best fattening agents. The oil is absorbed by the pores, and in

this way feeds the impoverished tissues. But I would not be content with outward treatment. I would take the olive oil internally. If it is unpleasant for you to take a tablespoonful once or twice a day, morning and evening, use it plentifully in your food. Use it in salad dressing and in cooking. I suspect that, though, as you say, you have tried exercise and have eaten only what would "make you fat," you have not tried long enough. If you are by nature and heredity thin your task will, of course, be more difficult and will require more time. But drinking much unskimmed milk, eating much butter and plenty of sweets and starches will in time have the effect of flesh-making. Sleep more than you have been doing and exercise less. Above all, cultivate a placid, philosophical disposition.

"Will you kindly tell me of a remedy for blackheads?" writes V. M. "I have a lot of them on my nose and chin. I have squeezed them out,