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Winter Novelties in Velvet.

Lady Duff-Gordon's Newest Hats and Walking Gowns Fashioned in This Popular Material



Hat of Brown Seal Skin and Velvet, Showing the New Brim Trimming. The Quills of Green and Brown Give Height.

An "Episode" Gown of Mushroom Pink Velvet and Chinchilla Fur. Small Hat of the Velvet Bound with the Fur.



either side of a central band of tuckings studded with tiny satin buttons and edged with ruffings of Valenciennes lace. There are a certain number of tucks, too, at each side to get a becoming suggestion of fullness; while then the oversleeves are bordered at the elbow with encircling tucks, but so that that part of the arm which is ordinarily, alas, not the prettiest, may be softened into an appearance of charm. There are longer semi-transparent undersleeves of plain chiffon, piped with satin. So far—enthusiastically so good—don't you think so?—but there is more and still better to follow, for a complete lining of white chiffon is added and made beautiful by many insertion stripes of lace, while inside that again (all three filmy fabrics being united in the one waist band) there comes the aforementioned cache corset which is made entirely of cleverly shaped insertions and borderings of lace.

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 City.

By Lady Duff-Gordon ("Lucile")

VELVET is, after all, the one fabric that every woman knows she must have to be happy. Other fabrics may be as expensive, but nothing else will satisfy the feminine heart bent on a reception gown but velvet, and the more silky it is the better.

I have created several unusual demi-toilettes of this material that are very beautiful and yet exceedingly simple in design. I am showing you this week a gray velvet costume that, while plain, is dressy enough to wear to any afternoon affair. The shade of gray, by the way, is one of those clear grays that have nothing of the moiré in them.

The skirt, as you will see, has the new front opening. It is circular in form, and the right side is fastened over on the left with large gray buttons. The deep tuck just below the hips is one of the little touches that mark the latest gowns.

I particularly like the coat. Its front ridges are shaped to match the front of the skirt. This gives the fashionable cutaway effect. The revers and collar are of robin's egg blue velvet.

The fur on the sleeves, the boa and the muff bands are of gray fox. The coat is lined with blue, and so is the muff.

The muff is one of the smartest. It is of bright green velvet shirred, and is, you see, the newest shape. This touch of green is very effective with the gray, I think.

The hat is simple to a degree. It is medium in size, is of gray velvet faced with black. The feather is vari-colored, and there is no other trimming.

In the middle picture I am showing you one of my episode gowns. This is made of a peculiar shade of deep pink, the shade that is found on the under side of ordinary mushrooms. The coat is severe and gives, as you will observe, the new wide-hip effect and narrow shoulders; in fact, that is to be the next feminine outline. The tight high-collared skirt and muff bands are of chinchilla.

The coat is untrimmed, aside from the two dozen buttons that fasten it and the low pockets that are bound with green satin. The muff is shirred and has a facing of velvet. The hat, of the velvet and

chinchilla, is one of the smartest of the small shapes.

The hat shown in the first picture is of velvet and seal skin. The turned-back brim is about six inches deep. The only trimming is the bunch of green and brown quills on the tip of the brim. This gives a very dashing effect, and is apt to be becoming to most women.

But to lay aside hats and gowns for the moment, let me tell you of some of the blouses and small fixings that take so important a place in every well-groomed woman's wardrobe, and incidentally make a large hole in her pocket money. I always urge my clients to wear sheer muslin blouses, rather than chiffons and silks.

For personally—as I have always tried to make quite clear to you in my articles—I attach the greatest possible importance to the "little things" of the toilette, and even—

and, indeed, especially—when a woman is wearing a severely plain tailor suit would wish her to introduce in blouse or underslip or belt or tie some entirely and alluringly feminine touch, so that in the very contrast there will be added piquancy for both. Imagine, for example, a blue serge coat and skirt, perfectly cut—worn with a shirt blouse of white lawn; as fine as a handkerchief, with a crepe de chine scarf, also deeply but rather more brightly blue, loosely knotted beneath the polo collar, while for the rest it is just as plain as a man's shirt. But because it is a woman's—and a dainty woman's at that—its filmy semi-transparency is softened with

the faintest possible blush from the inner cache corset of flesh pink nixon, with its borderings and insertions of Valenciennes lace, and its wide encircling banding, just beneath the bust of soft roseate satin ribbon with a high-looped bow tied over the heart. Or, perhaps, instead of the ribbon, the little bodice will be nothing but a softness of the faintly pink nixon and the ivory white lace, the fastening being arranged—and carefully hidden—at the back so that the front is left free for the undisturbed adornment of half a dozen tiny bows of folded nixon. But both bodices will—if you take my advice—be alike in the one important respect of being made with short kimono sleeves, inside which the preservers can be attached so that, however filmy the blouse itself may be, these neces-

sary, but not at all decorative additions may never give a hint of their presence. And, as you must know, it only too often happens that their outline, every inch of it, is immediately and unmistakably and hideously obvious.

I love, too, the delicate contrast of pale blue satin ribbon as threaded through the laces of a still more exclusively pink nixon or charmeuse, but I only use and recommend this when an entire underrobe is being arranged, as then, in addition,

to the ribbon banding on the corset, another threading can be introduced—with delightful effect—on the skirt just beneath the hips and again above the transparent bordering of lace at the hem.

But such a contrast demands repetition as a reason for its first introduction and so for an under-bodice alone keep to pink ribbon on a pink background, or else if white be used, you can either have blue or pink—whichever you prefer.

As a matter of fact—and as proving the new importance of this particular and once private item of attire—some of the latest and loveliest blouses are being made with the prettiest of cache-corsets as a permanent addition. And as the idea

is a distinctly good one, I will give you such details as will possibly help you to achieve something of the effect—without all the expense—of the original and somewhat costly Paris model. First of all then, the blouse itself as presented to the public—and admiring—view is a dainty affair of white chiffon, closely clustered tucks forming the yoke and shoulder pieces and being enclosed within pipings of white satin, while also of the softest satin is the deeply down-turned collar, which ends its career in front at

French woman, feeds her skin by nightly baths of the following:
Olive oil 3 ozs.
Almond oil 1/2 oz.
Benzoin 1/2 oz.
In this case the olive oil's tendency to make the skin yellow, if such a tendency lies in this greatly remedial oil, is neutralized by the presence of the benzoin, which is a whitener, and has another office useful to those whose skins have become flabby. It is an astringent drawing the relaxed skin up into the desired tightness.

MY SECRETS OF BEAUTY By Mme. Lina Cavaleri, The Most Famous Living Beauty

No. 201--How to Liven a Dead Skin



Mme. Lina Cavaleri.

YOUR skin should be one of the liveliest things in your entire makeup, yet it is that part of you which oftentimes looks lifeless. A "dead" skin, as specialists know it, is pale and withered looking. It is seamed with fine lines and looks absolutely devoid of moisture.

There are many methods of remedying this regrettable appearance, which adds many years to a woman's apparent age, and which must, by some means, be avoided.

The fundamental remedy is a change of diet. A father's advice in a recent play, "Eat two apples and drink a glass of water before going to bed" was laughed at as old-fashioned, yet there is no better beauty rule, having the skin in mind. It gives nature prompt and powerful aid in cleansing the interior of our bodies, and without



"Scrub the face gently, yet vigorously, with coarse cornmeal moistened with milk."

the unclogged interior there can be no clear, live skin. A mottled, pimply skin is an infallible sign of an unclean interior.

But the apples eaten at night are not enough. Drink lemon juice slightly diluted with water in the morning. The juice of an entire lemon pressed into the glass and

diluted with the same quantity of water will cleanse the stomach and aid in clearing the skin.

A remedy for a dead looking mottled skin is a teaspoonful of grape juice with the same quantity of olive oil at night and morning.

A French remedy for a faded skin is to eat a small plateful of water cress with salt every day. The beauties of the harems of Constantinople rely upon any green salad eaten at breakfast with much salt for the same purpose.

Sometimes these internal remedies must be supplemented by external aids. One of the best is to moisten coarse cornmeal with milk and, filling the hands with it, scrub the face gently yet with vigor. The friction opens the pores and relieves the muddy looking skin of the poison which has choked them.

A woman whose skin at fifty is as fresh as a girl's told me that she would as lief retire without saying her prayers as without ironing her face with ice. This causes the blood to flow to the surface, refreshing and feeding the skin.

As I have before written, chloasma or "liver spots" are usually the result of anemia, which means an impoverished condition of the blood. Nourishing diet, plenty of sleep and rest and more attention to deep breathing, should correct the anemia, and with the restoration of proper tone to the system should come a fading of the spots. For ap-

lications to the spots this has been successful, when applied, with absorbent cotton, to the spots two or three times a day:
Distilled water, 5 ounces.
Chloride of ammonia, 1 dram.
Eichloride of mercury, 1 grain.
From J. G. comes this: "Won't you tell me how to clear my complexion? It is flecked with red spots."

The skin is the mirror that reflects the condition of the blood. If the life stream be muddy it will deposit stains in the face. Clear the

blood by eating no rich, greasy nor indigestible foods. Shun candy and pastry as you would a mortal enemy. Eat little or no meat and many vegetables and fruits. Drink water freely, the ten glasses a day that I have so often prescribed to keep the internal canals clear. Exercise much in the open air and be sure there is a good current of fresh air through your sleeping apartment.

Equal parts of olive oil and grape juice form a blood cleanser and enricher. Take at least one tablespoonful of the mixture a day.

Equally as important is the condition of the hair. I have written against hair dyes for four years. I shall continue to do so as long as I write lectures on beauty.

You have my sympathy, M. C.

Beauty Questions Answered by Mme. Lina Cavaleri

M. C. says: "I think a great deal of all you write and throw myself upon your generosity for advice on several points. Please let me know if anything will remove moth patches or liver spots. Please let me know also if I can do anything to bring back the natural color of my hair. Years ago I used a hair dye that was supposed to be harmless. It turned my hair from black to a reddish brown. Is there anything on earth that will bring it back to its natural color?"

but I fear I can give you no help as to the hair. I have written against hair dyes for four years. I shall continue to do so as long as I write lectures on beauty.