

Copyright, 1913, by the Star Company. Great Britain Rights Reserved.

The Triumph of Tulle.

Tulle-Mad Paris Wears Scarves, Hats, Corsage Bouquets and Muffs of This Fairy Fabric.

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

trace the beginnings of these particular costumes.

Notice the lace tunic, for instance, combined with rose satin. The tunic, edged with a very new chic flounce, is of black chantilly lace. The shaping at the top of the bodice is most effective. Jewelled bands hold this in place over the shoulders. The high-waisted effect given by the crushed girdle is in keeping with the design of the costume and with the figure of the wearer. I do like the big satin rose that is tucked into the front of the girdle. This is the new way to wear flowers and the only place that will be permissible this Winter.

The light effect given by the tulle scarf is fascinating and it also gives grace to the whole costume. A lace or chiffon scarf worn instead would be too heavy and decidedly "out of the picture."

Another scarf that is most satisfactory in the picture is the hat worn with the cerise charmeuse crepe and the net lace. The mesh of this lace skirt, which, by the way, is tulle over a cerise drop skirt, is as fine as tulle. The bertha which distinguishes the bodice is rapidly growing in favor. The scarf worn here is a delightful rose tulle affair.



This Chantilly Lace Tunic and Tulle Scarf Make This Costume a Thing of Beauty.



Cerise Tulle Forms the Frame for This Dinner Costume of Cerise Crepe and Lace.



Lady Constance Stewart Richardson

ON How to Acquire a Beautiful Figure Through Dancing.

The first figure is a delicate and simple pose, but it works beautifully into any of the dances that are so popular to-day, for, as we all know, dancing is coming into its own, and one of the most beautiful and widely neglected arts is now making a place for itself.



In this, as in so many dancing movements, the figure must be poised lightly on the ball of the foot.

The second figure is an exercise that must bring to the body the lightness of flying, and when once it is mastered you will find that you have true grace at your command.

By Lady Duff-Gordon ("Lucile").

It was Mollere, I think, who said that a woman's reputation was as fragile as tulle and as easily damaged. He might also have said that many women find it an expensive matter to keep up their supply of both these fragile commodities. I thought of this expression of the great French dramatist the other day when I dropped in at a very private "opening," an opening, by the way, from which the general public was jealously barred.

As I glanced at these delightful creations my first thought was that the well-dressed woman this Winter would be wearing nothing much more than a wisp of tulle and a frightened smile after candles are lit.

"Out," said the artiste to whom I made this remark "Out; the lady of the Winter must wear tulle in some fashion—a scarf, a corsage ornament or a drapery. What else she wears will not matter, but the tulle she must have."

Before describing to you the fascinating costumes that I saw I must speak more of this delightful, misty fabric and its uses. It is not a cheap wear, in spite of the fact that it can be had for twenty-five cents a yard in your money. Its expensiveness lies in the fact that it must ever be fresh and crisp. It can seldom be worn the second time, and when used as a drapery or a scarf several yards are needed.

A hat of this delicate, fairy-like material will have to be remade nearly every time that it is worn. But I know only too well that in spite of my warning nine out ten girls will be going tulle mad this season.

There is nothing more delicious than a scarf of opwebby tulle draped carelessly across the shoulders. It is fluffy, yet transparent. It frames the face and shrouds the shoulders most piquantly, and just between ourselves such a scarf takes ten years from a woman's appearance and creates a feeling of mystery.

With the use of tulle there is a perfectly natural tendency to continue the use of lace. These two fabrics—if lace can be called a fabric—blend charmingly. Both are as light as air, and both are never used to better advantage than when combined in an evening costume.

Of tulle hats I have already written; therefore will say nothing more of them this week. But there are signs that point to a revival of the lace hat, a perfectly logical outcome of the fragile tulle hat, I think.

Whether you realize it or not, fashion is always logical, always the outgrowth of something that went before.

In these three costumes I am showing you here you can easily



A Modern Carmen in Flame and Canary Yellow Satin, With the Ever Present Tulle Bodice.