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The Lessons in My New Lines

Lady Duff-Gordon Describes Three Distinctive Costumes for the Three Ages of Women— Spring, Summer and Autumn

fair, toned down with the orchid net. In her hair this older sister wears a wreath of purple grapes.

"Spring Flowers" I have shown my ideal young girl's gown. It is simple in line and design and fairly breathes the spirit of youth. Over the white satin slip is a charming short tunic of crystal net. Around the edge of the tunic is a band of pale pink satin forming a background for the crystal band. The bodice is almost entirely of the crystal net. The straight line across the bust is very novel and is becoming to the average girlish figure. It is too trying a line for a plump figure. The folded girdle with the new tassel end on the left side is of the pink satin.

Careful study will show that the designs and lines of these three costumes differ widely; they are individual, but there is no hint of froakishness in them. But this is enough of frivolous costumes. I want to talk about other things.

Sometimes I wonder if I shall ever get tired of arranging new schemes for blue serge—that most simple and serviceable fabric, which, when rightly made and worn, can be so entirely and distinctively smart. And I have come to the conclusion that I shall be faithful to my favorite to the end, for I seem, this season, to have devoted more of my attention and my designs to serve than ever, and this notwithstanding that never be-

fore, perhaps, has it had quite so many formidable and fashionable rivals in the way of materials of exquisite and unusual tone and texture.

In fact, this Winter of 1912 is going to be red-lettered in the annals of clothes for its positive marvels in the way of rich fabrics. But, at the same time, it will further proclaim the continued supremacy of blue serge, and for this fact and fashion I am proud to think that I may consider myself to a certain extent responsible.

For I would wish—and always advise—every woman to include at least two blue serge models in her outfit—all for Autumn, Winter and Spring—and then, as one or the other of these can probably, and even certainly, be worn at some time or the other during the Summer, she will be well-served and smart all the year round.

One such model will, of course, take coat and skirt form, and, for preference, will be of that "Curate" style whose simplicity is so supremely and universally becoming that, year in and year out, I go on making it for all my clients—and, incidentally, wearing it myself.

For it represents the very gospel of my creed of clothes, and, by thus practicing what I preach, I must prove to every one the depth and sincerity of my beliefs.

The next necessity is a one-piece serge dress, which shall be simple

and easy enough for wear during the next month or two beneath a long fur coat and at the same time well worthy of full display when this coat is laid aside in restaurant or theatre. Still, again, it must be of such "advance" style that it will be ready and able to prove its possessor up to date in the early days of Spring when it shall just be completed by a fur stole and muff. And all this I have, I think, secured for you in a certain very favorite new model, where the dark blue coating serge is bordered at the skirt hem with a band of black Ottoman silk, this in its turn being bound with black braid, whose ribbed patterning imitates the texture of the silk. The skirt is quite narrow and straightly hanging, but, to make it immediately and noticeably different from the merely ordinary straight and scanty skirt, which you can see every day in its hundreds, I have introduced, low down at the left side, a queer little drapery, whose slight fullness is caught into the side seam just above the closely encircling band of silk. There are straps of the braid, too, carried down from the waist line at either side and ending with little pocket flaps where the openwork device of the braid shows the soft, natterly blue of the velvet beneath, one dull gold button being set in the centre to emphasize and complete a color contrast which I always love. At the

waist—and almost at the natural waist line—there is a very beautiful belt, formed of alternate square medallions of the blue velvet and black braid, and a chain-work device of little dull gold circles sewn with soft blue and black silk. The final medallion in front being finished off with long strands of the narrow silken braid, which are all caught together eventually in a wee flower-like cup of blue velvet. Lines of braiding cross the shoulder and end their career in little gold-buttoned motifs, with just a peep—and a piping—of blue velvet to follow their pretty pointed outline, and then far down on the arm (this low shoulder line is so becoming, you will find) the tight, long sleeves of black Ottoman silk are set into the serge with a lining of braid, while at the waist they are finished off with braiding and gold buttons and a fall of white embroidered muslin. A turn-down collar of this same dainty muslin forms a deep V-shaped opening at the neck and fastens with soft bow loops, this being an addition to a little pearl-buttoned zilet of white lawn, and the serge beneath, being in its turn provided with a roll collar of natterly blue velvet, which eventually merges into the black Ottoman silk. Add three gold buttons for the fastening of the bodice at the left side, and here you have, complete, my ideal blue serge dress.



"La Reine Hortense," Superb Evening Costume of Black Velvet and White Crystal Applique. The New Line Given By the Train and the Close-Fitting Cap with Enormous Plume Are Novel.

"Purple Shadows," Elaborate Evening Costume for Young Matron, Created in White Satin Charmeuse and Orchid Net Tunic, Embroidered in Shades of Deep Rose and Purple.

By Lady Duff-Gordon ("Lucile")

THIS week it is a pleasure to be able to show you three distinctive evening costumes, one for the debutante, one for her married sister and one for her stately mother. Each one is perfect in its way, and I am of the opinion they are among my most delightful creations. In the double picture you will see the older matron as the foremost figure. The lines of this black velvet costume are simply ideal for the woman who is past her first youth. Any girl would be only too happy to have her mother wear such a costume. I adore designing black velvet costumes. To my mind there is no fabric so perfect for any woman over twenty-five.

In this design you will observe that the entire gown is of the velvet. The skirt is delightfully draped at the sides. The new long line is given by the train that is fastened at the top of the bodice a little to the left of the centre back. This train is very long and is a feature of many of the newest opera gowns. It is, in this instance, lined with rich rose red satin. The tiny sleeves are of crystal net. The decoration across the front is duplicated in the back. It is a magnificent motif of crystals and large garnets, cut flat. The band extending from the left shoulder to the right side is of rose red velvet. The cap head-dress is of rare Persian embroidery with an ornament of crystals and garnets matching the bodice decoration. The aprons are white and black. Is it any wonder that I call this "La Reine Hortense"?

The figure in the background is

SAME EFFECT.

"My wife," said a young Benedict "is so exceedingly nervous at night that she scarcely sleeps at all."

"Burglars?" asked an old married man.

"Yes."

"Well, you have to expect that. My wife was like that. Every time she heard a noise downstairs she'd rouse me out and send me down to investigate. After a time, however, I convinced her that if a burglar did get into the house he wouldn't make any noise at all."

"That's rather good," exclaimed the young one, "but try this."

"Don't do it," pleaded the other; "for if your wife's anything like mine she'll worry every time she doesn't hear a noise downstairs!"

that of the young matron. I call this my purple shadow gown. The lines of this are particularly graceful for a young married woman, who must portray just a bit of dignity without resigning her girlhood entirely. I think that I have caught just the spirit here. The under-robe is of white satin, supple and lustrous. It barely touches the floor in the back. The deep embroidered band is a delightful grape design in shades of purple and deep rose that just verges on the purple. In the front the grapes are marvellously natural. The tiny tunic is more like an apron than anything else. It is of orchid net, edged with a band of amethysts. The bodice shows the matronly touch. It is a deep rose satin af-



"Spring Flowers," Charming Costume for Debutante, Created in White Charmeuse Satin and Crystal Net. New Soft Girdle of Pale Pink Satin.

MY SECRETS OF BEAUTY

No. 208---Brittle Hair, Baldness and the First Gray Locks

By Mme. Lina Cavalieri.

THIS is the season of brittle hair. A month or two ago was the time of falling hair, a time that may have been extended in some cases, and all seasons, alas, are the time of fading, whitening hair!

What shall be done for all these scalp ailments? We should first ascertain the cause, then remove or correct it. Hair grows brittle usually in the Winter. The cause is that the cold dries the oil, and the hair, deprived of the nourishment by that oil, grows dry and breaks. Broken hair not only gives the head a frowsy, unkempt appearance, but the hair that is broken generally dies.

For broken hair, massage with this preparation is a good remedy:

Beef marrow, 150 grams.
Balsam of Peru, 60 grams.
Oil of sweet almonds, 40 grams.
Alcoholic extract of cantharides, 1 gram.
Alcohol (30 per cent.), 4 grams.

Broken hair should be shampooed with the following:

Filtered water, 700 grams.
Castile soap (shaved), 350 grams.
Bicarbonate of soda, 200 grams.

Falling hair, most troublesome in the Autumn, because the dust of the Summer has usually deposited a microbe which causes the root to shrink and the hair to fall out, may be treated in various ways. It were better to prevent its falling by applying during the Summer, when the danger is greatest, strong black tea mixed with half the quantity of alcohol. Apply this every other night before retiring. After rubbing it well into the scalp, soften the harsh treatment by rubbing into the scalp castor oil or arnica oil.

If you permit dandruff to form on the scalp in undue quantities the hair is sure to fall, for the dandruff, dust-like, fills and chokes the pores. Stop its formation by first massaging, then brushing the scalp to remove the scales, then washing it with a weak decoction of Panama wood. After the shampoo rub into the scalp a salve made of:

Lanolin, 30 grams.
Borax, 3 grams.
Oil of birch, 3 grams.
Oil of sandal, 12 drops.

This salve is also a dandruff destroyer:

Beef marrow, 25 grams.
Castor oil, 15 grams.
Pulverized sulphur, 1 gram.
Oil of bergamot or other, 5 drops.

These are also highly recommended dandruff cures:

Boiling water, 1 pint.
Borax, 1 tablespoonful.
Brandy, 1 tablespoonful.
Wash the scalp with the resulting liquid.
Distilled water of sweet clover, 25 grams.
Eau de Cologne, 3 grams.
Bicarbonate of soda, 3 grams.
Saponin, 1 gram.

Part the hair many times and in many directions and apply with a soft brush.

This is a valuable tonic for the scalp that has grown dry, a state



Mme. Lina Cavalieri, the Most Famous Living Beauty.

that will certainly cause falling hair:

Beef marrow, 180 grams.
Oil of sweet almonds, 100 grams.
Thick oil of nutmeg, 120 grams.
Alcohol (30 per cent.), 30 grams.
Oil of cloves, 15 grams.
Oil of lavender, 15 grams.
Oil of thyme, 15 grams.
Oil of sage, 15 grams.
Oil of rosemary, 15 grams.
Oil of peppermint, 15 grams.
Camphor, 3 grams.

Balsam of tolu, 12 grams.
Mash the marrow and mix it with the oil of nutmeg. Let the balsam dissolve in the alcohol and add the oils and camphor. Blend the marrow and oil of nutmeg by heating them. Pass this mixture through a cloth. Let it cool, then mix with the alcoholic mixture.

Two remedies for falling hair are these, used respectively by Spanish and English women:

Make a mild decoction of cocoa bark by letting one teaspoonful of cocoa bark dissolve in a pint of boiling water.

Rub well into the scalp. Make a decoction of rosemary leaves from 1 pint water and 1 heaping handful of rosemary leaves. After bringing it to a boil, let it stand in a stone jar for six hours. Drop into it bicarbonate of soda the size of a hickory nut. Dampen the hair with this every night.

Patience

I KNOW some day it will all come right.

You, in your place—I, in mine.

That somehow, through a rift in the clouds

The Summer sun will shine.

That roses will bloom where the thorns are now—

That the day will replace the night.

You, in your place, I, in mine.

Some day it will all come right.

I know somehow it will all come straight.

Your life there, and my life here.

That, some day, the stony path will be smooth.

The smile wipe away the tear.

June's red rose for December snows—

So let us be patient, dear.

I know somehow it will all come straight.

Your life there, and my life here.

God, some day may it all come right.

He in his place, I in mine—

May the sky above him be ever blue.

May your glory ever shine!

For, if his pathway be smooth for his feet,

And his soul keep strong and fine.

O God, that way it will all be right

For him in his place, and me in mine.