

Coats and Frills By Lady Duff-Gordon



A Dressing Coat, with Black and White Fox Collar and Muff-Cuffs. ("Lucile" Model)

By Lady Duff-Gordon
("LUCILE")

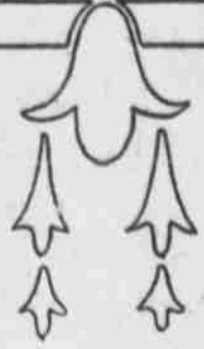
HERE is, I think, one of the most attractive of the Winter coats. It is of broadtail trimmed with black and white fox. It has the high collar and the "cuff-muffs." The hat is of black and white fox fur, with a big black feather. The fashionable stick accents the dash of the costume—but it is not necessary to carry the stick on the avenue.

This is an example of the coats. A photograph in the right hand corner is an example of the frills. And very frilly indeed it is. This is a dress for a young lady. It is of all cream lace, with mauve orchid slips of satin underneath the lace. Notice the charming headress.

I have been asked why it is that although the new dresses have yards and yards of material in them and are expansive to the limit, still they have none of the effect of heaviness which was so characteristic of the period that is their grandmother's.

The answer lies in the character of the material that is used for these dresses. Although the tendency is toward larger and larger skirts, it is counterbalanced by a tendency toward the lightest and flimsiest of fabrics. These, indeed, are light almost to a gossamer degree. And so we get the effect of airy-like, airy lightness. The traditional ballet girl skirts are many and wide, and yet there is nothing that gives such an effect of airy lightness as these ballet skirts. They are fluff in the highest degree.

We are coming fast to the fashions of Spring. I venture to predict that you will find these wide skirts' fluffiness and



A Very Frilly Cream Lace and Orchid Tea Dress. ("Lucile" Model)



PHOTOS BY BURNS APPEL, CHI.

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.

diaphanousness even greater when the birds begin to come back.

Just a few words about headress novelties and the use of fur for them. There is, for instance, a charming toque whose crown of flatly folded satin flowers—of pure white or delicate pink or faint mauve—can be allied to a bordering band of any such soft flat fur as mole-skin, seal musquash or broadtail, a definite contrast of color being then introduced by a picquet of tiny blossoms, whose velvet petals will, perhaps, be in orange and yellow and purple, and the leaves of a green brilliance more usually associated with gems than foliage.

It will be easy and effective to match any fur-trimmed or all-fur wrap with a toque, and also with another, fashioned of

black gros grain bordered all over with bright black satin baby ribbon and then divided and decorated by a central band of skunk, which fastens low down against the forehead with a rather barbaric looking jewelled ornament of big sapphires connected by festooned fringes of tiny blue beads and finished off at the back with a fringe of tiny paws. Then, those whose faces being slightly fuller require the frame and the relief of a brim (wonderful what a difference the merest suggestion of an outward curve can make!) are in their turn provided with a little hat of black velvet on which a wide encircling band of dull gold lace is narrowly edged with skunk fur, both being effectively combined, too, in the making of a central cocarde.

Still another of the most fashionable—and seasonable—looking creations introducing the fur which now figures on all outer, and some inner, garments, too, nowadays and nights reverses this arrangement by dividing two bands of skunk with a central broderie of beads—jet or gray pearls being both used with good effect, white cut steel is also permissible, quite a lot being used just now for such embroidered devices and also for the making of quaint little tasselled ornaments, the unexpected appearance of two such shining and most piquantly placed tassels on a toque of pure white ermine being, for example, quite sufficient to mark it out as one of the newest and smartest of models.

But there is an even greater craze for gold. So you will find an applique of shining lace, shaped somewhat like a flower, outspreading in the very centre of a closely fitting toque of black panne, while from its own heart of gold there arises a wonderful black paradise plume, more obviously costly than one would have expected to see this war time.

Does Europe Face the Fate of the Fabled Atlantis?

By Dr. Paul Schlieman

Grandson of the Famous Archeologist and Discoverer of Ancient-Troy.

THE war in Europe has filled the world with horror. There are no wars in the past that can be compared with it. It surpasses by far the greatest calamities that ever have befallen mankind. Yet with all that there is another side to the question. There is a cosmic organism besides the one of the individual. Nature cares nothing for the joys and sorrows of the individual. The reason of nature has no relation to that of the man. The war with all its brutalities must be looked upon as a manifestation of natural forces—a cyclone of nature.

It was just as unavoidable as an earthquake. There was a cosmic reason for it. Every great mind foresaw it. It was necessary to what we call evolution.

Nations and countries, like individuals, have their lives and tragedies. Atlantis was a great continent, inhabited by a powerful and civilized nation when the rest of the world was merged in barbarism. Atlantis colonized Egypt and Central America. When at the zenith of their power the Atlanteans became involved in a war such as has befallen Europe, the whole continent was submerged and sank in the sea. All great calamities of nature follow a certain kind of war. When a social organism is poisoned by a wrong doctrine of life, the sooner it dies the better. Like the civilization of the Atlanteans, this of the Europeans is decadent and doomed. The vitality of every living body depends upon its spiritual, not its physical constitution.

As much as we may pity the individual who suffers in such cosmic calamities, still we should be glad of the tempest that cleans nature from human rubbish and decadence. The cosmic will has no mercy upon any individual, because in going against nature the individual ignores the cosmic will. The European war is a gigantic purging process of evolution.

The present European war was unavoidable, because the social soul of Europe was sick. Nothing but destruction could end such a sickness. The European disease was best reflected in the art and literature that preceded the war. With every year the paintings grew more abnormal and ugly. The music of the Germans, French and English was all discord—and unpleasing noise.

The "culture" of Europe came to a climax of artificialities. The government of Europe became materialistic and militaristic.

On the one hand the Christian church, on the other the naked industrialism undermined the old Culture. The logic that invented the printing press and steam engine could not be reconciled with legendary religion. The Christian church that had been of such influence during the feudal period of social life, lost its grip when industrial civilization was created. Money in the one hand—the Bible in the other—this was the picture of a typical Kulturträger of Europe. The fatal paradox was to profess belief in the doctrines of Christianity and to make money at the same time in the way most of that money was made. The contradiction of the two doctrines can be considered as the logical cause of the materialistic education, the logical cause of the lack of spiritual ideals.

Before a fool dies he goes crazy. Europe went crazy before the war. Rome went crazy before her fall. The rubbish of materialistic civilization grew so poisonous that it needed

an immediate cleaning up.

The fate of Sodom and Gomorrah has befallen Europe. But this is not all.

I fear that a great cosmic calamity will follow the war, a calamity of the kind that made an end to Atlantis. My reasons for this fear are well founded.

I consider that serious results will follow the concentration of enormous destructive energies on the comparatively narrow battlefield. Never in human history have there been employed such energies. All the thousands of guns and millions of rifles that are used every day represent a large percentage of the gas-producing instruments of the world. This means an abnormal transformation of physical energy into a chemical one. It means millions of cubic yards of an abnormal and violent change of elements. What will be its ultimate effect upon the atmosphere and vegetation no one as yet can tell. It may change the meteorologic balance to such an extent that either arctic colds, tropic heats or excessive rains will affect life seriously. This may result either in failure of crops or in epidemics not known to science.

On the other hand, it is a scientific possibility that the abnormal use of explosives will affect the gravitational and rotational laws of the earth. A microscopic change of the earth's axis would result in gigantic disturbances of nature.

My theory of the vanishing of Atlantis leads me, as it led my grandfather, to the conclusion that the inhabitants of that continent made use of the volcanic destructive powers of earth for a long time. When they abused these powers the great calamity occurred.

I fear that the abnormal accumulation of metals around the war districts will cause abnormal events of nature. These metals have been brought together from all parts of the world. It is estimated that the United States alone has shipped more than a million tons of war materials to the warring nations. Much of these are metals, particularly iron, copper and lead. To my estimate the surface of the earth around the war district is fifteen million tons heavier than usual. This excessive weight is produced by metals.

It is not only the weight, but the magnetism of earth that is influenced by the presence of these metals.

When I consider the abnormal use of explosives, the abnormal weight and accumulation of metals in the European war, together with the certain change of the magnetic powers, I can easily understand the insignificant reaction that is needed to bring about a second catastrophe similar to that of Atlantis. The same geologic energy that swallowed Atlantis can swallow also war-ridden Europe. To sink the surface of Europe a few hundred feet means nothing to the ordinary forces of nature.

Man in his pride of invention sneers at nature. The explosives that he employs for destroying his fellow-man are stolen from nature. Defying the laws of nature, man defies and destroys himself. I do not need to speak of the terrible threat from the hastily dug shallow graves of the millions that are murdered in this war.

The physical and spiritual phenomena of this human straggling point to the conclusion that Europe is facing a continental and cosmic catastrophe.