

## The New Transparent Dresses

The "Window Pane" Theatre Wrap,  
The "See-Your-Skin" Sleeves  
and Other Diaphanous  
Effects Described By  
Lady Duff-Gordon



PHOTOS BY  
IRA L. HILLS STUDIO

One of the Diaphanous Dance Gowns, Showing How the Skirts Are Gathered Up Over the Arm  
By Lady Duff-Gordon

HERE are some of my new creations. They might be called, I suppose, transparent dresses.

In fact, the theatre cloak has been christened the "Window Pane" wrap. The reason is obvious. You can actually see through it. It is of the most delicate blue tulle, and is trimmed with swan's-down. Of course, it is made to be worn under another and heavier cloak. But it can, at the same time, be unhooked at the throat and be laid aside.

The other photographs show the revealing sleeves. These are just as diaphanous as the cloak. To my mind the most wonderful effects in dress can be obtained by interposing a screen of transparent fabric between the dress or the arm and shoulders as conventionally hared by the modern fashions. It takes away the actual "nakedness," and it has a delicate transfiguring aspect somewhat like that which gives distance in atmosphere to scenes in the theatre. I am not, and never have been, in favor of extreme décolleté. I do not think it either modest, beautiful or beautiful, yet by the use of transparency all these objections can be removed. And that is why I am making these transparent diaphanous wraps and bodices.

I have just heard some of the most amusing news from Paris regarding furs.

When, three months or so ago, a much-daring, and, incidentally, much-

moneyed, society lady had a large stole and muff set of Persian catkins made for her by a famous furrier, quite a smart sensation was caused even by the rumors of the unusual order.

And so she achieved her aim—and ambition. But now, what must be her feelings—and her disgust—when she realizes that quite a number of other women will soon be wearing more complete motor coats made of these Persian catkins?

It is true that they will have to pay somewhat dearly for the—doubtful—privilege, and that they will also lay themselves open to a very obvious and scathing comment by their dearest feminine friends, but even the knowledge that the whisper, "Cats to the cat!" has gone the rounds on receipt of the news of their new acquisition, will not be able to spoil their pleasure or their triumph.

For they are such pretty cats! Some of them are proclaimed to be Dutch cats, but, by any name, their fur is just as soft and beautiful. So what does it matter?

Tabby cats, and tortoise-shell cats, and chin-chilla gray cats have all been sacrificed so that they may live again in these coats, and let us hope (for the sake of the wearer's purse) for the remaining eight of their proverbial nine lives!

And the skins used are many, for, of course, in accordance with the very sensible and smart fashion of this season, the coats are very full,

and belted in across the back, and, in some cases, completely and loosely encircled low down about the hips by a broad banding of the fur. They have long and adjustable collars, capable of rising to great heights, whenever required, and are conveniently wide of armhole, and, as is very fitting, their lining is somewhat rather out of the ordinary—to wit, the corduroy velvet whose more usual position is on the outside of the garment. In each coat the tone of the fur is matched by the velvet, and the resulting effect is certainly very decorative, as well as rather daring, and, there being always some women who spend their lives—and their money—in searching for, and securing, "something different" and sensational, the catkin motor coat is assured of a sufficiency of wearers to make its introduction quite pleasantly profitable to the enterprising firm which brought it out.

A rival novelty, somewhat less

startling, but still eye-arresting, is a motor coat of "pinpoint" lamb, or "skin" fur, which can either be had in pure white, or mole, or natural shadings.

It is the sort of fur that makes you want to stroke it—so fascinatingly soft is its satiny, slightly curling surface. So, granted an attractive wearer, it should prove quite a proposal-impelling form of attire!

Moreover, these coats are provided with a big collar of sable squirrel, the contrasting fur being also used for the making of the waist belt which is fastened across the back, and then, too, for the wide band which borders and accentuates all the fulness of the folds about the angles. So that, when a lining of squirrel lock is further added, you may imagine that the wearer of such a coat will certainly be able to keep herself warm—and therefore looking her best—on the longest motor run, in the face of the coldest wind.

Hamster, in its turn, gives very much the effect of leopard skin, at a more generally possible price. So, you see, if you want to make it immediately and universally obvious that you have invested in—or been presented with—a new motor coat, you will know just what to choose. Falling fur, there are several other striking novelties in fabric wraps, a closely clipped wool plush for one, generally patterned with a rather bold check, which will bring together in more or less striking contrast, say, brown and ivory, moss green and star sapphire, tilei and royal blue, burnt copper and pewter gray, purple and black, and black and old gold.

When tanbark is burned, the ash is poorer in potash and phosphoric acid than wood ash, but richer in lime.

Slabs and edgings now thrown away may be sufficient to produce 50,000 tons of ashes annually, calculated on figures given in Louis Margolin's "Waste in Milling." Figured on the same basis, ashes from sawdust would total 500,000 tons a year. Cord wood now burned as fuel would be good for 500,000 tons, making a total of more than 1,000,000 tons of ashes annually, little of which is now saved.

It has been suggested that this country can produce its own potash to make good that cut off by the closing of the German trade. We have been getting about 250,000 tons a year from there. If an attempt is made to convert ashes into potash, we might figure that six pounds of ashes will make one pound of potash. A million tons of ashes would be good for 150,000 tons of potash, or rather more. At recent market prices it would be worth \$12,000,000. It would be worth twice that at present quotations, but the usual price is about 4 cents a pound.



Another View of the Same Diaphanous Dress. Note the Transparent Effect Which Gives the "Show-the-Skin" Sleeve Its Name.



### Sawdust to Make Our Farms Fertile

THE war has cut off the supply of potash, practically all of which came from Germany. Potash is one of the essential commercial fertilizers and a quarter of a million tons of it are used yearly by the farmers of the United States. The *Hardwood Record*, the trade journal of the lumbering interests, is authorized by the statement that America has at hand the materials to make good the deficiency.

The amount of sawdust going to waste would give alone, when burned, one-third of the missing 250,000 tons of German potash. The war, if it does nothing else, will make us less wasteful. When wood is burned, says the *Record*, the remaining ash represents what the growing tree extracted from the soil, while the smoke that goes into the air represents what the tree derived from the atmosphere. The charcoal, if sufficiently burned, disappears. A small portion of a tree comes from the soil and much from the air. Some trees do not take one pound from the soil to one thousand pounds from the atmosphere, while

others may take one from the soil for fifteen or twenty from the air.

When English colonists settled on the Atlantic coast from New England to North Carolina, the abundance of wood suggested to them that there might be profit in the sale of ashes. In 1621, less than fifteen years after the founding of Jamestown, the Virginians were selling ashes at from \$30 to \$40 a ton for export to England. The burning of ashes was a favorite business undertaken by negroes who had run away from slavery in the South and had settled in Canada. No capital was required, as wood was free; and, though the income was small, the work was easy and served to attract a good many people. As late as 1898 Canada exported annually 1,223 barrels of potash and pearlash, the equivalent of more than 20,000 barrels of ashes.

The potash in wood ashes is taken up by the soil more readily than in most other forms, because the grains are generally extremely fine and the minute particles are easily distributed through the soil in convenient form for assimilation by plants.