

# THE OMAHA SUNDAY BEE MAGAZINE PAGE

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## The New Evening Gowns

### Lady Duff-Gordon Describes the Widening Skirts and a Few New Dresses Pretty

#### Actresses Are Wearing

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 bring her into close touch with that centre of fashion.

Lady Duff-Gordon's American establishment is at No. 17 West Thirty-sixth street, New York City.



A "Picture" Evening Dress of Green Taffeta, New "Lucile" Model.

And now let me describe some dresses I have made for some pretty English actresses. There is, for example, one dainty dress, for that dainty actress Enid Leslie, in which filmy, mellow-toned net and lawn, Valenciennes lace and hand-embroidery are all brought together to make a semi-transparent veiling for an underdrap of flesh-colored charmeuse, where lace, threaded through with palest blue ribbons and caught with clusters of

corsage takes a straight line across the front, being there adorned, and eventually attached to the curves of the brocade with a series of little loops and buttons in satin slightly deeper in shade than the charmeuse background, a similar scheme of fastening and finish being in evidence at either side of the skirt, where, at a level with the knees, the satin takes up a completely enclosing form after having been divided into apron-like panels by the appearance at the sides of an under robe of lace over flesh pink nylon.

Another new raiting dress and coat model which seems to be one of the leading favorites of this season in its original coloring of bright

dress, a form of attire to which I continue to be devoted, seeing that it is as comfortable as it is charming, though skirt and corsage are of different materials, the one being of the ratine and the other of chiffon, and both showing an embroidered device of self-colored soutache. The skirt is cut up at the left side for some six or seven inches to make its scantiness more comfortable for walking and also to give fascinating peeps of an inner lining of Paisley silk, whose mauve shadings are here and there just brightened by a gleam of rose, this prettily patterned silk being used again to finish off the lacings of black satin which hold the opening corsage together over a rounded chemise of fine pink chiffon edged with a piping of white satin.

The coat is, of course, of the ratine, the braiding being so arranged as to accentuate the straightness of its cut at the back, while the front fastens over in a deeply curving line from high up at the right to low down at the left side, the facings, which can be more or less fully displayed as desired, combining black satin and mauve silk, and also introducing some of the Paisley patterned fabric.

Such a costume as this I consider an immediate necessity for every one, for, as worn with some of the wrap-over stoles and great muffs of fur, it will be warm enough for, at any rate, the first few weeks of the cold weather, while afterwards, I need hardly point out to you, that the little dress will accommodate itself charmingly to companionship with the long fur coat, which, indeed, only looks well in such companionship, and would be ruined altogether if, at its opening, it disclosed a separate and dark skirt and a lighter lingerie blouse.

There is still another dress for Miss Leslie, and that an evening toilette, all soft and clinging and elusive, its outer fabric being white chiffon, while beneath this comes faintly flesh pink nylon. The curves of the décolleté are all followed by a line of diamonds, these shining stones being, indeed, the only thing to mark—at any distance—the division between bodice and body! Diamonds also edge the scallops of the short sleeves, the skirt, in its turn, being cut in this new way and finishing off with a double row of scallops—and diamonds. And then, just beneath the bust, there is folded a scarf sash of blue, the blue of a Summer night sky in the tropics, with just a few diamonds scattered like stars on the onyx, which, by the way, fall directly in the front instead of, as usual, at the side, having there for background a very short diamond bordered tunic of the white chiffon. Blue, too, is the chif-

fon cloak, whose filmy semi-transparency bears the light burden of wide bands of silver lace, and is all draped up at either side into silver-wrought ornaments.

Do you like the picture? It is, I think, I may say without vanity, rather an "alluring" one, if so be that the dress has the right wearer—young, fair and slight—though, of course, it would be obviously unsuited and unbecoming to any other.

Then, as Miss Hilda Moore—who appears in the same play—is tall and dark and strikingly handsome, she has given me an opportunity to display some of my best-loved Oriental schemes and, in particular, a dress whose closely wrapped folds are almost suggestive of mummy draperies. But, then, after the figure has been most closely outlined, right down to the slender ankles, I have so entwined it that the soft draperies spread outward at either side to form, when the wearer is in repose, a sort of base or pedestal for the statuesque figure.

For example, in this particular dress, I have used "wine-dregs" charmeuse, and underlined it about the feet with a beautiful but subdued tone of orange, while higher up I have outwardly adorned it with broad bandings of dull gold lace, through their presence can only be just guessed at, occasionally, inasmuch as they are hidden by a close-wrap tunic of dark raven-wing blue marquisette. Starred over its double bordering is a little leaf-like device brodered in gold and white, and beyond this again comes a band of Oriental silk, which blends purple and blue and rose and gold.

Still some other colors, too, there are in the swathed waistband for this, while primarily of the purplish charmeuse is bordered with two strikingly different blues, just a narrow line of green also showing itself, while then there is one of those long, quill ornaments which I love, its gauzings of blue-green silk giving place quite soon to a tassel of purple cord and pendant pearls, while, finally, there are shining strands of purple and crystal bugles, tipped with tiny balls of orange velvet. The corsage is of the kimono variety, its dark blue marquisette veiling flesh pink chiffon, and its cross-over folds edged at either side with a piping of differently shaded blue, only the left side being further adorned with some of the gold broderie. This is a gown which satisfies me, both as regards color and contour, and I am thankful to think that nowadays the general public can be depended on to appreciate effects which, not so very long ago, they would have not only failed to understand, but also—and actually—disapproved.

A "Lucile" Evening Gown Model of Seal Brown Satin Brocaded in Purple Velvet Flowers.

By Lady Duff-Gordon ("Lucile")

YOU will notice the increasing width in the skirts, not only of evening gowns, but of walking gowns as well. This is as it should be. Our skirts have certainly been a bit too tight. By Spring I think we will see the happy medium, the natural skirt—neither too tight to impede the wearer's movements, nor to be a bit vulgar, nor too full to be cumbersome. Here is a beautiful new "picture" evening dress. It is of green taffeta with a bodice of white satin and a net fichu edged with silver fringe. A band of a lighter shade of green with a hand-made wreath of flowers finishes the bottom of the skirt. The sash is of green and silver brocaded ribbon.

brocaded in purple velvet flowers and the bodice and fichu are of dull gold tissue. The train is lined with a beautiful shade of emerald green. And here is a new walking gown that I think quite adorable. It is of faded mauve, chenille velvet lined with faded blue chiffon. The tunic is slashed on the side and edged with black velvet, showing the underskirt of mauve and blue chiffon. The collar crosses at the neck, follows the line of the bodice and loses itself in the waist belt, which is made of sapphire blue and gold brocade, piped, with terra-cotta satin. A buckle of old gold set with coins and sapphires finishes the toilette. The hat is odd and pretty. It is reversible and is made of any two kinds of short-haired fur, the most popular combinations being gray squirrel and seal.

two ribbon-petalled flowers, figures on the corsage, and again at the skirt hem. Outwardly, however, the ivory whiteness of the dress, which thus acquires the faintest and most fascinating flush, is just adorned with groups of tiny white satin covered buttons, for there is color relief and contrast enough in the little short-waisted and short-bodiced corse of pale turquoise blue taffeta, all edged with double gauzings of its own material, between which show the shimmering points of some narrow silver lace. As to the hat, I have chosen a helmet-shaped and piquant affair of silk which, in its pale rose pink, realizes that first mere suggestion of color, an aigrette shading from white to pink being set at one side and the brim being lined with black velvet, one touch of black, you know, being almost always advisable and effective. A simple dress—but one which I think you would also like—is of charmeuse in real and delicate lilac shading, another flower tone—a pale periwinkle blue—being chosen for the working of a little curved band about the neck, and there interwoven with a pattern of silver. The

An Afternoon Gown of Faded Mauve Chenille Velvet, "Lucile" Model.

emerald green I have made for Miss Leslie in more subdued but very becoming beige. This is an all-in-one

## Sleep Badly o' Nights? Here's a Sleep-Making Machine

AN ingenious device to lull the wakeful to sleep has just been perfected by an English scientist. The idea occurred to the inventor while watching an African mother soothe her fractious infant by letting water flow through a reed across the baby's brow, which quickly sent the youngster to sleep. The sleep-producing apparatus consists of a reservoir containing ordinary water or medicated fluid, which flows through a rubber tube at a graduated speed and in fixed quantities. To use the machine, a pad is placed on the forehead and through this pad the water flows steadily.

been known to have the same effect.

In each of these cases, however, the medium through which the effect is produced is the ear and the auditory nerve. In the case of the new sleep-producing device, while the sound of flowing water is partly instrumental, the result is principally obtained through the sensation of touch—the rhythmic action of the water as it passes across the forehead.

The new apparatus has been found to work successfully in many obstinate cases of chronic insomnia, but it is not infallible. Indeed some persons who tried it have found that it tends to keep them awake in the majority of difficult cases and in practically all of the mild ones, however, the results have been most satisfactory.

It is particularly successful in the case of infants. If the machine is generally adopted, the fine art of "walking the floor" at night with a squealing infant may no longer be the valuable acquisition it is to the harassed father. Instead, the aroused parent will simply attach the rubber pad to baby's forehead, turn on the water, and "lie down to pleasant dreams." There are great possibilities in the idea.

The machine has been used in the sick room to cool the fevered brows of the patients, ice water being used instead of the ordinary fluid.



The New "Sleep-Producing Machine" in Operation. The rhythmic flow of the water lulls the subject to sleep.

## How the Frog Helped in Two Discoveries

SURELY it is one of the oddest of coincidences that the frog should have been primarily accountable, each time through an accident, for two very important scientific discoveries, both connected with electricity—namely, galvanism and the X-ray. Most people are familiar with the story of the discovery of galvanism, which was due to the accidental circumstance, that one of a number of frogs' legs, prepared for cooking in the laboratory of the physicist Galvani, came into contact with an electric wire. Galvani's wife was sick, and he was getting ready to fry the dainty batrachian morsels, when suddenly one of the legs began to dance.

The discovery of the X-ray was so simple and obvious that any clever student in a physical laboratory might have made it. Mere chance led Professor Roentgen to come upon it. A large Crookes tube—i. e., a vacuum bulb of glass, through which a current of electricity was passed, producing the peculiar glow known as fluorescence—was suspended over a table, and in a drawer beneath there was a pasteboard box containing one dozen unexposed photographic plates. It so happened that some keys were lying on the table, just above the drawer. When an attempt was afterward made to use the plates for photographic purposes, they were found to be "fogged," but on each one of them was a fairly clear imprint of the bunch of keys. Thus it became apparent that rays of some kind had penetrated through the wooden top of the table and had been so far interrupted by

the keys as to make a shadow-picture of the latter on the photographic plates. It was at once obvious that a new fact in physics had been discovered, and thereupon a series of experiments was undertaken with objects of various kinds placed on the table-top under like conditions. Everything imaginable was tried. One of Professor Roentgen's assistants picked up a dead frog (which had been used for some other laboratory work), and put it in the place ordinarily occupied by the bunch of keys, a fresh photo plate, as usual, reposing in the drawer beneath. The result was a revelation, for the shadow picture was not of the frog, but of its skeleton. From which fact it was learned that flesh was transparent to the newly discovered rays, whereas bones were opaque to them.