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## What's Coming with Spring

By Lady Duff-Gordon ("Lucile")

HERE is an afternoon gown for the coming Spring. One of the most artistic and effective of my late creations. It is of black and white painted chiffon, with an undershirt of white chiffon painted with flower designs in black. The whole gown has an overskirt of black, and is worn with a large black velvet hat, with up-standing blue plumes.

The bodice is softly draped, with black over white, like the treatment of the skirt. It is finished with a belt of blue and green, the belt being ornamented with large ornamental buckles of white satin. The neck is finished with a soft, turp-over collar of old lace and a little ribbon tie of pink satin.

Another charming feature of the skirt is its hem—a deep border of lace, finished with a band of white satin. This scheme of black and white, with the soft drapings rich in contrast and relieved by its lace and various tinted satin ornaments, worn with the large black hat, appeals to me as a charming and striking keynote for Spring styles.

For evening I have designed and completed a gown which more than realizes my anticipation. Chiffon and diamonds describes the first effect it produces on the observer. The skirt is of pink chiffon worked with diamonds in Empire design at the foot, over a petticoat trimmed with lace and pink rosettes.

The whole skirt is studded with dewdrop diamonds. The tunic and bodice are of dull vieux blue chiffon, with a sash of Empire green chiffon. The bodice has also an Empire wreath of diamonds in front, to correspond with the skirt, and is studded with the same dewdrop diamonds.

It seems certain that the coming Spring and Summer modes will be marked by the bleeding of delicate colors. Already this amounts to a fad along the Riviera, and therefore forecasts the same tendency for general use with the approach of warm weather. The fact that all women nowadays are expected to be as slender as sylphs helps along the vogue for delicate tints—among them shades of grey and tan that hardly escape being white.

Let me describe to you my Mid-Winter trousseau—gowns—six tailor made costumes made for Lily Elsie in the one absolutely simple style which is already known to my readers as the "Couture." It is a model for which I have such a great personal affection that ever since I introduced it five seasons ago, I have always had two or three in readiness for consecutive, and therefore practically constant, wear, while it is an equal favorite with my daughter, Viscountess Tiverton, and several of our relatives—in fact, we call it "The Family Livery."

And Lily Elsie, too, has always loved it and worn it, and now has it in white and blue serge, purple tulle and various softly colored tweeds and frieses, one and all of the collarless coats being so slightly cut out at neck as to make it possible—and pretty—to bring into outward view the blouse collar of embroidered lawn and lace, while little ruffled ends of the same snowy and filmy fabrics can also be allowed to hang over the point of the closely-buttoned coat, which save for its stitings, and these same buttons, covered in its own material, is entirely untripped.

The skirt is equally plain. It is carried rather above the waist line in corset form, and there finished off with a very narrow and closely stitched banding, while there the straightly hanging fabric beneath is



A Spring Evening Gown of White Messaline with the New Extreme Train.



Evening Gown of Chiffon and Diamonds. Skirt of Pink Chiffon worked with Diamonds in Empire Design at Foot Over a Petticoat Trimmed with Lace and Pink Rosettes. Whole Skirt Studded with Dewdrop Diamonds.

Tunic and Bodice of Dull Vieux Blue Chiffon with Sash of Empire Green Chiffon. "Lucile" Model.

especially when she sits, though eventually they are held in at the hem by broad stitched and buttoned tabs. Really, I call this an excellent start and foundation for a trousseau outfit, and I hear that already other bride-elects are arranging to follow Lily Elsie's good example, and have any specially favored and becoming dress faithfully duplicated, or even triplicated, in different colors and possibly fabrics. Another trousseau dress for afternoon wear. This is in pale blue charmeuse, with chiffon of the same soft shade veiling flesh pink charmeuse and showing between the lower part of the skirt and the apron tunic, while an effective as well as a seasonable touch is a narrow edging of skunk fur. The same design is copied in blush rose pink and again in the black. First of all, however, where it mounds the shoulders and the rounded bust, the dress is of flesh pink moire and a swelling white net all closely brodered with jet and paste, and caught together in front with a big and beautiful diamond or-

## A Foretaste of Spring in Charming Combinations of Delicate Tints--and Dewdrop Diamonds and Chiffon for Evening Wear

And then smothered quite closely above the slender, supple figure, is black chiffon velvet, so cut as its place of fastening must always remain a mystery to the uninitiated, while furthermore it develops in an equally mysterious way into a wrap of a one-sided train. In front it is caught up slightly to show stockings and shoes of pale flesh pink, and a train lining of vivid violet satin, the

whole scheme and style, you see, of the simplest, and the effect being entirely secured by contour and coloring. Tea gowns there are, too, galore, and sundry dressing and breakfast gowns in zanna and satin, with an applique design of flowers wrought in shaded satin on their bordering and gauged in sections of lace, and little buds and blossoms of still more closely folded ribbon hang from acart ends of lace or ribbon at the neck. Dressing jackets to match are also provided, each one having its companion supply of aliken stockings and quilted "mule" slippers, while there are sets of underwear and night-dresses to match, all a dainty delight in their softness of faintly pink nixon and cobwebby lace, with narrow threadings and broad empire bandings of satin ribbon of pale pink or blue mauve. With nearly three months of cold and capricious weather still before us, let me say something about furs. Who could possibly be content nowadays, for example, with just one fur tie and muff set and a single coat of fur?



"Lucile" Afternoon Gown for Spring. Underskirt of White Chiffon Painted with Flower Design in Black. The Hem of the Skirt is a Deep Border of Lace Finished with a Band of White Satin. Whole Dress Has an Overskirt of Black. Worn with a Large, Black Velvet Hat.

laid over the black fur at the back, while the black brush and tall show up with striking, not to say startling, effect by having the snowy white fur as a background, the muff, of course, repeating this arrangement. This particular fur contrast is certainly effective, but only, need hardly point out, when the white furs are really and spotlessly white. So any woman who indulges in such a set must needs acquire a second for alternate wear; while the white fox is in temporary—but frequent—seclusion at the cleaners.

Graduated scarfs of ermine, whose broadening ends are bordered with skunk, are another elegance—and extravagance—of the moment. While I have also just made the acquaintance of a stole of ermine which is at first deprived of the decorative presence of the little tails, thought to make up for their absence there is introduced midway on the snowy expanse of fur a fringe of milk-white and shining crystal beads. The tails are collected together as a bordering for the ermine where it gives place to the dark softness of musquash, which makes effective background for another row of the shiny beads, those which finally edge the scarf—and the seal musquash—being of jet, while the muff, on the other hand, is carried out entirely in the ermine, with just an edging of the shimmering white beads. Some people will undoubtedly consider all this vastly smart and attractive, but I, as you know, have no special affection for fringe as a trimming, even in the case of gowns; and certainly—and especially when of the head variety—I can find no reason or even excuse for its addition to furs. Still, this set is a distinct novelty, so must be duly chronicled.

A deep sunken fringe is more an keeping with the stole of seal—self, broad tail, so wide and long that it can be wrapped around the figure, and become almost as protective as a cloak, while great tassels are quite a perfect finish for a very novel and almost cape-like stole of the finest moleskin, which forms two waist-deep points at the back—each one finished and weighted into position by a tassels—while its long and wide ends are overlaid in other deep points onto a bordering of seal musquash. This wrap is for older women, to whom also I recommend a certain charming creation of moleskin and marquise in exactly the soft shading of the fur, the moleskin forming a deep cape-like curve at the back and being then continued into very wide stole ends. The inner half, which is gathered into inner half, which is gathered into the shoulder piece, being, however, of the marquise, which when the stole is wrapped about the neck, is of more adaptable and also becoming effect. But, in addition to the long, straight scarfs and stoles, there are any number of new and quaintly shaped creations which seem to have borrowed the inspiration for their shape from stole coat and bolero! But all of these carry an effect of maturity, and if you are not obviously middle-aged you will be wise to pass them by.

Yet once upon a time (yes, it positively seems as long ago as that!) these would have been considered as all-sufficient outfit of furs. But then, there was never before such wonderful variety of style and choice such distinct novelties, as, say, a long stole whose central part is formed of a snowy white fox skin, bordered at either side with a rather narrower skin in lily black, each one being finished off at the end with brush and paw, while the muff repeats this arrangement, but also utilizes the fox heads as an extra adornment. Another nice scheme of contrasts comprises two magnificent fox skins, the one at the left side being white and the other black, the white head being

## Are You Envious? Modest? A Tyrant to Your Wife? Maybe You're Only Timid

**LESSON ONE—Timidity—the Curse!**  
WHAT is timidity? It is doubt of ourselves, wedded to a much too honorable opinion of ourselves. It may be that some day the lamb and the lion will couch together—but it is not well to have the spirit that is of the forerunners of a lamb and the hind quarters of a lion. It is a delectably absurd animal for a soul. Timidity prevents us from realizing our best ambitions. Besides doubt and excessive self-love its cause is a fear of displeasing or of not making a brilliant effect. This gives the timid the increasing feeling of awkwardness in company. If you are not strong enough to take what you want then you are weaker than the person who has what you want. Study how to be stronger than he, but do not abuse yourself. As for pleasing—why should you strive to please another? Rather so command yourself that he shall try to please you.

**LESSON TWO—How to Fight It in the Child.**  
TIMIDITY annihilates the most precious gifts of the Gods. It keeps a man from conquering false shame. Timidity is not natural; it comes from the faulty education of children who are made self-centered. From the first the child should be taught its responsibility and self-respect, but without vanity. A child should be taught early to direct himself and not rely altogether upon honorably grown others. Much of timidity is due to him never having had to think for himself. Can a staff kept green bear the weight of a man? A child taught to tremble before its parents or teachers is forced to be timid for fear of reproof. Confidence implanted in a child's heart answers the staff. It is very wrong not to answer a child's questions seriously. If you do not answer them, or answer harshly, you make the child timid, doubting himself. It is indispensable to make your children your companions: they must be given freedom within politeness and be compelled to resolve and decide for themselves.

**LESSON THREE—Why the Timid Sometimes Behave Outrageously.**  
EXTREMES share the same principle, but while in one case the purpose is not reached, in the other it is over-leaped. Thus some timid persons emerge from their moral weakness under great stress of emotion—anger, hatred or love—and commit such extravagances as a courageous man would not dream of. The reason for this anomaly is that timidity is lack of moral equilibrium. When a timid man resorts to violence to show his feeling by unfamiliar deeds, he loses all sense of the bearing of these actions, just because he is not accustomed to them. Water in a close sealed vessel may boil for some time without being noticed, but at last it explodes, smashing the vessel into a thousand pieces. Thus timidity encloses action which at last expands and because of lack of self-control explodes in awful violence.

**LESSON FOUR—Why the Timid Are Insecure.**  
THE attitude of the timid is always awkward, indicating a lack of sincerity, for rarely do his words show his real thoughts. How he curses himself for saying the thing he did not mean to say! Frankness of thought gives ease to the carriage and speech. Nor is it wise to assume the attitude of coldness to conceal timidity. Some sit in ironical silence; others answer with the smile of scorn. The affectation of sweetness and obsequiousness is just as false a cloak. The reserve of conscious force is different and makes itself felt. Thought and action in accord make up the harmony of human behavior.

**LESSON FIVE—Why a Timid Man Beats His Wife.**  
THE discontent of the timid who fall daily in the world makes them irritable at home. Just as the timid man is always weak willed he cannot avoid the outbursts which are politely deplored. The timid man who is afraid to express his power outside of the home finds his compensation in playing the tyrant at home. The restrained impulses of virile virtues of the day are transformed because he lacks moral equilibrium into tyrannical vices at night. So the man who favoring, defers to his associates returns to beat his wife.

### Ten Little Lessons on the Curse of Cowardice

By Yoritomo-Tashi  
The Great Japanese Philosopher.



The man who favoringly defers to his associates returns to beat his wife.

**LESSON SIX—Why Envy is a Sign of Timidity.**  
THE extreme complaisance which the courageous hold for themselves is rarely the host of timid souls. Their unopposed depression pushes them for their negligence. They are always more or less the prey of envy for the success of others. It is infinitely painful for them to be present when another succeeds. There is no room for generous admiration of another's powers in the cramped soul. They are devoured by their own inability to shine, and conscious of their own merits, rage that they cannot show them.

**LESSON SEVEN—Why Modesty is Only Timidity's Mask.**  
MODESTY is usually the cloak of weakness. If a thing is of worth why should we deprecate it? Strip the veil from the face of angelic modesty and you will see the coward cowering beneath it. Consciousness of worth in the timid shows itself simply as vanity. Failure of power to make the worth plain shows itself as modesty. Both tend to fortify him in his timidity and isolate him still more. There is a great difference between this and the rightful consciousness of worth. The consciousness which comes from a knowledge of the possession of certain sterling qualities is our rightful defense against the encroachments of others. The courageous man is willing to admit his imperfections while eager to remedy them. The vain man will remedy nothing. Still he continues priding himself upon his timidity, calling it modesty. Do not let the child think itself of no value—rather instruct it that it can be of great value first to itself and then to the world.

**LESSON EIGHT—Why Timidity Makes Business Failures.**  
TIMIDITY is the stumbling stone for any one who wishes to accomplish any real results in business. The timid man always finds his defect standing between himself and success. In the presence of strangers timidity causes fear and bashfulness. Shall I trust my purse to a shaking hand? To pass through life successfully two honorable requisites are needed—perseverance and energy—and timidity cuts the feet from both. The timid man is always too much taken up

with himself, his sensations, his feelings; his judgments are always subordinate to the opinion and the fear of others.

**LESSON NINE—In Praise of Courage.**  
CERTAIN virtues are divided from vices by so narrow a line that we must discern very clearly to see the difference. Few men can distinguish pride from vanity; perseverance from stubbornness; economy from avarice. The same is true of courage as distinguished from timidity. The courageous man must have ambition, not merely dream of what he would like to have. The audacious have been found fault with for their brutality in overcoming all obstacles—but force is necessary to accomplish any real purpose.

**LESSON TEN—How the Timid Can Be Cured.**  
TIMIDITY can be cured, and to do so the timid person must be subjected to a moral treatment. He must learn concentration of thought so that he may direct himself surely. The timid person is stupefied, ashamed, or overcome with dismay at his seeming importance. He is often unjust because he attributes to others the consequences of his own faults. Let him examine himself fairly and see what he does day by day and why he has failed. He helps to heal himself in this way. Let him determine then that on the next day he will correct some of his faults. Let him not despair if he does not at first succeed. Let him compose his replies as they should have been and he will come nearer on the next occasion. Let him see that he is never as important as he seemed to himself at the moment of embarrassment. Above all, he must persevere. When he feels the contractile writhing, either spiritual or physical, let him draw himself firmly erect, saying without modesty: "I am a man!" The timid man has only one thing to conquer to conquer all. It is himself!