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Spring Novelties in Fashions

The New "Jersey" Dress, an Afternoon Gown and a Charming "Poke" Hat.

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.

By Lady Duff-Gordon ("Lucile")

It is my agreeable task to show you here, in sketches and brief descriptions, some of the charming novelties designed for the Spring season now nearly upon us. Of the three novel fashions reproduced here in sketches, the one which I have labelled the "Jersey" appeals especially to my present Spring mood.

The "Jersey" gown is carried out altogether in black and white. The gown itself is of white charmeuse or crepe, full décolleté, perfectly revealing the lines of the figure. Over the otherwise bare right shoulder and bust, clasped on the arm, falls drapery of net sewn with black sequins. This drapery meets the scheme of black embroidered net which closely drapes the figure from the top of the corsage midway to the knees, where it is continued in bands falling from each side and meeting a loop at the right side of the gown at bottom.

Another beautiful new model shown here is of white charmeuse and silver. A broad band of black falls from the right hip diagonally across back and front of the gown, meeting in a heavily embroidered point low on the left side. Over this is a tunic of silver chiffon heavily embroidered with silver. A narrow band of scarlet is carelessly tied about the high waist.

With this gown is shown the new Spring muff of chiffon and silver tissue. From the centre of the cuffure rises a silver ouprey spray.

The third of the new Spring gowns sketched here is a little girl's debutante dress of white charmeuse, and over it a white tunic edged with silver. Black chiffon is draped over the left shoulder and falls to the bottom, caught at the waist and by a black ribbon bow at the edge of the tunic.

The photograph shows a very graceful afternoon gown of lilac crepe meteor with long, full sleeves and a deep slash in front. It is made with long lines from the high waist line to the hem, and only slightly gathered over the hips. The bodice is a loose surplice, its broad folds meeting low on the bust and the fullness gathered into a crushed velvet girde fastened by a large flange buckle placed diagonally at the waist.

The skirt is trimmed with a broad band of coarse white Irish lace beginning at the right of the opening and extending half way around to the point of the train.

The new Spring hat pictured here is a return to the quaint poke bonnet, which gives to the face a demure expression and permits the hair to show. It is of coarse meshed white straw faced with pale cherry silk gathered softly at the edge and heavily trimmed in front with clusters of cherries and plums in natural colors, with a background of green leaves. A softly draped veil of cherry-colored chiffon is brought over the crown and brim of the hat and beneath the wearer's chin.

And I am also most truly glad to be able to tell you that the kimono cut corsage is destined to remain in favor, in my opinion, for still another season at any rate; for this again means especial comfort and consequent charm. My own real affection for the seamless sloping shoulder line is already too well known to all those who read my articles. Were my gowns to make necessary any further assurance, as for as my own Spring models are concerned, there will be no question of any changes in this respect.

New fabrics for these Spring tailor modes include a whipcord knitting of distinctly smart effect, which promises well, too, in the way of wear; a still more obviously novel material being a "sponge cloth" which, in texture and softness, resembles nothing quite so much as one of the whitewashing gloves which are sold at sixpence a pair! A prosaic similarity, it sounds, I admit; but in reality and in its many different and delicate colorings the sponge cloth is distinctly pretty. One old favorite, "crepe collenne," is also to make a further bid for popularity in a new and improved texture, and whereas quite exquisite colorings, including those, Beau Vais bleu, fraise fancee and peau de gant shades, which are already named as probable winners in the great race for fashion's favor, though white, black and gray will run them close, I am thinking.

Bordered materials are also going to be much used, but there also will be all-over printed designs, es-



Three New Spring Gowns, All in Black and White and Silver—in the Centre the "Jersey" Novelty. All "Lucile" Models.

A Charming New Afternoon Gown for Spring, with Long, Full Sleeves and a Deep Slash in Front.

The Spring "Poke" Hat, Which Shows the Hair and Gives the Wearer a Demure Expression.

especially on chiffon grounds, and if you make a list now of the following fabrics, you will later find that the Spring and Summer seasons. For then a specially and beautifully soft quality of tulle, in plain, spot and bordered varieties; chest printed "radiums" and China and Japanese silks; soft fallies; woolsens in stripes and borders; a reproduction in cotton and light woolen goods of the heavier and wintry nature (named "lisse serviette sponges"); and finally cotton plaques, and printed cottons in quite delightful old tapestry effects.

Lace is going to be made use of to an enormous extent, and particularly the lighter market, while embroideries will be almost universal, though as a contrast I suppose, to last season's orgy of colors, there will probably be a predominance of all-white designs.

And then, once again there is destined to be a veritable rage for ribbon trimmings. I have never seen such lovely things as those which are already prepared—though not as yet publicly shown or sold, and so I want you to hear the very first news of the novelties in order that you may be ready to make your purchases at the first possible moment, and extensive purchases they should be, too, for there are a hundred and one different and decorative purposes to which ribbons can be put, in addition to the primary one of plussing the shaped crowns on some of the new toques.

An edging of narrow silken fringe is the very latest finish for wide silken ribbons, and though in the ordinary way I have little liking for fringe, I must admit its attractiveness in this particular connection. Imagine, for instance, a pure white silken ribbon finished off on either side with a blue bordering of an inch wide fringe of old gold, or again a black taffeta ribbon, to which is added a wider fringe in white, its soft strands being at first trebly knotted in an openwork design. And then admit with me that the innovation is not only justified, but welcome.

There is distinct charm, too, in a rose hued ribbon edged with a shimmering white fringe, while of rather more elaborate design is a Chinese blue ribbon with borderings first of gray and blue and black stripes, and then a fanciful fringe of the beautiful blue coloring. These also looking particularly well as carried out in shades of purple, with again the contrast of gray and black. But prettiest of all, perhaps, is a soft satin ribbon of Saxe blue coloring which only at one side is bordered with a broad and lace-like design in white and blue with a narrow silken fringe, also of silvery white.

Next I would like to introduce to you a shot taffeta ribbon which, starting from a narrow edging of black, shades from bronze and serge to woven white and red to a shade moire, whose water lace weaves show under blue, then green, while on either side it is edged with narrow stripes of white and black satin and then with a rather broader banding of vivid blue.

Try These Recipes

No. 23 "The Fine Art of French Cooking" By A. ESCOFFIER

PICKLED TUNNY FISH OR "THON MARINE."

PICKLED tunny fish, or "thon marine," is a very appetizing dish not sufficiently familiar to American families. It may be used instead of sardines as a preliminary to lunch, as the principal dish of a meal, as part of a salad, and in various other ways.

The following is one of the best ways of preparing tunny: Take one box of pickled tunny about a pound in weight; seven or eight medium sized tomatoes and an onion chopped up, four tablespoonfuls of olive oil, a little chopped parsley, a mine of garlic, if you like it; salt and pepper.

Remove the tunny from the box, scrape it carefully. Place the onion and olive oil in a saucepan and keep it on a medium fire until the onion has taken a good light brown color. Add the seven or eight tomatoes, skinned, seeded and chopped up, and the salt and pepper. Then add the chopped parsley and the garlic, and between fifteen and twenty minutes. After that add the tunny, and a few minutes will be sufficient. Serve with in the oven or simply



ARTICHOKE DUKE

TAKE a dozen French artichokes, wash them thoroughly with water thoroughly salted with water. When the artichokes are clean, trim them and arrange them side by side on a gratin dish. Cover them completely with a Bechamel sauce a la creme, a common white sauce, the preparation of which has been described in No. 16 of these articles. Then cover them with a thin layer of grated Parmesan cheese and sprinkle the surface with melted butter.

Put the dish in a hot oven and let it stay there until the cheese takes a fine brown color or until the "gratin" forms, as we say. When the cooking is complete, garnish the centre of the dish with very green asparagus tips, and on each artichoke place a nice slice of truffle, which you have previously seasoned with salt and pepper and then heated in butter with a little meat gravy.

DAUBE LA PROVENCAL.

THIS is one of the most satisfactory and economical of French family dishes. Cut in large squares a piece of lean beef weighing about two pounds. Stick into the pieces large pencil shaped pieces of larding bacon which have previously been rolled in chopped parsley and spices. Put all the pieces in a saucepan (or a terrine, an earthenware saucepan), season with salt and pepper and sprinkle with a little bouquet of wine vinegar and a bottle of red wine.



Add a bouquet of parsley, two bay leaves, lic (if you like it), a little of dried orange peel. Let it simmer for an hour. You should then have a kind of earthenware dish. A metal one, however, with a knowledge of the kind of metal that poses. Place the beef in a saucepan with some larding which you have cut into small pieces in order to remove some of the salt. Add two carrots, sliced up; two chopped onions, five or six tomatoes, skinned and seeded and divided in quarters.

Place the bouquet of herbs in the centre, add the pickling mixture as described, and close the "daube" or whatever saucepan you are using completely. Let the mixture cook at a gentle fire for five to six hours. At the moment of serving remove the bouquet, skim the grease off the cooking liquid and serve just as it is.

In Southern France the "daube" is also served accompanied with a dish of macaroni or ravioli. You may also serve the daube accompanied with potatoes cooked in the oven or in their jackets.

You can prepare mutton equally as well in a daube, but in that case it is best to serve with it a good dish of thoroughly cooked white beans.

PATE OF COMBOURG.

THIS is a favorite dish in Brittany. For any one who wishes to try one of our characteristic country dishes, this is a very attractive recipe, but I must warn my readers that it offers considerable difficulty. The following are the quantities of materials required in a pate of about two pounds: Two pounds of slices of pork, heart and liver of pork, several shallots, a little onion, and a pinch of pepper.



Some of the pork carews, and also the crackling. Take the mixture of heart, possible, skin the shallots, several sprigs of parsley with the meat, season with the pinch of clove powder, thyme, and mix the whole of the pate you take a which you put in the oven, arrange the interior of an earthenware dish with flat pork sausages. Make a good-sized hole in the middle of the pate, put into it a piece of rolled cardboard to form a chimney, and pour into this a glass of brandy. Set the pate to cook in an oven, which you must keep at an even, moderate heat.

You may vary this recipe according to taste by using white onions instead of shallots, cervel instead of parsley, or you may omit these things altogether. The pate may be served hot or cold.

How a Real Arsene Lupin Fooled the Greatest French Detective



Paris, Feb. 25.
THAT "Arsene Lupin," sublimated thief-hero of recent exciting fiction, may be a character drawn from real life, only slightly exaggerated, is indicated in a confession just made by M. Hamard, late chief of the Paris Detective Corps, and now at the head of all French detectives outside of Paris.

BY M. HAMARD,
Late Chief of the Paris Detective Corps.

EVERY policeman has been mistaken more than once, and a policeman's mistakes are his best teachers. Therefore I feel very grateful, rather than otherwise, to the mistake I made in a little tete-a-tete with Arsene Dubois.

I had received information that Arsene Dubois was the real ringleader in the burglaries of the Rue du Bac; that he was probably one of the Rue Ordener highwaymen, and that he was a notorious coater. It appeared to me that a few moments' conversation with Monsieur Dubois might be useful.

Arsene Dubois, after some hesitation, accepted my invitation to a quiet chat. He did not let me do all the talking, though, by any means. I never had to do with such an angry man. I like that, you know. When a man is really angry he lets things slip out

which are extremely useful to us.

"Now," I said, going straight to the root of the matter at once, "just tell me where you were when the bank messenger was attacked in the Rue Ordener."

I expected denial or protest. But Dubois surprised me.

"I was in bed," he said.

"But," I asked, "you know all the details of the Rue Ordener outrage, and you have probably your own theory."

"Like everybody else," admitted the man.

"Well, then, suppose you tell me how it happened, according to the theory you have formed."

Dubois shrugged his shoulders. "I have lost my day's work, anyhow," he said, "I may as well amuse you for half an hour more."

I placed a chair in the middle of the room.

"There," I said. "That is the motor car and my table is the row of shops. I am the bank messenger."

Dubois sat on the chair, jumped from it, pretended to fire at me, and at the same moment whirled me round so that I very nearly fell in all reality.

"That is how it was done, I should think," he said.

"You must have been there whatever your conscience may say," I thundered at him. He looked straight back into my eyes and laughed. "No, no, Monsieur Hamard," he answered, "your terrible glance is historic. It may frighten confession out of a guilty man, perhaps out of an innocent coward.

But I am not guilty, and I am not afraid. I have only committed one robbery with violence in my life, and I am not in the least ashamed of that."

All the time, till it became most irritating, he rang in the refrain about the robbery with violence he had committed a short time ago, which the police had not discovered, and of which he was not ashamed. At last I pretended to grow very angry with him.

"Look here, Dubois," I said, "you know my position and your own. I allow you a certain amount of freedom here, where we two are alone, because I have my reasons. But you are talking to a magistrate, and by your own confession you are a criminal."

"Yes; but prove it," said Dubois quietly.

"Your own confession is sufficient proof," I said, "for me to send you to prison."

"You will not do that," answered Dubois.

"I give you my word of honor that I have nothing to do with the Rue Ordener crime. I know nothing of the Rue du Bac burglaries. I am not a coiner. I have lived an honest life except on one occasion."

"When was that?" I shouted. I really was losing my temper.

"Ten minutes ago," answered Dubois, "when we were play-acting. I picked your pocket of your watch and chain. Here they are. Will you send me to prison for robbery with violence, M. Hamard? You can prove it now."

Dubois scored, did he not? But we are watching him still. He is so very clever.