

Copyright, 1912, by American-Examiner. Great Britain Rights Reserved.



Two "Lucile" Afternoon Gowns, the One on the Left Being of Mauve Foularde, the Skirt Expressing the Pannier Idea. The Sleeves Have a Slight Puff Between Elbow and Shoulder. The Gown on the Right is Deep Flounced Tamour Lace Edged with Soft Pink Satin and Trimmed with Rosettes of Same. The Coat is of Mauve Taffeta, the Edges Being Trimmed with Ruches of the Silk.



A White Satin Evening Gown with Overdress of White Chiffon, One of "Lucile's" Newest Pannier Effect Creations. (On the Right) A Very Smart "Lucile" Afternoon Gown in Soft Apricot-Colored Silk Faille. It is Trimmed with Mauve and Gold Lace. The Hat is of the Cocker Type and is of Mauve Satin



A "Lucile" Picture Gown of Green and Brown Shot Ribbed Ninon. The Fichu and Apron Are of Cream, Old World Embroidery.

"Why You Should Make Your Own Fashions."

Lady Duff-Gordon Discusses the Importance of Studying Your Own Individuality and Dressing Accordingly-- Some New Summer Gowns

The collar is of hand embroidered voile. Worn with it is a hat of cream straw, draped in cream lace with black ribbon around the crown, with one long streamer hanging from the back and a beautiful La France rose resting on the brim.

The other gown shown in the picture is made of deep flounced tamour lace edged with soft pink satin and trimmed with rosettes of same. The chief feature of this costume, however, is the mauve taffeta coat worn with it. It has swallow tails, the seams are piped and the edge trimmed with beautifully made ruches of the silk.

The little bonnet worn with it is of pale blue taffeta lined with pink, trimmed with a spray of beautiful silk flowers tied under the chin with black ribbon velvet.

Another very smart afternoon gown is shown in one of the sketches. It is of apricot soft silk faille. The tulle is made to stand away from the long, straight underskirt and the

revers show a lining of gold and mauve lace. The bodice at the waist is carried out with the same effect and falls over a belt of the same mauve and gold lace. The neck is finished with a tiny collar of mauve satin. The sleeves are long and straight in keeping with the present-day fashion, and fall over the hand with a tiny turned-back cuff of the same mauve satin. The other hat is of mauve satin with bow of dull orange-colored velvet.

In the other sketch is shown a white satin evening gown with overdress of white chiffon with bolero effect in front of the bodice embellished with pearls and diamonds. A tiny band of white satin finishes the neck and there is a soft drapery of white chiffon around the waist with long ends. The skirt expresses the pannier idea and is long and draping.

"Jack and the Beanstalk," of pantomime popularity and fame, will have a rival this season in many a fashionable "Jill"

with a "beanstalk" of blossoms uprising from her straw hat, this aspiring arrangement being the very latest and the smartest, too, for it permits of a blending of any number of beautiful flowers and colors, which if disposed in the ordinary way would almost cover even a goodly sized hat, whereas in the form of this tall, tapering "clump" they leave quite unbroken the lovely "line," which is the distinctive feature of the new shapes, the resulting effect being of that extreme simplicity which is almost daring and altogether delightful.

These massed blossoms are for the most part placed rather toward the back of the hat, at one side, and not even one bud or leaf is permitted to stray onto the front, and absolutely untrimmed part, a very similar scheme being carried out, too, when feathers are the chosen form of adornment. One of the latest and largest models in the black pedal straw has its wide brim upturned

high along the left side, and, then sweeping low down at the right, where there consequently comes into full view an ostrich feather of glorious cerise coloring, which is so placed against the crown that its drooping "lance" ends make a background for the whole curve of the black straw. Beyond this plume there is nothing—not even an ornament or a bow to fasten and finish off the feather, whose stem is just hidden at the base by a few soft feathery strands being drawn across it.

And the result is that, while this hat can be quite correctly and effectively worn with even a plain tailor suit, it will also afford a perfect completion for an afternoon gown of charmeuse or taffetas, whereas its predecessors in the way of beplumed models were definitely restricted to wear with elaborate toilettes. So thus are the advantages of the present favor for simplicity once more proclaimed and proved.

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 it at No. 17 West Thirty-sixth street, New York City.

By Lady Duff-Gordon ("Lucile")

NOW that there is a lull between seasons—Spring's end and Summer's dawn—I would like to talk to you, a bit about the importance of making your own fashions. By that I mean the importance of studying yourselves, what looks best on you, what lines are best suited to bring out your best. When you have really found that out, then adapt the fashions to your studies and your discoveries.

That is the lesson I would like to really teach every woman—the necessity of conforming the fashions to herself, and not herself to the fashions. The first is the intelligent thing, and places dress where it belongs, as a frame for woman's loveliness; the second is the follow-the-sheep way and makes the frame everything. And this is not only bad taste, but bad dressing.

The pannier skirts are a good example. I think the pannier is a very charming mode. But it all depends upon who wears it and how it is worn whether it shall be charming or grotesque. It is an individual fashion. That is its first danger.

A fashion that is in itself marked and unusual should be studied carefully. If a woman has a pronounced individuality of her own she runs more danger in wearing an individual fashion, unless she studies it carefully, than any other woman, because two pronounced individualities are apt to clash. One of Ruben's women would not look well in a pannier, but one of Watteau's dainty Marquises or shepherdesses de luxe would. On the other hand, a woman who would not look well in what I call a normal pannier skirt, might look very well in a modification of it. And there are some women who

under no circumstances, should wear a pannier.

If fashion decreed that every woman should wear a red hat, think of the many women whose complexion, the color of their skin, the color of their eyes and hair, would make them look perfectly grotesque in red hats! Why, then, should these women wear such hats, even if fashion should decree it?

To slavishly follow any fixed uniform mode, either in the shape, the arrangement, or the color of a gown, is just as bad as the red hats.

I hope later on to make a full article upon taste and the importance of studying your own fashions, but this will do for a beginning. I will now describe the gowns on this page.

The beautiful picture gown of which I am sending you a photograph is of shot ribbed Ninon in green and brown. The fichu and apron are of cream old world embroidery. The sash is made of soft striped muslin pompadour pattern bound with faded mauve.

Hat of fine white crinoline with bow and ends hanging down the back of mauve ribbon with black pilot edge and a bunch of pale yellow and silk flowers at side. Lined underneath with same muslin as sash. The parasol is of the new panna shape and is of white taffeta with a deep band of the fancy muslin which forms the sash and lines the hat and is finished with a little ruche of mauve ribbon.

The two afternoon gowns shown in the other photograph will next be described. The one on the left is of mauve foulard. The back of the skirt is exceedingly pretty being very softly draped and just expresses the pannier effect low down on the hips. The bodice has the long sloping shoulders with slightly puffed sleeves

put in below the shoulder and ending at the elbow with a soft ruche of lace.

HOT WEATHER PHILOSOPHY.

MAY has already had a "re-ord day" for heat. The weather prophets are predicting higher and more trying temperatures for the month immediately to come. It is a good time now, when Summer is giving us a warning foretaste of its quality, to study some of the very simple rules by which most of the dangers and many of the discomforts of hot weather may be avoided.

These rules are based on common sense, and common sense is based on experience. "At forty," says an old proverb, "every man is either a fool or a physician." There would be no fools if everybody studied what is good and what is bad for him, and followed his self-teaching with self-practice, and there would be little need for physicians.

When the thermometer begins to mark eighty or ninety degrees in the shade, and the sun is like an open furnace overhead, imitate the inhabitants of regions where the weather is always hot.

They do not suffer from sun-strokes.

They know better.

They neither heat the blood from within with fiery drinks, nor the flesh from without with burdensome garments.

They cover their heads with turbans which look heavy but which are, in fact, light and airy. For a person in good, vigorous health a single covering of cotton, or linen, or thin flannel, is enough in hot weather, during the daytime.

In the chill of night something more is needed, but it should not be burdensome.

The occupation and the place where one works determine the kind of garments that should be worn. If your occupation permits it, carry a light umbrella whenever you go out in the sunshine. In hot countries, like Spain, you will see almost everybody

carrying a sunshade, or wearing a cool, light head-covering, and you will see nobody falling from a sunstroke.

Put on your straw hat as soon as the weather gets hot, and pay no attention to what fashion may say. Choose a hat that is so woven that the air can circulate freely through it. Some of the hot-weather helmets are excellent to wear in such weather. At any cost keep your head cool.

Wear garments that are not only light in weight but also light in color. Black or dark colored objects absorb the solar rays; white or light-colored ones reflect them. Wear white linen garments, if you can. The cost of washing will be saved from the doctor's bill, or gained by your increased ability to work.

Persons of a delicate constitution, or those subject to rheumatic complaints, should wear a thin band of flannel round the abdomen and the small of the back. Chills must be kept away from those parts of the body.

When you are hot and perspiring drink little water, and NO ICE WATER. For if you do you will not merely increase your discomfort but you will invite danger. Don't run into the first soda-water establishment you see and pour cold drinks down your throat. If you must drink it would be better to take something moderately warm, or tepid.

Above all, don't go to a bar and drink fiery liquors. AVOID WHISKEY AND ALL ITS COMPANIES as you would your deadliest enemy. Alcohol, in any form, taken as a drink, is doubly dangerous in hot weather.

Drink just enough water to keep the skin moderately moist; then, if your garments are of an open weave, and loose-fitting, the circulation of the air will gently evaporate the moisture, and thereby produce a pleasant coolness, because evaporation, or the turning

of water into invisible vapor, cools the surroundings, a consumption of heat being required to turn water into vapor. This heat, which comes partly from your body, is used up in driving the molecules of liquid apart so that they can form vapor.

A very important thing is to avoid draughts of air. It makes a great difference in the effect upon the body whether it is cooled uniformly, as in the open air, or only in certain exposed parts, as when a cool breeze blows through an open window on your back or your neck. The majority of serious colds contracted in hot weather arise from exposure to insidious draughts. If your work is done indoors keep the windows open, but don't throw the lower sash up to its full height, leaving the upper one closed. Open each of them a foot or so, for thus you will promote a proper circulation of the air in the room. Hot air rises and cold air sinks. The former will pass out at the top of the windows as the latter enters below. Common sense will tell you how much circulation to have, but avoid extremes, AND BE SURE TO KEEP OUT OF STRONG DRAUGHTS.

You can promote bodily comfort by keeping a firm hand on your temper. Never suffer yourself to get angry, and especially not in hot weather. If you have a quarrel on hand let it stand over until next Winter—by that time, perhaps, it will no longer seem necessary, and so you will have kept cool both physically and mentally. Don't worry, and don't swear at the weather, no matter how hot it gets.

Keep your temper, keep your head cool, give your body a chance to perform its functions without hindrance from heavy, unseasonable clothing. EAT MODERATELY, avoiding meats and highly seasoned foods, drink as little as possible, and the "dog days" need have no terrors for you.

The Dictagraph

By MINNA IRVING.

WE dare not have a quiet game of poker on the sly.

We dare not kiss a pretty girl when not a soul is near.

We dare not talk about our friends, or tell a joke, or laugh, because it may be lurking near—The tattling dictagraph.

No larks behind the teacher's back. Nor mischief in the school. Nor gossip at the sewing club, where gossip is the rule. For any piece though it may be Not big enough by half, To hide a mouse, may yet conceal The truthful dictagraph.

When night lets fall its starry veil, And we retire to bed, No more beneath it do we search For burglars grim and dread. But in a fuller measure yet The cup of fear we quaff; We look behind the picture frames To find a dictagraph.

I'd like to speak my mind about The man who first conceived This conscience in a collar box. This spy that has me peevish, I'd like to meet him in the dark And have an oaken staff. I'd like—but hush! it may be near. The tell-tale dictagraph.

Nothing Like System.

"DON'T tell me you can't remember things!" murmured Jobba to Dobbs. "Memory is all a matter of system. Now, in what year was the Battle of Agincourt fought?"

Dobbs pleaded that his memory failed him on that interesting historical fact.

"Exactly!" replied Jobba. "Now, how many days are there in a week?"

"Seven," came the answer.

"Very well. Twice seven are fourteen. Multiply by a hundred—fourteen hundred. Number of days in June, thirty. Half of thirty, fifteen. Fifteen and fourteen hundred—fourteen hundred and fifteen," hazarded Dobbs.

"Right! That's the year of the battle. System, my boy. That's what does it—system!"

Of the Picture Variety

"HERB, Tommy," said the busy merchant, handing his office-boy some silver, "run out and get me fifty postcards. Be quick about it!"

The boy went, but did not return. Time passed; four o'clock came, but the boy did not.

At last, on the stroke of five, the lad entered with the confident air of one who has done his duty nobly.

"Goodness, Tommy, you've been a long time getting those cards!" exclaimed the merchant—only he didn't say "goodness!"

"Well, sir," explained the lad. "I had to pick 'em out. You wanted pretty ones, didn't you?"

Safeguarding Himself.

"I'll take a little whiskey—out of the large black bottle," said Colonel Stillwell, confidentially. "I am taking this for a cold," he added, still more confidentially.

"But you haven't any cold."

"I know that. But an ounce of prevention is worth a pound of cure."

Shifting the Burden.

Father (sternly): "Can you support my daughter in the manner she's been accustomed to?"

Lover: "Yes, sir; I'm sure I can."

Father: "Well, I can't do it any longer, so you can take her, my boy."

Thought He Was at Home.

ABSENTMINDEDNESS is a usual complaint with learned men, but with Professor Drusdant it amounts to a mania. His devoted wife is always having to explain and apologize for her scientific spouse's slips.

But even she was outmatched the other evening at a dinner party at a friend's house. The first course, the soup, was almost unrecognizable, and most of the guests consumed it with wry faces.

Not so the professor. Leaning across the table toward his wife, he said, in resigned tones:

"My dear, you really must dismiss that cook. The soup is spilt again, as usual."