

# THE OMAHA SUNDAY BEE MAGAZINE PAGE

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## The Gowns I've Made for Gaby



Two Original and Striking Evening Costumes Designed Especially for the Frenchest of French Comediennes, and Two Unusual Head-Dresses Showing the Oriental Influences of the Moment

The "Paradise" Headress of Coarse White Net, with Huge Bird of Paradise to Give Height and Smartness.

have in mind when I design my tea gowns and weird color combinations reminiscent of the Far East. Sometimes I am inspired by my friend Baker, whose wonderful Russian colorings are the despair and delight of my life.

She can be the innocent school girl—the roguish debutante, and again the typical girl of the boulevards. All together she is a perfect manikin, and, well, if she were not Gaby Deslys, I am sure that I would try to persuade her to come into our designing rooms. I could make lovely things on her. But as this is impossible, I have done the next best thing in sending her forth dressed just as I know young women of her style and type should be dressed. She will serve as an inspiration to many who will see her in these clothes and will convey to them a message from me to the effect that this is the way I would costume them, provided they have the same slender outlines as Mademoiselle Deslys.

One of the first dresses we decided upon was a design after my own heart—a pale blue tulle embroidered in pearls and placed over the palest

rose-colored satin foundation. It was a typical "Lucille" dress. The over-dress of the tulle so beautifully embroidered with pearls is gracefully draped. The under robe is scalloped at the feet and embroidered with seed pearls in a lace design. The bodice is of a delicate and unusual shade of rose-colored panne velvet. This combination of tulle and velvet is very novel; also a hint that Autumn is at hand. The seed pearl trimming that is used on the skirt is duplicated on the bodice. As you can see by the picture, this costume is delightfully suited to the artiste.

It was a vastly different thing to make a black velvet evening gown. Mademoiselle Deslys was not to my mind the figure for a stately black costume. Always black velvet suggests to me a stately matron, and I could not see the slender artiste in that role! But suddenly I was inspired and went ahead, making, I believe, one of my greatest successes.

I used for the under robe pale pink liberty satin in one piece from shoulder to hem. This I covered with a soft velvet drapery that started at the bust. The bodice was



The "Cut-Away" Gown of Black Velvet and Pink Liberty Satin, with Crystal and Jet Motifs.

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 brings her into close touch with that centre of fashion.

Lady Duff-Gordon's American establishment is at Nos. 37 and 39 West Fifty-seventh street, New York City.

By Lady Duff-Gordon ("Lucile")

A SHORT time ago I was confronted with a rather interesting problem—that of dressing Gaby Deslys. She rushed into our Paris establishment in the rue Penthevre one day and announced that she had decided to change her manner of dressing. She said that she had tired of the excessive fashions and of eccentric clothes that the Parisian dressmakers had insisted upon for her, and that she longed for the simple girlish things, such as I make for my clientele.

I must admit that Gaby Deslys is just the type for my dresses. I am constantly searching both Paris and London for pretty young girls with

slender, boyish lines, such as she possesses, to serve as mannikins. Her hair parted toward one side and undulated so that it falls over her ears before it is drawn into a tiny knot at the back of her head is perfect for Oriental and Russian

Below, the Oriental Headress of Gold Lace and Metal Disks Suggestive of a Turkish Harem. And to the Right, a Typical "Lucille" Dress for Young Girls. Pale Blue Tulle, Seed Pearls and Rose Velvet Are Used.



headress. Oh, how patiently I have explained this simple coiffure to my mannikins! Often personally dressing their hair myself in just this fashion—hoping to win them away from puffs, curls and other curious hair ornamentations. And thus show to the customers the proper coiffure for the dress they are exhibiting.

This time she came into our establishment, and while we were in the midst of all sorts of questions regarding materials and designs for dresses, we managed to decide upon two coiffures, both so new and yet so attractive that I feel sure that they will be copied and worn later on by mondaines from all over the world.

The first consists of a band of coarse white net, bound tightly around the head and fastened in the back. At this fastening is a huge bird of paradise, one-half extending upward, while the other half of the bird droops downward until it touches the shoulder.

The second headress is decidedly Oriental, suggesting both Russian and Turkish turbans, and yet not quite like either. It is made of very heavy gold lace which is fashioned into a close fitting cap.

At the back there is a black aigrette fantasia placed at a peculiar angle that lends charm and originality to the entire headress. I think that the most effective touch is given by the hammered metal disks that hang from the brim of the cap and fall over the forehead and hair.

I must admit that this clever little artiste is not difficult to dress—she lends herself ideally to the costumes she wears. She can draw herself up to the fullest height and become serious and dignified if the dress requires it, and she can be a beauty such as I dream about and

of black mousseline elaborately trimmed with brilliants. This was necessary in order to brighten an otherwise sombre color scheme. As you will see, the most magnificent and elaborate embroidery is on the skirt below the hips, where the velvet effect to the bottom of the skirt. In this motif I used brilliants, cut jets, black crystals and steel beads. I carried this idea to other parts of the dress and into a fringe which I used in various ways.

The sleeves, for example, are banded with this fringe and around the bottom of the skirt another band commences at the cutaway and sweeps the floor in the back. The cutaway effect, by the way, is one of the little touches that gives youthfulness to the dress, while the train is an innovation in its way, for it is the only kind I approve of for dresses for young people. It is separate from the dress and of a contrasting material. For Miss Deslys the train is of black tulle, streaked with lines of brilliants and crystals and falling loose from the shoulders to the ground, where it is heavily embroidered with brilliants and crystals on a velvet foundation.



### Before and After.

A SILVER Summer moon shone sweetly on the likewise silvery sands.

The Summer sweethearts sat in silence. She was gazing up at the dim blue vault over them, where the little stars twinkled in a million tiny points of flame. He was gazing at her as if he'd like to eat her.

"Dearie, what makes the stars shine so dimly to-night?" she gurgled.

"They are outshone by the glorious light of your eyes, my darling," he whispered foolishly, "and so they pale their splendor, and—er—and—"

He didn't know how to go on, so he kissed her instead. And she was quite satisfied, perfectly content, and glad.

Same moon, same sands, same people—only they are married now.

"I wonder how many telegraph-poles," she murmured thoughtfully, "it would take to reach from here to the moon?"

He looked at her as if he'd like to bite her.

"One, if it was long enough," he snapped. "Don't ask such silly questions!"

And a solemn silence enveloped the summer night.