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New Walking Dresses

An "Appealing Femininity" the Keynote of the Coming Fall Styles, Says Lady Duff-Gordon



A "Lucile" Walking Gown of Chenille Velvet Trimmed with Mink. The Cape and Muff Are of Taffeta Trimmed with Same Fur.

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 the 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.")

FOR once it would seem that we are not to have many, or, indeed, any, "freak" fashions, the majority of the models prepared for the coming season being—I am truly thankful to say, and to proclaim—distinguished by a delightful discretion as well as distinctness.

An appealing "femininity" is, I should say, the keynote of the coming styles—and symphonies—so there should be special fascination for all of you in every item of your new Autumn and Winter outfit.

For evening wear sleeves are often conspicuous by their absence, a mere jewelled strap affording the sole and somewhat precarious looking support for a bodice cut in daringly décolleté fashion about the bust and beneath the arms. But I should hardly think that any woman would appear thus clad—or rather undressed—except perhaps on the stage, and even there I would deplore such an exhibition, more especially as brasses display is—believe me—so truly magnificent and unattractive, and so delicately suggestive of the decay of flesh-colored chiffon or tulle may be carried to almost any extent or extreme and always "alluring," but the value of some such subtle veiling cannot be too much advocated or appreciated.

Sulphur-Colored Walking Gown Trimmed with Moleakin The Short Coat, Old-Fashioned Hat, and Cane. Carry the Costume Back to the Period of 1830.



Evening models sleeves quite short and of half or three-quarter length, a wide outstanding frill of net being sometimes used as a finish, and looking rather effective, too, when in its pristine freshness and crispness. But, oh! imagine what it will look like after it has been subjected to somewhat careless and continuous pressure at a dance, or even temporarily suppressed beneath a cloak, and then you will probably—and wisely—decide to adopt some other sleeve scheme.

Just in conclusion, too, I would give you a hint concerning the probable advent of some dresses which are modelled on the attire of the "moult" or Russian peasant, the

distinctive feature of the corsage in such cases being the narrow band of velvet or galloon or fur, which is carried in an absolutely straight line from one shoulder to the other. Beneath this band the blouse is slightly filled into the waistband, from whence it falls in Redingote style—opened and falling apart in front—over a skirt, which will very often be closely knifeplicated, the whole effect being distinctly attractive. Wool velours or ratine will often be used for the blouse tunic, while a very fine cloth will be chosen for the underkirt, one of the most notable and almost universal features of the new season's models being their blending of two contrasted fabrics such as satin and cloth, moire and cloth, moire and satin and corded silk and velvet.

I am sending you this week pictures of two of my newest walking gowns. One is of sulphur-colored cloth trimmed with mole skin. The new feature about this costume is the short coat, the old-time hat and the long stick giving the costume quite the look of the 1830 period. Under the coat is worn a lace blouse with ruffles showing the wrists. The broad belt holds the ends of the coat in front.

The other picture shows a charming gown of chenille velvet trimmed with mink. The cape and muff are of taffeta trimmed with the same fur. The quaker-shaped hat worn with the costume is of blue velour felt with a black feather brush at the side.



PHOTO BY A. DUPONT.

Mme. Lina Cavaliere

My Secrets of Beauty

By MME. LINA CAVALIERI
THE MOST FAMOUS LIVING BEAUTY.

No. 196---Are Your Hands Old?

WE study the face for signs of age but overlook the hands. Scrutinize your hands and those of others for traces of age, and having discovered them, intelligently set about removing those signs. This is the sum of the philosophy Mme. Lina Cavaliere spreads before her millions of readers to-day.

As is her habit she lays down a proposition, proves it, then suggests a remedy or at least a palliative for a condition described. This chapter on hands is one of the most valuable of the famous beauty's valuable series of lectures on beauty culture.

By Mme. Lina Cavaliere.

AT a luncheon one day in London I saw a girl trying to hide her hands. Some one had remarked that one's hands may look old when the owner is not. The discussion of the subject threw the girl into acute embarrassment, and her hands sought to screen themselves beneath the damask of her dinner napkin. Interested, I studied those hands when I could do so without embarrassment to the girl. They were large and red, but what made the unhappy guest try to hide them was that they were what every beauty specialist knows as "old hands."

Had I judged the age of the possessor by those hands I should have said she was fifty. They were deeply wrinkled. The skin had formed in deep creases about the knuckles. The texture was coarse. There was the resigned look of accepted age in their contour. Yet when my eyes traveled up from those hands to the figure of the girl I saw that it was slender and undeveloped, and as my scrutiny extended to the face I saw that it was fresh and sweet as an English primrose that grows in one of the deliciously romantic English lanes. She was young as the unblown rosebud, as the fledgling just peeping over the nest, as the silver crescent moon is young. But she had old hands. Why?

A keenly observant man said to me: "I was traveling to Cherbourg. I was in the same compartment as two women. My eyes tired of the landscape, and came back to my fellow travelers. One of the women had drawn off her gloves. Her hands lay in her lap. Idly I speculated about their owner. I guessed by those hands that she was forty. Her face showed she was not more than eighteen. Next I glanced at her companion's hands. They, too, were

ungloved, and, lying relaxed in her lap, were aged hands. She must be eighty," I thought, and a glimpse of her face confounded me. It was that of a woman in middle life. She was of that opulent beauty whose mid-



To Nourish the Hands, First Wash Them in Warm Water; Then Dry Them on a Soft Towel, and Then Rub Cocoa Butter into Them.

summer is prolonged indefinitely. She might have been thirty-eight. She was probably forty-five. And the girl beside her was her daughter. She was an exact replica of her, even to her hands. The girl had inherited those aged hands.

Beauty Questions Answered--By Mme. LINA CAVALIERI

S. E. says: "I have read your kind advice to a girl about keeping the eyebrows and eyelashes thick. Will you please tell me how I can prevent my face becoming roughened by the cold and wind?"

Protect your face by thin veils in extreme weather. Use a good cold cream plentifully at night, also rub it well into the face before going out. The "shiny look" can be hidden by dusting the face lightly with rice powder.

A man who isn't ashamed to admit he is such and who courageously signs his full name writes that he is in need of beauty advice. Dropping the masculine pose, which is useless, for any woman knows that men are quite as vain as, if not more than women, he asks for the help he needs. He sets forth his plight in this letter.

"I read your interesting beauty hints every week and have been much benefited by them. I would consider it a great favor if you

would prescribe in next Sunday's paper a corrective for a nose that is too much broadened at the end. My nose is inclined to broaden at the end leaving the nostrils small and unshapely. I would like my nostrils more sharply and nose more pointed, as indicated below."

And he is at the pains to draw the acquiline nose of his ideal. The nose can be improved in shape by daily gentle massage and pulling. But note that I said gentle for if you handle the nose roughly you are likely to injure the blood vessels and perhaps permanently redden the most prominent feature.

Begin at the upper part of the nose and gradually work downward, gently pinching the nose until you reach the tip. The nose is as pliable as rubber. Mould it in the way I have described toward the proper shape. Patience and perseverance should bring results. If you pinch the nose into the desired shape the nostrils should take the proper form. But they may be

My friend, the traveller, is clever, but I do not agree with his conclusions. At least, not fully. Hands age prematurely, because they are neglected. We inherit certain tendencies rather than any unchangeable physical appearances. And the girl had inherited her mother's tendencies to neglect her hands. Doubtless they kept them clean. Perhaps they use the nail brush quite as often and as vigorously as necessary. Probably they used the orange stick around the edges of the nails to loosen the skin. Nevertheless, I insist that these prematurely aged hands were neglected.

Why? Because they were hungry. You are surprised? But consider. Have you looked at your own face in the mirror when you were hungry? Hunger had cut deep lines about your lips and beneath your eyes and in your cheeks. Had it not? And you had merely missed a meal because a train was delayed or because you had a headache.

That is what happens to the hands that are not well fed. A great American specialist on nerves said that the hand is a delicate instrument of the body and needs special care. He insists that much thought should be given to their care. An important part of caring for them is to feed them so well that the tissue worn out by continuous using of the hands is quickly replaced.

Cocoa butter is a nourishing article of diet for the hands. When you have removed the dust and powder from the hands by bathing them in warm, not hot, water—hot water shrivels the skin and causes wrinkles—and a mild soap, dry them on a soft towel and rub cocoa butter gently and liberally into them.

Olive oil, containing a few drops of benzoin to act as a whitener, is an excellent hand food. Wash the hands in it after the water and soap bath. It neutralizes the drying effect of the soap.

Glycerine "agrees" with some hands. If it does not redden and make them sensitive, as you can learn by two or three applications, it will be a good article of hand food. Equal parts of glycerine and rosewater will make a milder application, for glycerine alone is often an irritant. If lemon juice is used instead of the rosewater it whitens the hands.

Well-fed hands I have seen have their daily meal of cocoanut oil. Several cold creams are good hand foods. So is buttermilk.

Then It Struck.

The moon was falling on the lake. "Dearest," he said. She sighed happily. The moon was still falling. His arm trembled slightly about her waist.

"I was just going to propose," he ventured. "Oh," she sighed again, and hid her face on his shoulder. "That we get up and go home!" "Oh!" she sighed again. The moon was falling rapidly.

"In about four hours!" he ended triumphantly, bringing the other arm to bear. And the splash made by the moon was heard forty miles away.

A Change of Luck. Tim-Barz Smith (you know he's Bill's misus), she throwed herself horf the end of the wharf last night. Tom—Orf the end of the wharf? Poor Barz! Tip—An' a cop fished 'er hout again. Tom—Poor Bill!