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My First Spring Fashions

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.")

INTO today already walks tomorrow, and here, with the crisp winter snows on the ground and the rippling winds blowing from the frozen North, we are preparing for Spring. It is with great pleasure that I am able to show you some of my earliest Spring creations.

There is at present no startling change in the fashions. We will simply glide from the Winter into the Spring fashion world, very gently and unobtrusively. This week I am showing three models that are very chic and charming. Two are evening toilettes and one, the most elaborate, is a costume for afternoon reception or for dinner at a restaurant.

In the first photograph you will notice the new one-sided drapery, a feature that I like very much indeed. The costume is an exquisite affair of princess yellow charmeuse veiled with chiffon of the same shade. The girle is just the wonderful touch of color that the gown needs. It is crushed about the waist, fastening under the left arm under a rosette having one long broad sash end. It is of French blue satin.

The corsage spray and the hair band and ornament are of the French blue also. The trimming all around the edge of the chiffon robe is simple but very effective; just narrow French blue velvet ribbon run through gold beading.

The underskirt is of the yellow charmeuse. It has a slightly pointed, short train. The two bands are of a rich gold thread insertion. The over robe is held up, just above the left knee, with a rosette of the French blue velvet. The back of the robe hangs straight from the high waist line. This costume is suitable for a matron, or any woman who has passed her twenty-fifth birthday.

In the second photograph you will notice that elaboration is its keynote. It is elaborate enough for the most formal afternoon affair and also is an ideal costume for hotel or restaurant wear. It is a charming, if weird, combination of blue, violet and black. The under robe is of French blue charmeuse, the over robe is of lustrous violet chiffon cloth. There is a long sinuous train that swirls daintily about the figure.

But, of course, the effective decoration, the deep band of black, violet and gold embroidery is the sumptuous part of the gown. This band covers the robe from the high waist line. It is twenty inches deep. It circles the body and then forms a wide panel down the left side.

The low-cut bodice is one of my new sleeve-in-body affairs, created entirely of the embroidered over gold net and flesh-colored chiffon. The effect is daring, but piquant.

The wide scarf, in fact, I might call it a "mantle," is superb. The fabric is a wonderful yellow, black and gold brocade. It is two yards wide and four yards long. The skunk fur bands give just the "furry" protection that early Spring demands in Paris. And then there is the hat! It is

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A Costume De Lux for Formal Receptions, or Restaurant Dining, Developed in Black, Violet and Yellow Chiffons Completed by My Novel and Beautiful Scarf-Wrap of Brocade and Fur.



Primrose Yellow Evening Costume for a Young Matron, Showing the New One-Sided Drapery.



My Newest All-White Spring Dinner Costume Showing the Novel Bodice and Sleeve Drapery.

What Paris Means to Wear at Dinners and Dances and the New Fabrics for Elaborate Daytime Costume

the happy medium between an evening coiffure and an afternoon chapeau. It is one of my favorite close-fitting harem turbans of black, blue and gold brocade. The very large bird of paradise is black, yellow and white.

This is my ideal costume for a tall, slender figure, preferably a brilliant brunette.

In my "wardrobe perfect" must be several white costumes. The French woman believes that every woman in the world looks her best in sumptuous, lustrous white satin. It was this belief that, for generations, has made every bride walk her flowery way to the altar in white satin.

Frankly, I believe that only one out of ten women look their best in white satin. In white? Yes. But not satin. Plain white satin is one of the hardest things that the pale or sallow woman can wear.

Therefore, while I insist on white as much as possible, I use other fabrics than satin nine out of ten times. In the third picture I am showing you one of my most delightful Spring successes. The foundation robe is of the supple white satin, but the over robe is of elaborately embroidered white net.

The two parts of the overskirt are embroidered with crystals and seed pearls.

It is the bodice that shows one of my novel Spring ideas. Notice the drapery forming the lower half of the sleeves and bodice. It is merely a wide band of the crystal and pearl embroidery, caught at the breast and in the centre back with a wonderful ornament of green, crystal and rose sequins.

The bodice itself is of the net. It is absolutely simple in design and treatment. The ornaments near each shoulder are all emeralds and green stones. There is no color about this costume but that given by the jeweled ornaments.

Even the most familiar fabrics seem to have acquired new charm and colors this season and so to have become doubly inspiring in effect and delightful in wear.

Crope de chine, for example, frequently displays now a rather dull, slightly roughened surface which brings subtle lights and shadows into its colors, without being actually "shot," the new name for this new make being "crope tartare."

Taffetas, too, in order to keep just a little of the favor which is being wrested from it by dull-surfaced satins and rich and wilful not motives of very indefinite markings, is displaying itself in the fine hair-cord effects which are sufficiently old to be accounted new, this being the type of silk which was fashionable some twenty years ago.

Chiffon, too, is made distinctly stronger as well as more attractive by its new and slightly "crepey" finish; but for all this it is being obliged to give precedence—as regards popularity—to fine silk Alençon and Breton nets, which are being much used both for intermediate veilings and outer draperies where evening dresses are concerned.

As to the nions, they are altogether exquisite and never before has the filmy fabric been called upon to bear the light burden of such beautiful designs. Any number are interwoven with either shimmering and shadowy or definitely bright gold or silver threads (indeed, the rage for metallic effects of all kinds increases daily), and I have found inspiration for several new models in, for instance, a sea-green nion on which strange flowers unfold their silver petals, and again in a glorious cerise whose bold scrolls and knots of gold are divided by double rows of shining spots.

A white nion, too, is lovely as showing first a broad band of faintly pink and blue and mauve flowers, with their attendant and delicately green foliage, and then another floral stripe all brodered in gold, while in some of the Oriental suggestive schemes of color I find a special joy. An "earth brown" nion there is which is warmed into brightness by wavy lines of gold which also set off the brightness of quaintly shaped and figured discs of silk in pale and deep blues and greens, Indian red, black and white. Can you realize something of the effect of this color combination, I wonder? I hope so, and also that I can bring before you the beauty of a faint Chinese blue on which a device of deeper blue is interwoven with deep bronze and pale gold threads, and the most elusive tints of mauve and green.

Many nions there are, too, which just make background for a boldly raised design of velvet, this being, indeed, one of the most successful means of securing the richness of effect of the most fashionable of fabrics and the absolute softness and suppleness so essential for the draped styles now in vogue.

MY SECRETS OF BEAUTY By Mme. Lina Cavaleri, the Most Famous Living Beauty

No. 209---The Midwinter Cold



YOU are suffering from a mid-winter cold and all the debauching results of that cold, the red and swollen nose, the glassy and watery eyes, the puffiness of face, the shortened breath, the husky voice and the too frequent need of a handkerchief.

First, let us consider the cause. You do not know? You just caught a cold? You don't know how? But try to discover the reasons so that you will not repeat it.

Was it living in too warm rooms? It is not in cold rooms, but in warm ones, that we catch cold.

Was it because you had run about between rooms that were not of the same temperature—a warm bathroom and cold bedroom, or the opposite—while dressing, exposing the shoulders or the feet and ankles or that very sensitive part of the body, the back of the neck, to draughts?

Was it because you slept in a room whose windows were tightly closed?

Was it because you had eaten too much?

Or because you had exercised too little?

Or was it that your clothing had been too tight or too heavy or both? If either or both, you stopped the free action of the pores in their work of casting off some of the poisonous gases and acids manufactured by the body, for despite all its benign and glorious uses, the body is also a poison factory and prone to auto-intoxication.

Whatever caused the cold, try to decide upon that cause and resolve that you will not again bring it about.

Then set to work to check the unbecoming symptoms. Don't coddle yourself by going to bed unless the cold is far advanced and your family and the doctor insist. Wrap up well and go out for a long walk, especially if you have decided that the cold is due to idleness or over eating.

Cleanse the digestive tract by drinking copiously of hot or very warm water with the juice of a lemon in each glass.

Eat lightly, but do not fast. The system, unused to fasting, would be too greatly taxed by such an innovation. Do not eat meat or nuts,

but light, easily digested foods, as soups and cereals and salads. Doubtless the digestive tract is clogged, so do not add anything to its burdens.

I have found that long, sound sleep will go far toward curing a cold. Covering yourself with plenty of light but warm bedclothes, retire in a dark room in which there is a sufficient current of air, and sleep ten hours, or, around the clock, if you can.

If you have access to the Oriental remedies, a paste made of pressed figs and apricots, much used in Turkey, has the effect of almost instantly relieving hoarseness.

Strong chickweed tea also clears the throat and makes the sound of one's own voice endure.

Clever mothers encourage their children to eat freely of sliced pineapple to relieve hoarseness and sore throat. Sweet or buttermilk drunk often has the same results.

I have speedily rid myself of hoarseness by taking a raw egg, into which has been stirred and beaten a teaspoonful of lemon juice.

A tepid bath and good scrub down with brush and soap and splashing the body afterwards with cool, not cold, water, and rubbing the skin into a glow with a friction glove or rough bath towel, will help to rid

the skin of the clogging poisons which, having been denied freedom by the skin, have hurried themselves back upon the overworked lungs, and tried to leave the body by that route.

When you have a cold, one of the four great eliminating organs, the lungs, the skin, the bowels or the kidneys, has been loafing. Put them all to work. When you have a cold eat more freely of fruit than at any other time. The juicy fruits, as oranges and the bulk making fruits as apples and prunes are good agents

for this work. Stewed apricots and raisins, well chewed, are useful.

Don't try to suppress ordinary coughing. It is an effort of nature to throw off the poison that should have been eliminated by one of the other organs.

Beauty Questions Answered--- By Mme. Lina Cavaleri

of pure air you should have no puffiness about the eyes.

E. S. inquires: "To a skin lotion composed of rosewater, sweet and bitter almond oil can I add benzoin?"

You can mix it with the rosewater before adding the oils. But it is not necessary, for the oil of bitter almonds is said to have the property of whitening the skin.

E. S. wishes further to know "what lotion will keep the mouth fresh and sweet and prevent the gums and teeth from growing yellow?" There is no lotion that will do all this. The teeth can be kept white only by cleansing them at least twice a day with a brush and good powder, paste or liquid dentifrice, by removing particles from between the teeth with dental floss and by rinsing the mouth free from crumbs after each meal. The gums will reflect the condition of the

health. If you are anemic the gums will be pale, if in good health they will be pink. It is not a good sign for gums to be red. That color shows a state of irritation and a tendency to bleeding gums. To keep the mouth fresh and sweet, keep the digestion good and the teeth clean and give the mouth frequent daily baths of warm water to which a pinch of salt or of bicarbonate of soda has been added. If the gums are massaged with salt occasionally it will add to their firmness and color.

If the mouth be feverish, a bath of this will relieve the unpleasant conditions:

Distilled water, 1 quart.
Permanganate of potash, 5 drams.

Handle it carefully, as it is so strong that it stains the skin. An authority advises rinsing the mouth with peppermint water afterward for the protection of the teeth.

Mme. Lina Cavaleri