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## The Charming New Coiffures for Spring

### The Newest Head-Dress Favored by Paris and the Latest Boutonnieres for Women of Fashion



Coiffure Sedate, the Small Head-Dress Perfectly Adapted to the Matron of Any Age.



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")

It would seem that the small head has come to stay. When the young girls adopted the curious Swedish peasant coiffure the mothers and grandmothers looked at it askance and clung tenaciously to their puffs and braids. But to-day all ages of women are frankly espousing the "small head." There is a charm and comfort to this style of head-dress, and I myself am never tired of proclaiming its advantage over curls and coils, pads and wire frames and the like. These have all been discarded, to the great benefit of other one-time wearers, but to the equally great loss and discontent of the hair dressers, whose diminution of income threatens to become permanent. And this, of course, is why they are all combining to force

a change of coiffure upon us, and one, moreover, which will make it absolutely necessary for us to once more invoke the aid of "additional" hair. Will they succeed, I wonder? Not for a long time, at any rate. I fancy, and never if I can possibly prevent it. Certainly I will continue to impress upon all my own clients—like in London and Paris and New York—that to secure the complete success of my gowns their wearers must not only give them the inner support (and outward suppleness) of my special "statue" corsets, but also the completion of a coiffure, which, in its simplicity and smallness of contour, taken a boy's head as its model. But, indeed, if you want to know exactly the style of hairdressing I prefer—and proclaim as perfect—and also to realize its



Coiffure Petite, My Favorite Head-Dress for Mlle. Deslys, of Silver-Green Satin.

most becoming piquancy, you have only to secure and study any recent photograph of Mlle. Gaby Deslys. Her lovely, little head is a continuous joy to me, and inspires me with endless ideas for turban head-dresses, bandeaux, and so on.

I am so greatly in favor of the snugly coiffured head that I am showing you this week three examples—perfect ones, I consider them—of the head-dress petite. In the first picture is the head-dress of Innocence. Only a fresh-cheeked, bright-eyed girl in her teens can wear the coiffure appropriately. But alas! There be many others who rush in where angels should fear to tread.

This head-dress worn by a debutante is very attractive. The hair is absolutely unadorned and unadorned. In arranging it the hair is brushed down on the sides and parted from forehead line to the nape of the neck. And the parting must be as straight and clean as though drawn by machinery. Then each half of the hair is braided loosely and coiled over

each ear in buns. If any extra padding is needed, just a bit of real hair can be added under each bun. But the head-dress in its perfection should not show the slightest hint of false hair.

Then in the second picture I show one of my Gaby "creations." Mlle. Deslys has a boyish cad, and the boyish coiffure is delightfully adapted to her style. In this creation I have allowed much of her golden hair to show. The fluffy curls over each ear are charmingly becoming to "round" faced girls. The band of soft supple satin of a delightful shade of silvery-green is fastened at the back under a flat buckle of silver and green. The ornament at the side of the front is made of twisted green and gold roses. It is a carelessly formed bow, with nothing stiff about it.

This is a particularly stunning head-dress for a youthful face and figure. The bandeau has to be arranged every time it is put on.

In the third picture is a head-dress of a matron, young or old—if there be any of the latter left! The hair is waved loosely all around; the back is coiled tightly around the head, showing the loose waves as a framework for the face. The upstanding opeys give chicness and dignity to the wearer. This is one of the best, because one of the simplest, coiffures of the season.

All the hair ornaments just now are being worn quite low down on the forehead, and the very latest replaces the ordinary narrow bandeau with quite a broad band of closely massed and tiny diamonds, whose high square in the centre is turned back at either corner, with still larger stones, while behind this rampart of brilliance there uprises a thick white aigrette. The whole thing is essentially Oriental in its conception and effect, but then the influence of the East—that influence which both literally and metaphorically colors all my own conceptions—is paramount in almost every

Head-Dress of Innocence, Swedish Bun Effect, Peculiarly Appropriate for the Debutante.



article of feminine and fashionable attire this season.

And now just a word about the boutonnières which the smart woman is wearing with her tailor-made and her velvet gowns. The little posy of primly packed flowers has now given place to a single blossom of quite modest size. What do you think is the favorite flower? A stiff little red dahlia! It may not sound attractive, but in reality—and on the right costume—it is rather chic. So you had better invest promptly in at least one such floral addition and adornment.

Note this, too, the new millinery for early Spring promises, or perhaps I should say threatens, a positive orgy of charmingly blended and vivid colors, whose crudity will be all the more striking because contrast on a very limited space. The small hat shapes being assured of continual supremacy for several months to come at any rate.

Finally, for the moment, I want to picture for you the very newest sensation in the way of an afternoon gown, this being one of the many models whose aim and object



is to give the effect of a separate coat and skirt, though actually they still retain for their wearers the supreme convenience and ease of the one-piece dress.

The particular dress I have in my mind, and I want to impress on yours, is carried out in dark wavy blue charmeuse, a quaint corsage effect worked in black, white and cherry colored braid (only a touch or two of this last, and vivid color, by the way) holding in the slight fullness of the corsage just beneath the bust, and then being continued in rather deep points below the waist. This for the front at least, for at the back the charmeuse is arranged in Jaquette form, the contrasting basque being lined with coarse satin, deeply bordered with black.

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

### The Magic of Lovely Hands

No. 211

SOME women treat their faces with all the tender care they would bestow upon hothouse flowers. They bathe them in rose-water, feed them with the best oils and cold creams, shield them from rude winds with veils and hold screens before their faces when they sit by a fireplace to protect their complexions from its withering heat, and wear face masks at night. Yet they are careless of their hands, of the lovely weeds in a garden, and the hands revenge themselves by beginning to look like weeds.

It is a serious mistake to neglect the hands. Think of the coarse, red hands you have seen. Have they not repelled you? And have not delighted nails nauseated you? Recall the dainty white hands you have seen—whether they are large or small, matters less than whether they are well kept—and you will easily remember how much pleasure it gave you to look at them.

By all means give thought and time to your hands, and they will reward you by endowing you with



Mme. Lina Cavaleri.

magic, for I assure you there is less power in the vaunted black magic of the middle ages than in the white magic of well-kept hands in 1912. Don't let your hands grow old nor

have the semblance of age. The hands grow old faster than the face. They sooner show the signs of aging. The first sign of advancing age in the hands is noticeable in the loss of the firmness of the flesh and the smoothness of the skin. These signs accompany each other, for the chief cause of wrinkles is the shrinking away of the muscles from beneath the flesh, leaving the skin loose and inclined to form creases and folds.

The nails reveal the inroads of the years by forming lengthwise corrugations corresponding to the ridges horizontally formed on the bark of a tree. These, with a stiffness of the joints, complete the four signs of age, to be readily found by those who seek, in the hands.

What shall be done? Discourage these appearances, of course. How? By following the advice which I shall give you.

Massage your hands at least once a day. Stroke them gently with long, downward movements, as though you were drawing on a soft, expensive glove. This done, roll the fingers round and round between the fingers of the opposite hand. This will stimulate the circulation and

make the fingers shapely. While massaging the hands thus you are also feeding them, replenishing the shrinking tissue of the muscles and skin.

For this I would suggest cocoa butter plentifully used. Occasionally cocoa butter irritates the skin of persons who are over-nervous or who have excessive humors in the blood, and if you find yourself thus classed use the purest coconut oil you can get or bathe the hands freely in olive oil. Women who live in the country soften and feed their hands by rubbing fresh unsalted butter into the skin. Cream, though expensive, unless you live in the country, is of good use.

The following formula is a favorite in English towns I have visited, and the results of its use were gratifying:

Mix well the yolk of one egg. Glycerine, 3 drams. Borax, 3 drams. Rub any skin food you choose well into the skin about the joints and knuckles, where wrinkles first begin to form, and let me utter here a caution:

Don't fidget with the hands. Don't pull at the belt of your gown, at the hooks or buttons of your blouse or the trimming of your cuffs. Don't make useless motions with the hands, for they will cause the hands to wrinkle, as grimaces make wrinkles in the face. Let your

hands rest from all but their necessary work.

If the finger nails grow brittle it's because they are too dry. Moisten them by rubbing cold cream or one of the oils I have prescribed into them, especially at the bases.

If the skin be discolored remove it is because of bad facial habits. Correct the habit of wrinkling the skin about the eyes when you laugh. You can do that if you try. Lift the head up slowly, stretching the neck thirty times, each day. Rub cold cream or a feeding oil, as coconut or olive oil into the wrinkle areas.

A. L. C. asks: "Will you kindly in-

form me whether you consider electric facial massage injurious?"

Not if done by a skillful operator. M. T. want to know how to remove dark circles from beneath the eyes. "Mine are not caused by disappation nor ill health," she assures me.

I am afraid I do not share your certainty on that point. Dark shadows and puffiness under the eyes are almost infallibly signs of lowered vitality. Some times they indicate a failure of the kidneys to perform their functions. More out-of-door life, simpler diet, copious water drinking and plenty of sleep at regular hours, I believe will cause "the shadows to flee away."

Her—The average husband is a queer creature.

His—Why the observation? Her—Because he is interested in his wife's letters to the extent of opening and reading them, but never to the extent of posting them.

the stains by rubbing them gently with powdered pumice, with which you have mixed enough lemon juice or ammonia to make a thin paste.

His Identity. TWELVE good men and true were wanted, but the Court had considerable trouble obtaining a satisfactory jury. There seemed to be something against each of the persons who had been called.

"Is there any reason why you shouldn't act impartially toward the prisoner?" asked the official, when another man's turn came round for examination.

"Yes," came the reply, as the juror—who-might-have-been pointed toward a person in the well of the court. "I am prejudiced against that man already; his face makes me think him guilty."

"Why," exclaimed the official, "that gentleman's the prosecuting counsel!"

Jars and Posts.