

Mid-Winter Dresses



Dress of Shaded Gray Tulle Over Jet



A New Black and White Striped Taffeta



Gown of Pale Blue Corded Silk Trimmed with Blue Fox

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 Paris establishment brings her into close touch with that centre of fashion.

By Lady Duff-Gordon
(LUCILE)

THE little dress to the left I call "Her Last Bouquet." Why? I just don't know. It looks that way. It is of shaded gray tulle over a black jet embroidered underskirt. The bodice is of pale gray satin, with jet embroidered sleeves. The shoulders have a dainty, old-fashioned suggestion.

Notice, if you please, the hair. The little arrangement at the top is not artificial. It is entirely a braid of the model's own hair twisted into an attractive ornament. I have written before of the ornamental uses to which one can put hair. This is one of them.

Over on the right is "Milachka." This dress is of blue felle—a corded silk. The collar is loose lace. The dress is trimmed with blue fox of a curious shade, and little hand-made flowers finish the ornamentation. The hat—a "topper"—is pale blue satin, trimmed also with the same fox fur and flowers.

In the centre is one of the striped taffetas—black and white. This also boasts a "topper."

The three gowns are very representative of my mid-Winter modes.

In looking over the mid-Winter models from Paris color, too, to my mind, seems absent, compared to what one usually meets in these garments. They, of course, have for the moment some excuse for any lack of gaiety that one misses in the outfits sent over from the once gay city. Still, bearing in mind that America is in no way hampered by the terrible conflict now in progress on the other side, one might have thought that they would have sent something more lively than the grays, blues, blacks and whites.

The coats were astonishing, some being adapted from North African garments, others Russian, and one Spanish garment in particular attracted my attention.

These full and short skirts demand particular attention, for the feet and also the ankles should be covered. For the purpose of afternoon dances, when the style of the outer coat is suitable, the Russian boots that I spoke of some time ago are common, because these are easily slipped off and replaced by a tiny pair of satin sandals that are easily carried in the muff. Gaiters in no way replace these, as they must be removed to dance, and the trouble of buttoning and unbuttoning is too much to make it worth while.

For myself, I almost always wear shoes made of the same material as the dress, the stockings either to match or flesh. Black and white partly colored shoes have become too common to be any more chic. A well cut shoe, however, is extremely smart always in black or white.

With an all-black costume one can wear different colored shoes, stockings and gloves. I have seen a French woman in black and scarlet slippers. These were attractive, but only to be worn by a person who is sufficiently chic and well aware of her chicness to be unconscious that she is wearing something a little bit more striking than the ordinary woman would dare.

To Pledge England's Crown Jewels for Cannon?

The Interesting Suggestion Before Parliament to Pledge the Millions in Gems Now Lying Useless in the Tower of London.

THE suggestion has been made in Parliament that it may soon be necessary to pledge the Crown Jewels of England to help defray the cost of the war. How many millions would be realized on this world's greatest treasure trove is hard to say. Again, the world's market for jewels is not at present the best.

In order to see the Crown Jewels of England it is necessary, first of all, to gain admission to the Tower! Time immemorial the Tower of London, at the heart of the metropolis, has represented the innermost keep of the empire. As you see the gray, old castellated structure of among the trees even now—with its turrets and bastions.

This beautiful and costly array of jewels is kept in a glass case, within a little chamber almost built to size. The case has metal sheathing above and below; there are great steel bars at the windows around; and, night and day, two guards are seated here, trained to act and protect on the instant.

But the wealth that greets within is such as to dazzle the newcomer and render him almost powerless to do harm, if he would.

You note, for one, the mace of the sergeant-at-arms to the Crown. This is solid gold and is borne before the sovereign on occasions of state. It is topped with a huge crown, resting on a cup of gold; the handle with knobs, the base spreading.

Close beside there are two giant gold salt cellars, each with the figure of a knight on the rounded top, which, in turn, is elevated over the spreading bowl part. Over that a smaller salt cellar—a bowl, this—is preserved.

Neighboring these is St. Edward's staff, made by order of Charles II, in memory of an older staff of the sort—but now a long, pointed, golden staff—its pole rich with balls of gold.

In the upper part of the treasure room, as you raise the eyes, wondering, crowns come to meet the gaze. The imperial state crown of George V. rests here, on the plush cushion, a thing of wondrous beauty. Indeed, Queen Alexandra, it is recounted by the attendant, had jewels loaned her by favorite peers for her crown of coronation—thus enhancing the historic value of each such gem by its being stated that the Empress of India and Queen of Britain wore it when she was crowned. Naturally, each of these gems was returned very shortly after the ceremony.

Meanwhile you note other objects among the many. Near the top of the case is the crown worn by the British monarch on other occasions than his coronation, or shortly after that affair, at least. Then there is a good-sized crown, to be worn on all ordinary occasions—a treasure, indeed, that, too, rest assured! Edward the Confessor's crown, used for such times, it seems, was destroyed in the Commonwealth period of English history; and so here, instead, they show a gold crown made in exact imitation of it. British monarchs, it would appear, have crowns made as ordinary mortals would hats; and kings do not fancy the idea of wearing the old crown of their sires. So we see, laid away here, the state crown of Victoria, altered somewhat for her two successors, but not put to nearly the use that the newer crown is.

While you hear folk recount the history of the other infinity of jewels—royal objects—you take in the ensemble here. There are only two men on duty inside this innermost treasure room; but they could very soon raise the Tower guard, they assure. The Koh-i-noor, the private property of the king, the world's greatest diamond, may



The Queen's Crown, Showing the Famous Koh-i-noor Diamond.



The Tower of London in Which the Crown Jewels Are Kept.

be kept here and His Majesty entertain little fear of its loss. Before the present case was erected, one of very similar form was in use. When the king would make use of any, or all, of these

objects, he sends word to the Lord Chamberlain, and he, in turn, sends the proper official to the Governor of the Tower. That one, in turn, notifies the yeomen of the Tower, who arrange for the taking out.

You advance to another vantage point to view other regalia. Some one tells of the big salt cellars and how, at a table, those sitting above the salt were of the royalty; those below, the commoners. Then some one else points out tankards of silver, gilded over—beautiful in the extreme.

Jewelled swords of state are other features of the collection. One such, made for George IV., is actually encrusted with diamonds the handle over. In the handle-top rubies and emeralds are thick set; at the hilt there is a great green stone, while the length of the scabbard diamonds are inserted in design of rose, shamrock and thistle. At the centre of each such pattern there is a colored jewel, making an ensemble that is most magnificent and unique. Property of the state, again, is an ampulla, made for Charles II.

Again, on an upper shelf, the orb, or golden apple, of the royal consort, the queen; and the king's orb, a huge, glossy ball, the size of an ordinary billiard ball, are preserved—each orb topped with its cross, heavy-set with diamonds.

Here, too, is the Koh-i-noor, so huge a stone one can hardly believe it to be a diamond. Fine-polished and iridescent as well, is another noted diamond, the Star of Africa—this presented to Edward VII. by the Transvaal government, seven or eight years since.

You see bracelets, like thick, gold napkin rings, so strong and stout it seems impossible that they be solid gold. There is a huge christening font, of the time of the second Charles, too, that baffles the eye or mind to value.

After all, though, it's the crowns that attract greatest attention. That for the Prince of Wales, made for a son of George I. in 1714, and edged with fur, on which the gold designer is set, reaching up to the royal red velvet, is a cynosure for every eye. Then come more salt cellars of state, one in form of a gold chaplet, presented by Exeter City to Charles. A huge, withal plain, gold Maundy dish, from which the rulers' alms are distributed on Maundy Thursday, is the neighbor in the case.

Again, on the heavy stone walls of the Tower chamber, wire grating is set before three other cases, each with maces of various sergeant-at-arms, these unique for their monster tops.

Another case has the sword of temporal justice, this with a red cloth embroidered with gold design, and its haft of finely-coiled wire. The sword of state, the sword of mercy, a gorgeous red-velvet object, with series of emblems typical of the various sections of the empire, likewise are here.

So, again, there is the model of the Cullinan diamond, like a great block of roughly frosted glass, but totalling 3,025 carats in all. Beside it is the knife and heavy steel hammer with which it was cloven into two diamonds, the one of these the Star of Africa, aforesaid.

Badges of various Orders, great golden collars to these. One, that of an Indian order, with its collar of crowns and elephants. Another, the Imperial Order of the Crown of India, set with diamonds, in circles, and topped with a golden crown. Especially interesting is the Order of the Garter, with dark blue ribbon; the collar of St. George, the white horse and the dying dragon; and so one might go on and on.

Will they be turned to account at last in England's hour of