

Flat Hats and Fountain Plumes

Lady Duff-Gordon Describes the Skirts, Hats and Head-Dresses That Paris Will Favor During the Early Spring Season



Skull-Cap Hat with the New Fountain Plume. The New Dalmatian Cuffs and Swan's Down Neck Trimming

LADY DUFF-GORDON, the famous "Lucile" of London, and foremost creator of fashions in the world, writes each week the fashion article in 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.

By Lady DUFF-GORDON ("Lucile")

It is refreshing to turn to the Spring modes. The straw hat is with us, and the hat of velvet and velour is the variety, not the usual. Paris is such a quaint city! Never will I become accustomed to certain of its phases. I have grown accustomed to the silent, indolent fishermen, sitting day by day on the banks of the Seine in the heart of Paris, fishing ever, but catching nothing. Why do they do it? Ask the winds that blow from Montmartre.

I have grown used to them and understand them, but I cannot seem to accustom myself to the way all Paris goes to bed one night wearing Winter hats and wakes up wearing winter hats.

Nevertheless, the whole city of Paris undergoes this transformation every February, and this year the hats are new and very chic. I am able to show you two models this week; later I shall have more, but it takes time to have the pictures made, alas!

In the first picture I am showing a girlish little hat that my English friends call bobbish. It is just a skull cap of white tulle, hexagonal in shape. It is lined with a dark-blue corded velvet. The delightful part of this hat is the fact that it fits closely, just as the Winter ones did, and no one could possibly mistake for an old model.

The decoration is one of the fountain plumes that will be very much worn this Spring. It is fastened directly in the front, and, by the way, trimming this Spring must be placed in one of two ways—either exactly in the middle of the back.

In this picture you will also notice the very new and quaint cuffs that complete the white crepe ensemble. These cuffs are very long and are elaborately embroidered with the wonderful Dalmatian needlework of the brilliant colors used by the peasants of that country. Another touch is given by the swan-down around the neck, this fur giving a softening effect when worn about the face, and I predict that it will be widely used this season.

In the second picture I present the favor in Paris and on the Riviera. As you will notice, it is a tall shape and is a revival of the worn many years ago. This is of butter-color straw, and the crown is covered with black-eyed peas and dull pink roses. A dark combination, perhaps, but a very effective one.

The charming gown worn with

this hat has some new points, too. The large Bulgarian buckle is practically a breast-plate, and the skirt is draped just above the right knee. As the front falls back a hint of dull rose color is seen. The material of the gown is golden brown moire, matching the hat. The cut-out neck and the narrow turn-back cuffs are new arrangements of Winter styles.

The fountain plume can be worn as an evening decoration if one wishes to be a bit unusual. In the third picture the long, slim plume stands up very like a snake, or as the lizard appears itself in "Alice in Wonderland." I must admit that this fashion reminds me strongly of old Father John, who was able to balance a lizard on his nose, to the intense astonishment of Alice.

The gown here shown is also novel. The drapery of the skirt is odd indeed. It looks as though it were hitched up in the front without rhyme or reason, when, in fact, it has taken great skill to get this effect without sacrificing grace. The skirt is of white satin and the over-gown of delicate pink chiffon.

The short tunic, puffed and held in place with pink roses, is quaint and unusual. This effect is also given on the bodice, and the whole costume would be an ideal Spring gown for a recent debutante.

But now let me tell you of one of the very newest models for the coming season, which will point the moral—and the meaning—of what I have just said, without any further comments. Imagine first then, please, a low-collared and long-sleeved corsege which is just a filmy softness of flesh-colored ninon and cobwebby lace, some pale pink charmeuse being, of course, eventually introduced beneath its transparency and continued from just beneath the arms to within some five or six inches of the knees. A sailor collar of black chiffon falls deeply down at the back of the bodice, while then the V-shaped opening in front is followed by a turn-over of the mellow-toned lace, which is quite cleverly combined with the flesh-colored ninon. The black is used again in high points, enfolding the figure like the calyx of a flower, above a deeply folded waistband of black taffeta ribbon, which is tied in a many-looped bow at one side, the whole of the upper part of the skirt being then lightly veiled with the black chiffon, and all three fabrics being eventually joined together in the bondage of an encircling band of skunk fur. This, in its turn, is fastened at one side with another and even larger ribbon bow. And then, beneath, there comes a closely enfolding drapery of black charmeuse, the soft folds so caught together in the centre as to be slightly uplifted, and, in consequence, to display a glimpse of the wearer's ankles—and, let us hope, of worth-

ily immaculate silken stockings and suede shoes. It is all—and undoubtedly—very smart; but, also, it is all rather hard, every line and detail being so clearly defined that each makes a separate and insistent demand for notice.

Then another new Parisian creation, which is almost an eccentricity, brings together a Parisian tunic and a draped skirt with somewhat startling but also rather piquant effects. Over the shoulders there is carried a light veiling of white chiffon underlined with flesh color, and while cut in quite décolleté fashion about the neck, continued into very long sleeves, finished off at the wrist with double frillings of lace—sleeves, in fact, which are curiously and dangerously reminiscent of an old-fashioned nightdress. Then, hand-d about the bust, and under the arms, is a softness of snowy white swansdown, this same most fashionable trimming being used again to border the curves of the tunic about the knees. This tunic, you must know, is of white net and boldly patterned Venetian lace, and entirely underlined with flesh-colored charmeuse. Finally, from knees to ankles, the skirt is fashioned of black supple satin—not charmeuse, please note, but the more definitely bright variety—all the soft folds being caught together low down in the centre, where the skirt therefore takes a definitely upward curve, the better to display the footwear. And this—if the precedent of the model be faithfully followed—will consist of white silk stockings inserted with cobwebby black lace and white kid shoes whose high black heels are ablaze with an inset device of diamonds, a paste buckle shining out in front, too, against the curve of the instep, where it has for most effective background a fold of black velvet. Add a swathed turban touque of black velvet, with a couple of ostrich feathers set so low at one side that they droop onto the shoulders, and you have a casino or restaurant toilette of the latest type approved by Paris.

Altogether the tunic is very much in evidence again, for it figures in an equally up-to-date evening gown, being, in this case, fashioned of eau de nil chiffon, and being arranged almost in fish fashion on the bodice, where little pleated frillings finish it off above short, rather wide sleeves of white tulle edged with pearl grelots.

Just between the cross-over folds in front, too, the white shows again, being there ablaze with an embroidery of pearls and diamond "sparks," a full-blown pink rose being fastened just beneath. Here again the tunic ends its career at the knees—in front, at any rate—though at the back it curves downwards a little, being all bordered with a little en forme flounce, which falls softly over the scanty and short under-skirt of oyster white satin, where soft pearls and shining diamonds are wrought into a bold and beautiful device of festooned flowers and foliage, caught up high at either side with trailing true lower knot bows. A pearl-studded band is worn in the hair, with a pink rose to peep out coquettishly behind one ear, this being, as you will have gathered, a dress destined for a somewhat girlish wearer.



The Odd Flat "Leaf" Hat, the Bulgarian Buckle and the Latest Skirt Drapery.



The Unusual "Lizard" Headdress, the Draped-in-Front Skirt and the New All-Around Pannier.

My Secrets of Beauty By Mme Lina Cavaleri, the Most Famous Living Beauty.

No. 216--Work from Within Outward

THE cornerstone of beauty is the principle that for effects that are lasting and worth while we must work from within outward. It is of little use to cover the face with layer upon layer of chalk and its compounds, to place salve on pimples, to massage the lips upward. But it is of tremendous, incalculable use to develop beauty from within, outward, to work, so to speak, from centre to circumference.

Cleanliness within means cleanliness without, a clear interior a clear

surface. A pimply, liverspotted, black-head-dotted skin means a clogged, neglected interior as surely as dust-streaked window panes bespeak careless housekeeping.

To test the truth of this, study yourself in a mirror after you have drunk water freely for two weeks. Not two or three glasses a day, but ten to twelve glasses. Your skin should be clearer and fairer than it has been for years. Your eyes should be brighter. Your lips redder. Your expression more vital.

The body accumulates much ash. It burns itself away proportionally as fast as does a cigar. That ash must be removed else the body will be clogged and ineffective and nothing performs its office so successfully as does much water drinking.

The juice of a lemon in the first and last of these daily glasses aids in the work of cleansing. If it is desired to reduce the weight more lemon juice may be used, say the juice of one lemon in every other glass of water. Personally, I do not favor a method so extreme, though I know eminent physicians who not only permit but prescribe it. My own belief is that it is well to use the juice of a lemon each morning in a half glass of water, following with a glassful or more of water. The lemon juice will perform its work of cleansing the stomach better if not too much diluted. Though it is too strong undiluted for most stomachs.

The time is near when a semi-annual housecleaning of the body is part of the order of beauty. Therefore tablets made of equal parts of cream of tartar and sulphur, or the mixture of equal parts of sulphur and molasses should be taken two

or three times a day for a fortnight, or, if much needed, a month, to freshen the skin by stimulating the liver and kidneys to do their allotted work.

Think over this principle of "From within outward" and apply to your own bodily needs. Suit the remedy to your individual problems. A young French artist, whom I met sketching in Normandy, told me that to overcome her distaste for water drinking she ate salt mackerel for breakfast and a raw onion for supper. These forced her to drink water plentifully, and her satin, smooth and lily-clear complexion attested the value of her individual recipe. The natural remedy of our grandmothers for flushing of the body, eating one or two apples at night, and drinking a glass of water before retiring, has an unchangeable value. But still more important than this

principle, as the spirit is more important than the body, is the need of a right guidance of the inward machinery. Of little use is a smile that is a mere parting of painted lips over the teeth. A smile that is worthy the name is a glow, a reflection of a bright or beautiful spirit. The smile expresses either thought or feeling. It is the speech of an active mind, or the sign of a tender spirit. It may be a roguish reflection of some mental whimsy. Or it may be the benediction of a kindly wish. There was never greater beauty than that which the painters have given to the brooding, cherishing smile of the Madonna as she watches the sleeping babe at rest on her bosom.

To be beautiful, look, of course, to physical cleanliness. But look, too, to warming and making tender the spirit and cultivate activity of the mind. It is nearly useless to work from without inward. It is the highest wisdom to work from within outward.

Beauty Questions Answered

E. B. S. asks how to reduce the bust, the roll of fat over the shoulders and thick upper arms.

Cloths saturated in camphor water and worn on the bust at night have in time reduced the size of the bust in some instances I have known.

Try household work for reducing the fat on the shoulders and upper arms. Sweeping, dusting and bed-making should help your case.

A. B. writes that she has a few obstinate freckles that have not yielded to any treatment thus far.

"Hydrozone and glycozone, which you recommended, made them much

lighter, but did not quite take them away," she writes.

There is no sure freckle cure, as there is no certain remedy for superfluous hair. Many freckle cures, so-called, are experimental and dangerous. As a rule the freckles that resist the application of lemon juice diluted with one-half the quantity of water have come to stay, or time alone fades them. We sometimes outgrow our freckles.

E. G. S. asks—Will you please send me a recipe for making the hair very black?

There are hair dyes at any drug store that cause that result, but I do not recommend hair dyes.



Mme. Lina Cavaleri.