

EVENING WRAPS AND GOWNS

Costly Triumphs in Tailless Ermine and Other Luxurious Furs and Fabrics

Described by Lady Duff-Gordon

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")

THE woman who is able to have a second fur coat, specially dedicated to evening wear, is to be specially congratulated and will be surely envied.

For such wraps are at their regal loveliest this season, and she will have the chance of making a triumphal entry into theatre or opera house in, for example, a coat of tailless ermine, where the spotless white skins are so manipulated as to curve around the figure and follow the sweeping width of shoulders and sleeves and the closely enwrapped, upward drawn slenderness beneath. Not one touch of trimming or color is permitted to break into this outer margin of modelling and whiteness, but when the coat is flung open it is shown to be "all glorious within," the lining being of gold colored satin, shot and brocaded with shimmering silver.

Another new creation and triumph in tailless ermine, where again the skins form encircling curves instead of downward lines, is draped high up on the left hip and there caught into a bow ornament formed of the fur. In this case, however, a single fox skin of pale amber shading is laid flatly above the shoulders so that its whole width is shown. The contrast of color being further and most fascinatingly completed by a lining of softest Saxe blue brocaded charmeuse.

Cream caracul, trimmed with white skunk, is also available—and attractive—for those who prefer and can afford such schemes of smartness and spotlessness, which are, of course, apt to prove costly in wear as well as in initial outlay.

I have recently seen a most wonderful thing of beauty. A wrap of pure white Russian ermine, whose draperies are so cleverly manipulated as to form a deep point at the back and then to be drawn up in front into the close clasp of a couple of little ermine heads and two pairs of diminutive paws, these further serving to finish off the great collar of white fox fur, which there ends its protective and decorative career.

And following all the upward sweeps of the graceful wraps is a very deep fringe of white chenille.

Two tassels to match are affixed to the wide arm-openings at either side, for actual sleeves there are none, this being one of the many models which thus simplify the task of adjustment, and removal, in the most completely satisfactory fashion.

And last, but not least, the lining is a wonderful brocade, whose soft blues and greens merge into a shimmer of silver.

Imagine, too, another coat whose whole upper part is of the Bolivian chinchilla, whose clear gray coloring is so coveted—and so costly. The downturned collar can be upturned closely and cozily when so desired, and the fronts, too, fastened far over the left side, the same line being then taken up by tailless ermine beneath an encircling and uniting band of oxidized silver lace which curves low down on the back and over the sleeves and so across the front. And as gold, and silver, too, are brought together in the lining, you do not need to be told that the effect of this wrap is positively regal.

Other ermine coats make eventual and decorative use of the, at first, vanished tails—as a bordering for the fronts and the sleeves, while the much favored fox skin will finish them off at the neck.

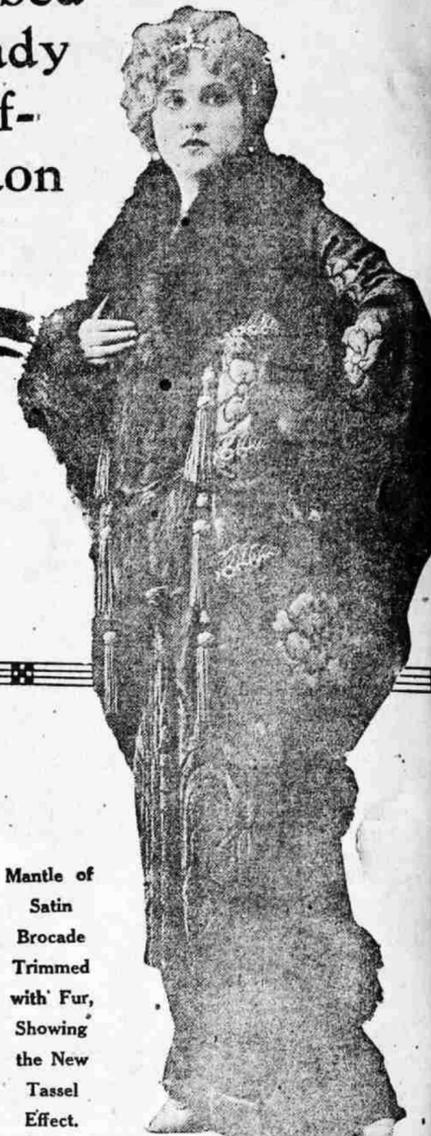
And, indeed, some such furry finish is a necessity alike of fashion and comfort wherever the fabric and the evening coat may be, fox skins, white, black, "blue," red or pale yellow being almost invariably chosen for the purpose. In such cases, the complete skin with head and paws and brush will be laid out flatly about the shoulders, but only fastened down in the centre, so that it may be adjusted in several different ways.

When, however, as so often happens, the whole wrap is provided with a bordering of fox, all such additions are banished, and only an unbroken softness of fur is used. Natural blue fox looks lovely when it thus gives a finish to a gracefully shaped wrap of white and black velvet brocade, the lining being of moonlight blue and silver, while I should hardly think that white fox

will, all through the season, be put to more effective use than as a great collar, deep cuffs and a bordering band on a wonderful black coat, on whose upper part wave-like lines of light are formed by jet and crystal beads and bugles. Then as a broad bordering for the closely draped folds beneath black charmeuse.

There is, hand-painted and hand-brodered, in silvery white, a design of nymphs and satyrs, whose inspiration came from an old Etruscan frieze! Truly a startling change—this procession of figures—from the usual scrolls and flowers, but one which is likely to become more familiar before the season is over in

Emerald Green and White, Effectively Combined in This Handsome Wrap.



Mantle of Satin Brocade Trimmed with Fur, Showing the New Tassel Effect.



Charming in Its Simplicity and Grace—A New "Lucile" Creation Fittingly Christened the "Birth of Venus."

view of the fact that the old-time Grecian graces of drapery are being revived in our modern dress.

And, by the way, there is still another very piquant detail of this coat which must by no means be omitted from my chronicling—or your copying. To wit, slimy frills of black tulle, which fall lightly over the snowy whiteness of the fur collar and cuffs.

I must also tell you that one of the newest evening cloaks is provided with only one armhole, and that at the right side, the other arm being just carried in and cozily covered by a sling-shaped fulness of the moonlight-blue velvet, whose trimmings with sable and silver would alone make it distinctive and decorative. And I am not sure that there is not a certain method in this apparent madness, for only one hand is, of course, required to catch up the trained skirt.

I shall send you a picture of one of these sleeveless wraps in another fortnight or so. Just present—I am interested in two brocade evening wraps which will be included in the trousseau of a January bride. I am sending you pictures of them.

The one of sumptuous white and green brocaded velvet has the new long sleeves. They are very wide at the upper part, then slope in sharply at the wrist. A most sensible fashion this is, for the close-

fitting sleeve is much warmer than the wide one.

The lines of this coat are straight; it is very full from the shoulders, but I have not introduced any drapery at all.

The second coat is a marvelous gold and black brocade, trimmed with rabbit sable. The tassels, which are a new thought for evening coats, are of gold cord. There is no garment in a woman's wardrobe which may be so gorgeous as her evening wrap; it may be as colorful as a peacock's plumage, or of one solid color, heavily trimmed with fur. It may be, also, of fur, such as I have already described. It is all a matter of choice and pocketbook.

And, any way, it is something new—and different, as is also a rather longer coat, which at the back forms two deep points between which the train of the skirt can pursue an uninterrupted and, therefore, all the more graceful, career.

Black velvet, outwardly trimmed with that very decoratively marked fur—natural fitch—and invariably lined with shell pink crepe de chine, can also be noted as being both practical and effective, while if anything rather more startling is wanted it is provided by a three-quarter wrap of geranium pink velvet, whose brilliance is becomingly softened near the face by a great black fox skin, a bordering of the fur also finishing off the wide sleeves and

finally figuring with splendid effect as an edging for the flounce of gold-meshed lace which is introduced midway on the wrap-over shape, but which ends its shining career at either end, so the fronts may bare the unbroken lines, which are becoming to all figures.

As an after thought I am sending you a photograph of an exquisite little gown which I call the Birth of Venus. It is a misty pink chiffon,

sheer and lovely, draped gracefully so as to give long, straight lines. The shades of the chiffon are just the shades in the pearls as the light falls on them. There is a simplicity about this costume which is very appealing.

Gowns of the broad tall and also of the new fur cloth are growing in favor. The new treatment of fur skins which results in their pliability makes even a draped gown well within the

bounds of possibility. Of course, these supple skins do not wear as well as the old-fashioned skins, but nowadays we do not buy clothes for their wearing possibilities. We do not hand down our gowns or furs as the previous generations did.

Perhaps the hardest blow we have struck at economy has been the discarding of the all-black evening gown. In New York this serviceable costume is no longer the standby of the smart woman. But in Paris the pendulum has swung back, and the black gown is creeping back into favor. This is a perfectly natural development. When the riot of color overthrew all our dress standards last Winter, it was natural that black would be de-

posed. We in Paris have been of our color madness, and I at hat you in your country will be of yours before the Winter is over. Therefore I advise you to at least one all-black gown in wardrobe—preferably one of the caded fabrics. If your pocket permits, be sure to get a brocade chiffon cloth, but these are other figured materials which are so expensive. If you want black lovely figured varieties, all in which can be very effective. A made with longer skirts than formerly, but a train is not necessary, in evening gowns.

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

How to Make Your Waist Smaller.

SINCE fashion for women is the most fluctuating of quantities it behooves a woman not only to suit her figure to the mode but to know how speedily to change it with any change of mode. While the woman well endowed with common sense never made any encroachment upon her health fund to suit the needs of fashion nor her conception of beauty, she keeps herself informed as to sound methods of increasing or lessening her weight. Such women will be glad to know of the modes that have come into vogue for making the waist smaller. It is always well to proceed from cause to effect and the reasons for the prevailing larger waist than the former wasplike one are several.

First, women are enlarging the entire body by saner and more hygienic living. Second, whereas they used to compress the waist to keep it down to artificial measurements they are now letting it out to its normal size because fashion permits a freer figure. But there are two other and basic reasons for the large waist, neither of which is desirable. One is a chronic gaseous condition in the intestines, which distends the waist to far beyond its normal size. The other is the layer upon layer of adipose tissue for which we give the shorter word "fat," that lie upon and about the muscles of the waist. Suppose that you learn to-day how to reduce the waist measure from the size gained through either or both of these means.

An eminent man, whose name you would all quickly recognize should I write it, reduced his waist measurement five inches, at the same

time losing only one pound of flesh. He did this by curing the gaseous condition that kept his body inflated and his circumference much greater than it should have been. Refusing to materially change his diet, claiming that he was past forty-five and that after that age any radical change in habits, especially if sudden, is dangerous, he was induced to eat a little less meat and to chew well whatever he ate. He promised to give twice as much time to consuming a "beefsteak as he formerly had done and, strange to say, self-indulgent man though he was, he kept the promise. Beside this, after each meal he swallowed an even teaspoonful of what in the kitchen we call baking soda or in the dressing room bicarbonate of soda, in a small glassful of water. This simple remedy aided digestion and prevented the formation of gas. In a fortnight there was a noticeable change in his waist line. In two months the waist was reduced by five inches, and the banished inches have not returned because he still follows the plan I have described.

Another reason for the disproportionately large waist, I have told you, is that the waist muscles are overlaid with fat. This has happened because the waist muscles are among the least exercised ones of the body. The fat must be disposed of in just the opposite way from that in which it was acquired. Idleness of those muscles caused the fat. Industry must remove it.

There are three exercises which, if persevered in, will certainly dissolve the fat at the waist line. The first is known in Paris by the whimsical title, "One hand following the other." It is simply standing



Mme. LINA CAVALIERI.

erect and holding the arms horizontally before you, the palms six inches apart, swinging the hand from right to left and back again until weary. This places a pressure on the seldom used muscles of the waist, hardens and diminishes them, and by causing pressure the fat slowly dissolves it. The second is a more difficult one which can be practiced on your own and is best done on awaking in the morning. Place your feet on the foot railing of the bed, and gradually raise the body to a vertical posture. As slowly settle back to a reclining attitude. Raise the lower body thus at least ten times, unless warned by a pain upon the muscles that they are greatly taxing them. This exercise must always be taken slowly and smoothly lest one of the internal organs be displaced or strained by abrupt movements. The health depends largely upon a perfect balance of the internal organs. The displacement of one of them by a fraction of an inch may cause illness. The third and most difficult movement is that of rocking the body. Squat as boys do when playing a sitting jump. Distribute the weight evenly, distribute on the muscles of the legs, place hands behind you with the back hands resting against the heels. Then fancying yourself a rock chair, rock evenly back and forth. Four times are enough for a sitting exercise. Practice will enable you to repeat the exercise twenty-five times to any one. But the symptom of a woman's body, the softness of that are so important a part of charms are destroyed by exercises that unduly develop any muscles.