

The New Figure

Lady Duff-Gordon Describes the Return of the "Stomach Shape" Made Famous by Ten Eyck and Holbein.

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. Lady Duff-Gordon's American establishment is at Nos. 37 and 39 West Fifty-seventh street, New York.

By Lady Duff-Gordon ("Lucile")
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HAVE we discovered a new figure or are we returning to an old one? Alas! even in figures there is nothing new under the sun. The figure which we are heralding as new is simply the figure handed down to us by Ten Eyck and Holbein. The ladies of those days frankly ac-

the one whose soul is above the subtle art of draping must also use the pad, for it is only the most subtle and skilful artist who can simulate this Holbein stomach unaltered.

But, of course, the well-liked straight figure will also continue to be with us. The smart woman may display her straight silhouette in the morning, when she is wearing her tailored costume; her Ten Eyck figure in the afternoon, when she wears her draped gowns, and in the evening again she may present her no-figure appearance when she wears the clinging gown, which demands no corsets. In a way it is all a matter of choice.

This week I am showing you one of the new evening wraps developed in that most delightful and expensive of fabrics, the new brocaded chiffon. This coat seems to be cut from one piece, so graceful and intricate are its folds, but of course this is not so. The sleeves are, however, cut in with the body of the wrap and are very wide and edged with silver fox. The long boa is also of the fox. The chiffon, by the way, is an exquisite tone of grape.

I particularly like the gray green satin gown for receptions and other afternoon affairs which I am showing you here. The skirt has the new knee band, which holds the fulness in place in the back. The muff and the hat are of the satin. The muff is banded with brown fox. There is a charming simplicity about this whole costume which pleases me greatly. The one stunning effect is given by the violet and silver girdle. The hat is small, but has brim enough

Reception Costume of Gray Green Satin, Showing the New Odd Knee Band.



PHOTOS BY WHITE N. Y.

Debutante's Walking Costume of Brown Corduroy, Showing the Odd Turned-Up Panel and the Latest Box Coat



Gorgeous Evening Wrap of Brocaded Chiffon, Which Indicates the New Figure.

knowledgeed that they had stomachs and wore unafraid to let the world into their secret. Since those days of frankness, however, the stomach has become taboo in polite society. Everybody knows that everybody else has a stomach, but the word itself is never mentioned.

This extreme delicacy has reached its height in England, where, with delightful lack of logic, the woman of fashion will discuss everything under the sun, no matter how broad it may be, but never will she even intimate that she has a stomach. This attitude of the age was delightfully satirized by my good friend James Barrie in his play "Little Mary," which in early English would have been called "My Stomach."

The straight front age was the logical outcome of the feeling about stomachs. We assumed the attitude that if we must not speak of them we must change our figures so that this part of our anatomy did not show. And from that day to this we have attempted to be as flat as a sheet of paper.

But the coming in of the new silhouette has brought us face to face again with our stomachs, and with the new gowns if one has not enough flesh to give the required figure, one must wear a little bustle in front. Let me say right here, however, that the draped skirts which create the Holbein figure do not require a pad if they are properly draped. The amateur dressmaker or



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to shade the eyes most bewitchingly. The bird perched smartly on the front strikes an unusual note.

And here is one of my favorite morning models. I am always glad when I have to create a walking costume in corduroy. There is something so wearable about this fabric and yet so sumptuous. This skirt has an odd little turned-up panel in the front, which buttons on each side just below the girdle. The coat has the square lines that are pre-eminently chic, and both the skirt and the coat are banded with moleskin.

The small pale yellow velvet hat has only a band of the mole around the crown, with two ends showing at the side.

Speaking of new figures, I am reminded of some of the new fabrics.

Tinsel-patterned embroidered ninons are to be the rage of this season, just as they were of the last—only more so, I should say, for truly they are lovelier than ever.

The quaint thing about them—and of many other of the new fabrics, too—is that they bring together in an entirely inconsequent but also exceedingly effective fashion the deliciously dainty patterns of the Pompadour period and the world-old and wonderful colorings of the East. And so it is that you will find little shadowy bouquets scattered at regular (or irregular) intervals between weirdly entwined and colored devices. And each one will seem so superlatively desirable that you will not know which to choose as the fabric for your tea gown or coat, your theatre wrap or your evening dress.

Personally I am making frequent use of these particular and perfect fabrics for the fashioning of tea gowns and bouddoir wraps, and you can perhaps imagine that I have found positive inspiration in, for example,

one ninon whose exquisite and elusive blue is interwoven with a shadowy device of azalea pinks and yellows, and then a touch or two of vivid emerald green, while over all these shimmers a broderie of silver in a design of trailing foliage and flowers.

And then again imagine—and love—a deeply purple ninon, where blossoms some of the faintest blue; others of a strange soft green, and still again some in vivid orange, their petals all alike, outlined with a shimmering tracery of silver, while in between cluster leaves wrought in silver and showing purple veining.

There is a new shade of old gold, too, which makes a beautiful background for full-blown roses worked in shaded tinsels, each thread being so twisted that the whole flower stands out in bold and beautiful relief, and, at some little distance, looks almost as if it were studded with myriads of tiny many-colored jewels.

On a pale gold colored ninon, too, a shower of little golden roses is lightly scattered, while here and there one giant bloom shines out, iridescent, exquisite in those threads, shading from silver to green and from blue to purple.

Another new make in ninon is of special texture and strength, so that it may better bear the burden of a brocaded device of gold or silver, such as is usually only seen on a heavier satin ground.

Tall, palm-like fronds of silver, shining out against a blue as bright and beautiful as the Mediterranean Sea under the Summer sun, is one example of the patterning and the possibilities of this new ninon, while gold bisazoned on black or emerald green will also and surely find many admirers and wearers.