

Fall Fashions for Americans By Lady Duff-Gordon

PHOTOS BY CLAUDE HARRIS & LONDON.



Souffle Tea Gown in Three Shades. "Lucile" Model

By LADY DUFF-GORDON ("Lucile")

THE war, dreadful as it is, will have its measure of opportunity for America. There are no fashions now in Paris, nor will there be any this season.

Paris will be again, and Paris fashions will be again, no matter how the great struggle ends. But in this suspended season is an opportunity for the American woman. There is no reason why she should not create a national school of fashions while she is free, for a time, of suggestions from the boulevards.

These new models of mine I call American fashions, because they are some of those I designed after the gates of Paris had closed.

Here is a photograph of Miss Ethel Levey, the American actress, in one of the new Fall coats. The broad bands, collar and cuffs are of silver fox. The coat itself is of broadtail, embroidered with Oriental colors.

The tea gown is of three shades of blue and silver. The dress itself is of the palest gray blue. The overdress and scarf are of deep periwinkle embroidered in silver. The whole effect is a wonderful background for the pearls, which form the only jewelry worn.

The evening dress with wrap for early Autumn I am particularly proud of. The dress is of oyster charmeuse, with a belt of velvet

which matches the cloak of the same material. The wrap is heavily trimmed with blue-gray fox furs.

The charming little toque is one of the new feather toques which were about to become the rage in Paris. It is made up of the entire body of the green parrot with outspread wings, shot in blue and green. The head of the bird is low at the back of the neck.

This use of the feather toque was one of the signs of a season in which even more brilliant fashions than last season's were to prevail.

Taffetas, by the way, had been granted a further lease of life—in black for evening wear, and navy blue for daytime occasions.

Moire of the specially supple texture, which is now the most necessary quality of every fabric, is also to be noted down among the "survivals," though it will be very frequently just relegated to the lining of coats and cloaks, more especially when it is patterned with stripes in such daintily contrasted colors as sapphire blue, damask rose and emerald green, all gathered together on a black ground. An even more imposing array of colors in Roman stripes on black or dark blue moire grounds will also figure as linings and trimmings—black, Cobalt blue, Indian red, beige and pale gold

One of the New "Lucile" Fall Coats with Trimmings of Silver Fox.

Trimmings of Silver Fox.

LADY DUFF-GORDON, the famous "Lucile" of London, and foremost creator of fashion 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.

being a typical collection of contrasts.

For though as regards their outer colorings a somewhat subdued scheme of repression may, and will be, the hall-mark of fashion, we must needs break out into a riot of shadings somewhere, so much have we grown to love brightness during the color orgies of the last two or three seasons. And so it is that the linings and the sashes and other such additions and details are so designed as to amply satisfy our requirements in this direction, and, what is more, to display themselves in an equally attractive aspect in whatever way they may be arranged.

There is, for instance, one glorious metallic brocade in the brightest sapphire blue, so interwoven with silver as just to show a haunting shimmer every now and again through its clustering roses of dull gold and purple and pink. But, reverse it, and the suggestion becomes a definite and decorative reality, the whole beautiful blue background

being covered by a shining meshwork of silver in lace-like design.

Another marvel of design and manufacture which will be quite ideal for a deeply swathed sash is so curiously patterned with broad stripes as to be really almost suggestive of a flag!

And, verily, it is worthy to be adopted and waved aloft as the Flag of Fashion.

For in it black gives place to vivid carnation pink, and this again to mandarin yellow; while, after a dividing line of black, there comes a broad banding of real turquoise blue, a gleam of the green of emeralds being also introduced, and each and every lovely color being so closely interwoven with gold that they shimmer and glow with every movement, till at last there blazes out a great stripe of brilliant gold tinsel which runs the whole length of the fabric across those other stripes which take so many different directions and sometimes form a sort of half square.

Charming "Lucile" Fall Walking Gown

(And Below) One of the New Feather Toques Made of a Parrot's Body. "Lucile" Model.



The Gate That Is Sealed Against the "Prince of Peace"

IF a Holy War results from the present conflict in Europe, one of the principal objects of the Christian nations will be to wrest the Holy City from the possession of the Turks.

One of the most sacred spots in the Holy City is the Golden Gate, located on the east of Jerusalem, and shown in the accompanying illustration.

It was through this Gate that Christ entered Jerusalem riding on an ass over branches strewn in the road by a multitude crying, "Blessed is He that cometh in the name of the Lord!"

Long ago, the Moslems sealed up the Golden Gate, believing that as the Saviour had entered Jerusalem through it before, He would use it again on His return.

In Fuller's "Pisgah Sight of Jerusalem" an interesting account of the Golden Gate is given. After describing other gates on the eastern side of Jerusalem, this well-known writer says:

"Next followeth the Golden Gate (not mentioned in Scripture but merely depending on human authority), so called because gilt all over, vulgar beholders (who carry no touchstones in their eyes) accounting all massy gold which is richly gilded. Roman authors add, that when our Saviour, in an humble but solemn equipage, rode on an ass colt to the temple, this gate opened unto him of its own accord, a pretty proportionable fiction. For, if the iron gate opened to Peter, a disciple, no less than a Golden Gate could offer entrance to Christ, his Master. Only here's the difference: We receive the one as recorded in Scripture, and refuse the other as not re-

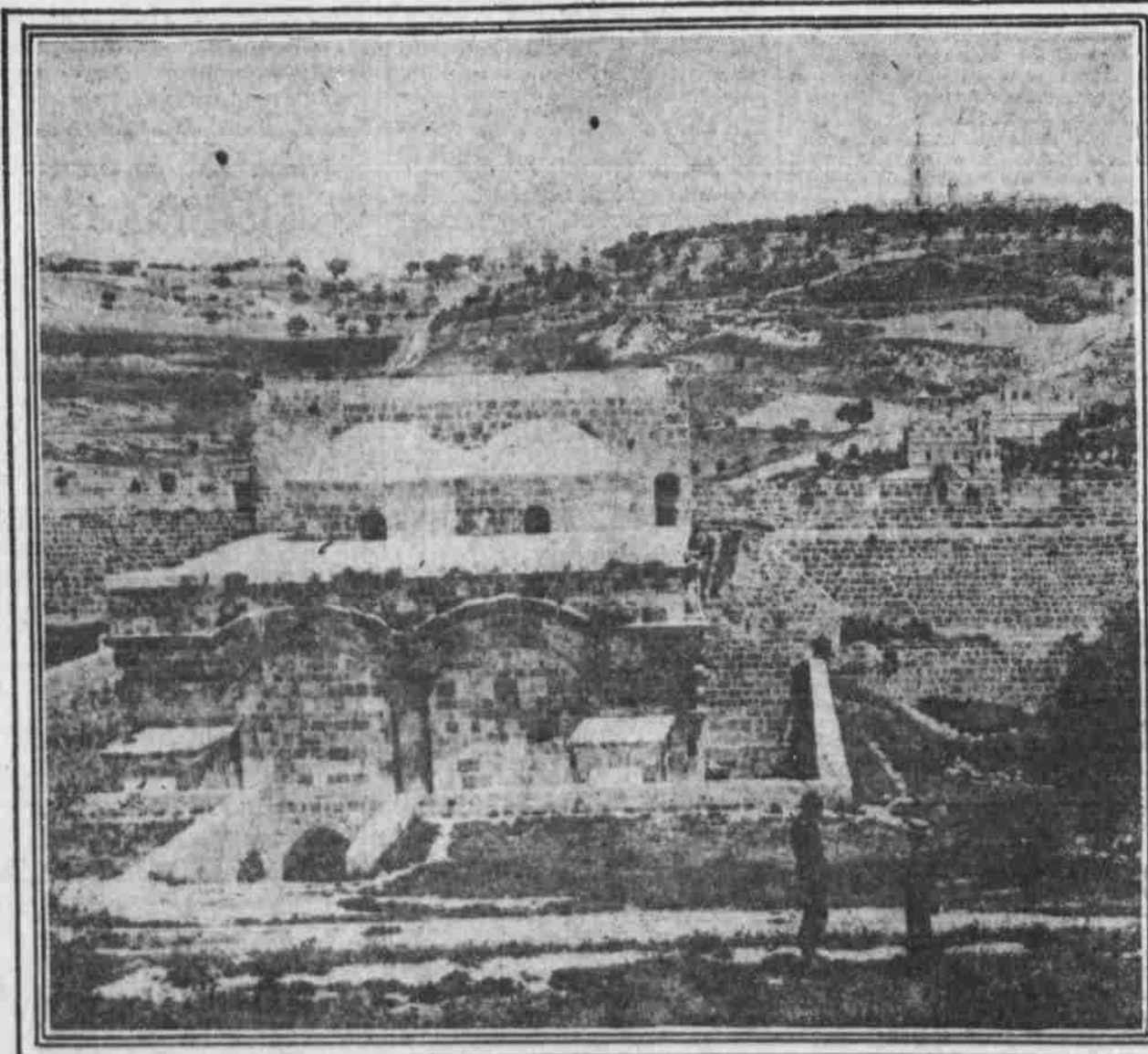


PHOTO © BY UNDERWOOD & UNDERWOOD N.Y.

The Golden Gate of Jerusalem, Sealed for Centuries Against the Second Coming of the Saviour.

Copyright, 1914, by the Star Company. Great Britain Rights Reserved.

ported therein, especially our Saviour having so fair an occasion to make mention thereof. For when the Pharisees questioned Him for not silencing the children's hosannas, and when He returned, that 'if they would immediately cry out,' how would immediately cry out," how easy had it been for Him to add that the very walls of the city had already opened their mouths (their gates) to receive Him.

"But whatever doubt there may be as to the Golden Gate having opened of its own accord to receive the Master, there is no doubt at all that His entry into Jerusalem was through this portal. Hence, the performance of the Turks in sealing it up."

The Mount of Olives, also seen in the accompanying illustration, has undergone many changes since sacred times. There are a few olive trees there, but they seem out of place, for the hill has long since been encumbered with modern buildings. A Russian tower has been erected in the vicinity of the Golden Gate.

The Garden of Gethsemane looks like some modern adjunct to a country villa. Franciscan fathers have shored up some of the more venerable olive trees, and iron railings and wire netting here and there give the sacred region a pronounced "Please keep off the grass" aspect, which is somewhat incongruous.

Describing the new Jerusalem, Robert Hichens, the novelist, recently declared: "I see before me various pallors: whites, yellows, yellow grays, yellow browns, pinky reds, pale dust, pale mud, pale puddies, white-faced men in yellow, moving with an air of combined defiance and surreptitious servility along roads that look suburban, between large, light-colored, new houses."