

"MY MIDWINTER FASHIONS"

"This Is All About These Dresses and Some There Wasn't Room Enough to Show."

BY LADY DUFF-GORDON.

I N sending you pictures and descriptions of my newest creations for mid-Winter wear, I have endeavored to select those which I think will be of the most general interest. It is a hard task, for there are so many to choose from that I really don't know which to hold back, and yet there isn't room for all.

I am not at all in sympathy with fixed modes for specific seasons, but because the gowns and hats which I am sending you will be worn within the next month or two I have referred to them as mid-Winter styles. Unfortunately photographs can't give the color of the fabrics—and the colors are so important!

Let me first describe the "only" gown. I call it the "only" gown because the fabric from which it is made is the only piece of its kind available. It was made specially for the gown, which is apt to remain the "only" gown of its kind for a long time to come, although the same design might well be worked out with material of a similar character.

This fabric is a seal-brown satin brocaded in purple velvet flowers. Nothing could possibly be richer or more beautiful. The bodice and fichu are of dull gold tissue, a detail which adds to the regal effect of the costume. The petticoat is of purple chiffon bordered with a band of dull gold lace, and the elaborate brocaded train is edged with blue chiffon and gold lace. The train is lined in a beautiful shade of emerald green, a very suitable foil for the purple in the gown. The "only" gown would lend dignity and grace to a queen, and I feel that it is perhaps one of the most successful of my creations.

The old gold tone in the fichu is again carried to the neck in a necklace composed of old gold beads. No other jewels of any kind are worn with this costume.

The simple headdress to be worn with the gown consists of three bands of narrow blue ribbon arranged as seen in the picture, with a small bunch of flowers at each side.

Perhaps the most useful of this season's millinery is the reversible fur hat, made of any two kinds of short-haired fur, the most popular combinations being gray squirrel and seal. The utility of this mode lies in the fact that the hat can be used as two distinct hats, the gray crown with the seal facing or the seal crown with the gray facing. The small bunch of fruit is pinned to the hat and may be readily removed to reverse the hat.

The furs in this picture are an exquisite set of white fox comprising stole and one of the various latest enormous muffa. The very latest word in white fox this season will be a gray tipped hair, of which the set shown in the picture is a beautiful example.

While we are speaking of hats I want you to take special notice of the very pretty creation shown in the center of the page, which

has been named the "double-decker" because of its shape. Its principal feature consists of a superimposed crown of smoke-colored maline.

The hat proper is of black satin with three small pleats running completely around four inches from the edge, above which is a band of fur. There are also three pleats around the brim and a cluster of small light velvet bows at the right side of the hat, which tend to relieve it of all severity. It is a hat which will be much worn this season and one which lends itself to all sorts of modification in color and design.

For simplicity in design and economy in a walking suit nothing could be more desirable than the one of which I am sending you a picture. It is of rose ratine with mauve collar and cuffs. The blouse is of chiffon of the same color. Although cut on rather severe lines, it has a very smart effect and will be much seen on the boulevards.

The hat which goes with it is of the continental variety. It is of soft felt turned up at the sides and ornamented with large black and white pom-poms.

If your eye has been attracted by the fetching Quaker afternoon gown shown at the left-

felt and fits close to the head like a Turkish fez. A wreath of tiny knitted colored flowers around the brim relieves it of its severity of outline and also adds a touch of quaintness.

And now for a description of the stunning Cleopatra gown. It is of purple chiffon embroidered with thousands of rhinestones in various sizes and tiny pearls over white satin. A blue and purple sash round the waist terminating in a rosette and hanging down the left side gives the appropriate Oriental effect and offsets the garish whiteness of the white satin. The double necklace of rhinestones and sapphires is worn on the shoulder, leaving the neck quite bare, and reaches to the waist. An added touch is the single strand of rhinestones wound around the collar in two complete circles.

You will note that there is no appreciable widening of the skirts, for you see I never permitted or perpetrated a "bobble" model of the most accentuated skimpieness, and that in the tailored costumes for walking wear they are still short enough to clear the ground, though lengthened and often fur-bordered draperies are a feature of some of the afternoon and reception gowns.

As to the evening dresses, they can now

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The "Quaker" Gown and Hat, Two New Creations. (Copyright, 1911, by American-Journal-Examiner.)

The "Cleopatra Gown"—An Evening Dress Which Lady Duff-Gordon Thinks the Greatest of Her Advance Fashions. (Copyright, 1911, by American-Journal-Examiner.)



Another "Lucile" "Quaker" Gown, with the New Fur-Trimmed "Quaker Bonnet." (Copyright, 1911, by American-Journal-Examiner.)



A Walking Suit in the New Rust Colored Ratine. "Continental" Hat, with White and Black Pom-poms. (Copyright, 1911, by American-Journal-Examiner.)

hand side of this page, you will be eager for more particulars. It is of blue crepe de chine with white embroidered muslin collar and elbow-cuffs and a very chic jabot of white satin edged with black. Both bodice and skirt have three box plaits and fasten at the side with fifty buttons and button-holes of the same material. The belt is of blue with covered buckle. The long row of buttons is very decorative and the gown is really a most effective one for afternoon wear.

The hat shown in the picture is made of blue silk and maline of the same shade as the gown and in shape is very much like a mop cap. There are two bands of skunk around the hat, between which, running completely around the hat, is a band composed of vertical plaits. There is a bunch of pink and blue flowers at the side. A fringe of soft white lace edges the brim and protrudes from underneath it.

Perhaps the most unique model shown on this page is the black horizontal striped velvet afternoon gown. The material is absolutely new this season and is very fetching. In this design the wide border is carried down the side with a band of velvet and embroidered buttons. The black silk petticoat is mounted on chiffon and is revealed by the opening at the right side of the gown, which extends nearly to the knee.

The beautifully-made collar is of net and point de Venise, which is let into the bodice. The elbow sleeves are edged with black velvet.

The hat worn with this gown is a smart new Quaker hat. It is made of black silky

boast of distinct and decorative trains, which, however, being made separately from the shorter skirts, will interfere not at all with the wearer's comfort or her near neighbor's convenience at theatre or dance, seeing that they can easily and instantaneously be picked up and thrown over the arm, almost after the fashion of a scarf.

I would also wish to add a word about the most suitable footwear, for, to begin with the new tailor costumes, boots with a patent golosh and "uppers" of colored suede or cloth to match the dress are quite the most suitably smart and becoming completion for the short-skirted costume and infinitely preferable to the shoes which so often combine two colors and leathers and introduce a further contrast in the stockings, and in not one of all these tones follow the coloring of the skirt, so that there is no continuity and consequently no charm in the scheme.

Such a boot as I have recommended, however, secures the unbroken line which makes for grace, while for any woman who cannot afford to have a special pair of boots to match each costume, the next best thing is to choose the gray antelope tops, which will accommodate themselves to amicable companionship with almost any colored costume. White-topped boots are undoubtedly smart, but only when they are of altogether immaculate freshness and when, too, they encase the slender feet and ankles to which alone any form of fancy footwear is really becoming.

Then for afternoon gowns there can always be recommended the glove soft and fitting shoes of suede and antelope, finished off in front with a tiny flat bow or else fastened up one side with wide silken lacing, their color a soft gray or else a faithful repetition of the dress tint. Of course, for evening purposes the palest possible pink satin shoes and flesh-colored silk stockings are in six out of every dozen cases the most suitable and fascinating wear, these same six cases and costumes being those which further display semi-transparent petticoats of flesh pink and flower fe-

tooned nylon and lace between the opening overskirt, this, as I need hardly remind you, being a form of skirt which I have favored for several seasons, and which, I fear, is responsible for these latest developments.

But, indeed, as regards feet and footwear, there is no need to say anything to the American woman, who seems to be specially favored by nature in this respect, and, furthermore, to have the good sense and taste to make the very best of her precious possessions of exquisitely small and dainty feet and slender ankles. So that to her I have really to offer congratulations rather than counsel, though her English and Continental cousins, being less lucky, will, I hope, read more and learn wisdom.

In themselves—and I say this most emphatically—the fashions which after a continued success of two seasons still prevail are the most entirely attractive which have fallen to the feminine lot for a hundred years or more, only—and here is the stumbling block—they insistently demand a graceful, slender figure and, if not actual youthfulness, at any rate that appearance of juvenility which is always suggested by this slender straightness of contour.

It is indeed the day of the woman with a good figure, and she who is endowed by nature—and a clever corsetier—with a slim and sinuously graceful shape can secure constant and complete triumph over the woman whose beautiful face has hitherto filled her less well-favored sisters with despairing envy. But, falling this particular and perfect form, considerable discretion and modification should be exercised as regards the choice and style of dress, though, indeed, it would seem that few women are so clear-sighted as to see themselves as others see them, and therefore realize their defects, while the average dress-maker, too, has not the courage to open their eyes and—in their mutual interest—to insist on the selection of something really suitable. Wherefore it is that one sees so many caricatures and so little charm.