

THE OMAHA SUNDAY BEE MAGAZINE PAGE

MY FRENCHIEST FALL FASHIONS-

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.

WE are to wear our fur coats shorter this year. Such, at any rate, is the new edict for the elegantes, who are further commanded to don soft little slips of dresses in crepe or chiffon. They will be underlined with flesh pink charmeuse (if you take my advice!) of exactly the same tone of coloring as the chosen fur, so that though there is an earlier break than heretofore between coat fur and dress fabric, it will not be very noticeable owing to the continuance of the color scheme.

Otherwise, of course, the shorter coats would have fatally unbecoming effects upon the figures of their wearers, and take inches from their apparent height.

But this very fact will prevent this particular fashion in furs from becoming universally popular, for there are comparatively few women who can afford to don fragile chiffon frocks whenever they want to wear their fur coat, while then, again, those who study their health as much as, or more than, their appearance will give a thought to the unprotected and therefore uncomfort-

ably chilly condition of their "understandings."

So, even if they are going to indulge in a new fur coat this season they will choose one of the full length models, which will, of course, still be available, and which promise to be particularly attractive, too.

And such a choice I would consider to be an altogether wise one for the average woman with the ordinary allowance. The shorter coats are really only suited to those fortunate folk who can have two or three fur wraps at a time.

The leading "note" in all the coats, whether long or short, is their one-sided fastening and their general effect of looseness and width about the shoulders that is accentuated by the close swathing from hips to ankles. To secure the desired silhouette, it is necessary to fold one side of the coat closely about the figure. Then draw the other round and upward to the left hip, just as if you had just emerged from your morning tub, and because of the absence of any other garment were, of necessity, obliged to hold your bath wrapper tightly about you!

Once you have discovered just the right knack of thus upholding your coat you must adapt your movement to its narrowness!

Three-Skirt Dress of Turquoise Charmeuse and Tulle. A Gown That Can Be Worn in the Late Afternoon and Evening. The High Waist Line is the Sign of the Debutante.

The Draped Mantua and Muff of Brocade and Chiffon That Typifies the Paris Spirit; Things Need Not Be Useful, but They Must Be Beautiful. The Use of Ermine on the Close-Fitting Hat and on the Mantua Presages a Return to Favor of That Royal Fur.

Plush Comes Into Its Own Again.

By Lady Duff-Gordon.

THIS is to be a plush season. Not for many years has this sumptuous fabric been so used as it is to be this Winter. Silk plush of the most supple texture in mole, green and black will utterly overpower the velvet of the past ten years.

Hats, wraps, gowns and tailored costumes are made of it; in fact,

to quote a bright little American girl who was seeing the shops in the Rue de la Paix for the first time, "Everything but lingerie and stockings seems to be made of plush."

The prevalence of this fabric means the continuance of the heavy laces and gold and metal trimmings. Fine laces do not harmonize with plush. They are barely useable on velvets.

The very chic matrons who follow the fashion will of the wisp, and who care not how much money they spend, will have their hand-somest evening gowns of brocades. The tulle and soft satins are to be left to the buds and brides. The matrons are favoring brocades, and particularly gold or silver brocades that range in price from ten to thirty dollars a yard.

And now have you, I wonder, seen the very newest thing in the way of a hat of white satin, whose shape suggests that it is a near relation to both the bowler and the Homburg? The crown is quite soft and the small brim slightly upturned at both sides, the better to reveal a lining of black satin, while for sole trimming there is just a narrow encircling band of black patent leather fastened in front with a little gold buckle. It may not sound much, but in reality I assure you it is the most fascinatingly smart, as well as comfortable, thing, and is not likely to get out of position, even in a gale of wind, as it is worn crammed right down on the head, and only slightly tilted up at the right side. This means neat hair-dressing and the "small head" which I love so. You may gather that the new hat has my fullest approval. Another small soft shape in white beaver felt is worn in just the same way, but may possibly be more becoming to the majority because it is less severely plain, the crown being swathed round with soft satin ribbon, while a mount of white coque feathers is fastened in front with a very large pearl buckle.

Black Velvet and Chiffon Dinner Gown, Matronly in Line, but with Youthful Touches. The Fringed Hem is a New Thought.

Thus in every costume I give the individual touch that makes each gown I design a complete masterpiece in itself.

Tulle is rapidly taking the place of chiffons for tunics and over dresses. Not since 1860 has tulle reigned as it bids fair to reign this winter. The gown Gaby designed herself is entirely built of tulle, and I am making several debutante gowns of tulle and charmeuse, or of tulle and liberty satin.

I do not combine tulle with velvet. Chiffon still rules supreme in all velvet combinations. Chiffons are also used for the bodice and tea gowns that Paris is literally going

mad over this Fall. Never have I had to design so many costumes for afternoons "at home." This is a revival of a fad of twenty years ago, and Paris is acting as though it were something entirely new.

I must enthuse over the Oriental gown shown here, for while I designed it especially for Gaby, I am deluged with requests for duplicates. It has, as I have said, the spirit of the Orient, tamed by Paris. The drapery has to be done on the person who is to wear it. This I am most insistent about. A mannikin, no matter how graceful and adaptable, never has the little mannerisms, the little tricks of motion that the one herself has. And drapery, to be successful, must fit into every motion of the wearer.

Paris has said good-bye to the pannier gown as it appeared even a few weeks ago. But undoubtedly the vogue for it has made itself felt in all the fall fashions. When the pannier is used, it is very low, hardly more than shallow puffs just above the ankles.

Paris, the city of fads and fancies! The fleeting moment is no flatter than many of the fashions that spring up. The roses of yesterday are no dearer than the sleeves of a month ago! All sleeves this year must be long and should be crinkled.

"The Paradise Hat" That Created a Sensation at the Races Last Month. This Hat Is to Be Duplicated Every Few Weeks, as Gaby Wants to Wear It All Winter.



The Gown of White Tulle That Gaby Designed Herself. Only a Slender, Boyish Figure Will Dare to Adopt This Design.

By Lady Duff-Gordon.

IN Paris we are forced to admit that Mlle. Deslys is one of the Frenchiest of the French, that she is having an undeniable effect on the fashions of the moment. I and all of my people are happy to "gown" this piquant little Parisienne, but of course she is not the first of French artistes to come to me. Madame Rejane, Mlle. Maxence, Mlle. Vix and Mlle. Lecomte are all on my list. Certain fabrics, certain laces even, I reserve for each of them. I would not, for instance, use the same fabrics for Mlle. Gaby that I use for Madame Rejane. I do not use for Mlle. Lecomte the models I designed for the little Countess de Vay, one of this year's buds.

Individuality is my fetish. It appeals to me to see women going along year after year in the same old

rut. Be original, I say. And I know that you will notice the originality, the individuality in the designs I present this week.

Naturally Mlle. Deslys lends herself delightfully to my designs. She has much originality herself, and you will see I am showing you a gown that she designed herself. The sleeve has made quite an impression in Paris, and is already known as the "Gaby Sleeve."

Of course, while designing these very new gowns for Mlle. Gaby, I realize that they will appeal to all women of slender, boyish lines. The debutante and the slender young matron will delight in the two evening gowns here shown. The turquoise charmeuse, with the overkirt and tunic of tulle of the same shade, is youthful, but has a certain dignity.

Different in its treatment is the gown of pink charmeuse and tulle. Notice that I have used the same fabrics in each costume, but how very different one is from the other.

The one has a slashed underskirt. The other has a scalloped underskirt.

