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## Your Summer Furs.

Paris Solves the Problem of Keeping Cool in Gowns of Chiffon Trimmed With Fur

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.

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Garden Party Gown of White Net Over White Charmeuse, Producing a Near Transparent Effect. Picturesque Hat, Showing the New Wide Streamer and Rose Pompon.

By Lady Duff-Gordon ("Lucile").

**F**UR in August? Most certainly. No matter what the weather is, Fashion's decrees must be carried out. In a way Fashion is above the weather, just as it is above the law. I cannot say that I thoroughly approve of this odd fad, which is causing a mild sensation in Paris and at the "Cures." Fur is necessarily a Winter accessory. It harmonizes with the keen cold of December and January, and does not harmonize with the torrid weather of midsummer. But there are times when Dame Fashion gives no thought to harmony, and this is one of those times.

To those who love contrasts there is something very satisfying in adding furs to a costume of filmy chiffons or laces. In fact, fur bands are usually put on only those transparent fabrics that are called the X-Ray stuffs. Imagine, if you please, a costume of white chiffon, an airy fairy nothing, with which one wears one petticoat only, weighted down with fur! Does this not sound very bizarre?

One well-known man who saw several of these costumes at the Auteuil race said afterward that he thought the women wore their furs to keep their clothes down! Well, some of these gowns did look as though they would blow away if not anchored in some such manner.

I had a sketch made of one of the most striking costumes that I saw at Auteuil, and I hope that it will convey to you some idea of the general run of costumes seen on that famous race course. Eccentric in color and design, but very effective. In this sketch the long chiffon coat is banded with fox fur. Ugh! how warm it sounds! And it looked warm, too. The coat, as you see, has very severe lines, but even chiffon lends itself to severe effects when properly handled. The very smart small hat is very stunning with this coat.

But we in Paris are also wearing fur on our evening gowns. At least some of us are. When I say we I really do not mean all of us, you know. I am sending you a picture of a charming evening costume trimmed with fur. It is one of the very latest draped models. The underskirt is mauve charmeuse, and the wonderful draped-over robe is a delightful rose brocade. The bodice and the large roses at the front of the skirt are of mauve chiffon. The neck and sleeves are edged with bands of brown fox fur.



Midsummer Costume of White Chiffon. Showing the Newest Sash Effect.



Evening Costume of Rose and Mauve Brocade, with Chiffon Bodice Trimmed with Fox Fur.

There are other ways to use the fur, ways that I am unable to send pictures of, so you must be satisfied with my word pictures. The new tunics of voile and chiffon are frequently edged at the lower hem with fur of some kind. But it must be a fuzzy fur. Moleskin and ermine are all very well to place at the hems of the skirts, but the tunics must have the fuzzy edge.



Smart Afternoon Costume of Blue Crepe, Introducing the New Rever on Skirt.

At the races I have seen the mondaines wearing or rather carrying wide flat stoles of mole, ermine and fox. And perhaps before I write to you again I will see some of these sensation-loving women carrying muffs. But let us hope not.

And now let us turn our attention to some really truly midsummer gowns, and perhaps just looking at them will make us forget the hot weather.

Clothes have a tremendous psychological effect on us, I think. If we dress so as to look cool I am firmly convinced that we feel cool. When we look at a woman swathed in furs we feel warm immediately. When we look at a woman dressed in sheer white or pastel that we immediately feel cool. This is why I always urge my American clients to follow the example of those who live in India and dress for the climate.

Is there not a suggestion of coolness in the two little white gowns you see here? The one with the opened parasol is so quaint and attractive. It is made in a simple fashion. It is white chiffon over white. The very new and unusual sash is rose satin embroidered with roses. The small bonnet-like hat and the parasol further convey the thought of Summer breezes and coolness.

The second of these midsummer gowns is made of the wide-meshed net that is so fashionable just at present. The underskirt is of white charmeuse and lace. You will notice, I hope, that although the fabric is transparent, the underskirt is of stuff that veils the figure. There is nothing to my mind more hideous than the so-called X-Ray gowns. I like the X-Ray

hats, but the gowns that reveal so much of the figure are utterly vulgar for daytime wear. And, frankly, they are barely possible at night unless one is in one's own home. Then, too, only a good figure can stand such frankness.

It is not necessary to wear more than one underskirt, but that must be opaque. A heavy weight of charmeuse or crepe de chine used for the under robe satisfies all the conventions, to my mind.

The hat worn with this second gown has a novel streamer and that is becoming to a piquant beauty. And the shape for this hat is most excellent.

And now I do want to show you what I think is an ideal little house gown or one that can be worn trotting about with one's friends in the mornings.

It is created in dull blue crepe. The marvelously draped skirt has a turn-back rever lined with rose silk. The charming girdle with the tassel is of the rose silk. The collar and cuffs are hand embroidered crepe.

This is a costume that pleases me in each little detail, just the one I should choose for the debutante this Fall.

I wish that I might send you some pictures of the new headdresses which are now being worn. Everything that Milady puts on her head this Summer must strike the note bizarre.

One of the newest of these new headdresses consists of a wide, encircling bandeau of dull silver lace with gatherings of very narrow and rather brighter silver galon to follow part of the design, while set at regular intervals on this shimmering background are stripes of little roses fashioned of pale yellow crepe de chine and silver gauze, the leaves being all of silver.

In the very centre of the bandeau two very tall wings are affixed by means of a diamond ornament, their coloring being first the delicate yellow of the roses, though eventually it deepens into flaming orange. Finally, strings of diamonds are so deeply festooned over the ears that the final one touches the neck. Wherefore I need hardly tell you that the price of this very pretty thing is just about what our grandmothers—and many of our present-day girls, too, for the matter of that—would have expected to pay for the whole of their evening dress attire!

I have also just seen—and liked—a cap of silver-meshed lace which is curved exactly like a shell at either side, the pretty suggestion being further carried out by the delicate shell-pink shading of the velvet which forms a narrow bordering fold, which, incidentally, I may mention, keeps the metallic lace from becoming entangled with the hair. One of the new chin straps is a feature of this model, no less than six strings of pearls connecting the cap from ear to ear, but bringing no superfluous flesh into unbecoming evidence.