

Tango Dresses and Box Coats.

Newest
Fall
Fashions
Described
by
Lady
Duff-
Gordon.



Cossack Costume of
Blue Sergo
and Black Satin
Designed by Lucile
for a
Trot-About Costume



Lucile Eton
Costume
of
Blue Duvyn,
with the
Trouslette
Skirt.



Lucile Model of Blue Charmeuse
Tango Costume, Showing
the-Looped-Up Train.

modish fabrics this Winter for reception and opera costumes. It is so supple, so luxurious, so delightfully yielding when draped even on ungraceful figures. But wait—very soon I hope to send you photographs of some of my latest designs created in this delightful stuff.

Frankly, the newer fabrics are nearly all for evening wear. There is, of course, that joyous duvyn, which in its heavier moments makes such adorable sport coats, but in its lighter moments makes superb tailored costumes of a beauty that makes the feminine soul gasp with anguish when denied their possession.

I do not think that duvyn will ever become popularised. It is very expensive, and if cheapened would lose the very quality that makes it so desirable. Some time I will show a costume developed in this bewitching fabric that will please even the most captious critic I know.

Just at present I am deeply interested in morning, or trot-about, clothes for the debutante, the dear, delightful jeune fille, who in Paris wears the simplest kind of clothes, but who in America is allowed a little more latitude, although I am glad to say that even the girls brought up in the greatest luxury in New York are dressing more simply each year.

But I have before me the most blithesome kind of a blue sponge trot-about costume, just suited to a pretty blonde bud or her older sister. It is ever so plain. The broad belt just above the knees is new, and the Rus-



PHOTOS BY
WHITE-N.Y



Lucile Model,
Showing a New
Trot-About
in Green Eponge,
Topped by
Smart Blue Velour
Hat, Decorated
with Mercury
Wings.

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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.

stan coat has splendidly youthful lines. The turned-down collar, the silts for the wide belt and the long, banded sleeves are new touches that appeal to the young girl. The small hat framing the face so becomingly is blue velour decorated at the back with black and blue mercury wings.

As you will see from all these pictures, hats are small this Winter, but not infinitesimal.

I am always happy when my clients approve of corduroy for their trot-about costumes. It is so workable and so becoming to every one, but I can see that duvyn will give corduroy and even velvet a close run before the Winter closes—that is, in the world which cares not how much it spends.

This blue duvyn costume has the newest Eton jacket, with a position back. The skirt is decidedly peg-top, and has the outline of the trouserette skirt.

The girdle is sumptuous. It came from an antique shop, and was at one time used at Versailles. Just between ourselves, it was at one time part of the splendid hangings of the palace. In great contrast to the gorgousness of the girdle and the daring of the skirt is the prim little cap of baby lamb. The stock collar is also of the lamb.

And now for my brave and bonny Cossack Costume, a perfect delight to me, for of course you remember my fondness for blue sergo. And this sergo is of a quality that is supple, but silkily heavy—the kind that will "wear forever," if that be an advantage in these days of the quick change.

There is very little—in fact, no—drapery on the skirt, for I can not dignify the slight fold at the left knee by calling it drapery.

The cap of black satin, with its impressively fierce quills, is as Cossack as Cossack can be. There is a purple girdle that gives the needed color note. The sleeves in the severely plain bodice are of black satin.

Here is another tango costume that has most excellent points. The robe, with its fish-tail train looped up, is a dull blue charmeuse, lined with dull green. An odd touch is the fur bon slanted about the hips. The lamp-shade tunic of blue tulle is not wired, as the fur gives it the necessary bouffant effect. The bodice is cut low in front and filled in with tulle, but the back is high.

The fetching tango cap is made of the blue tulle. The girdle has effective tassels, and is the making of the otherwise simple bodice.

And last but not least is the tango wrap of the green lined blue charmeuse. The twin tails are the fish-tail train unlooped. The fur bon is brown fox.

These costumes this week are practically all for the young girl. Later I will show you some stunning models for the scatron of fashion. I am interested just now in the black and white revival, for the wheel of fashion has come full circle and brought the all-black and the black-and-white gown to the topmost point of popularity again, though just the other day it was right at the bottom—crushed to the very earth by the multi-colored forces, which flashed their rainbow hues in our eyes with such dazzling effect that really we were blinded to what was happening.

And so the fact that the said—and smart—black gown has "come out on top" again has provided quite a surprise, not to say a sensation. But it is wonderful how quickly we can get used to changed conditions and costumes, and in no longer time than it takes to order and secure a new gown every smart woman seems to have garbed herself in the black attire, which can only be one of two things—dowdy or dangerous.

And as no woman is dowdy nowadays the men folks are going to lose their hearts more frequently than ever.

By Lady
Duff-Gordon



son. We already have before us glimpses of Gainsborough at his best and the days of the Empire at their worst.

Afternoon and evening costumes are becoming more costly and exquisitely beautiful. If such a thing is possible, but thy beauty lies in the lines and draping, and the sumptuousness is all in the fabric rather than in ornate design and decoration.

I may have made this statement before, but really it does seem as though never before had I observed such glorious, glorified mat-rials. Impossible to paint the lily, I am told, but how foolish! Here I find that we are brocading chiffons, and if that is not painting the lily, what is?

Yes, brocaded chiffon is with us, and it will be one of the very