

Neck Muffs and War Plumes

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.

By LADY DUFF-GORDON ("LUCILE")

JUST what to tell you to wear this week I can hardly make up my mind—in this mixed weather.

I think possibly for an afternoon the little grey duvetyn trimmed with deeper grey fur answers the purpose as well as any. It really is charming with its little short coat and silver lace underdress with a large muff and a small hat to match.

Any New York "Bud" should feel that her American designed dress was the last thing, in fact—to use a piece of slang I heard in the theatre the other night—"Paris has nothing on her."

For this dress was designed in America for Americans—as I expect to design many more.

And, oh, yes, the new "neck muffs" and, as they have been christened, "war plumes." I think the "neck muffs" interesting and striking and somewhat charmingly amusing. They are enormous bands of fur worn around the neck. They came in on the sleeves when they were first started, some seasons ago, and the open necks of to-day are really responsible for the development.

A draped velvet dress worn by a lovely tall young married woman has one of these muffs of pointed fox—the dress itself is a mystery, only the wearer herself being able to tell how on earth it is put on, so swirled and draped is it and only possible for a tall woman. The hat has a gigantic paradise for its only trimming—one of the so-called "war plumes."

Now for my last little design—

little Belgian workman suit of bottle green cord velvet, with a real little casquette of the same material worn with a pink pulled over the eyes.

Besides the two large muffs shown, very small ones are also being worn. The little Victorian er-



Draped Velvet Dress with "Neck Muffs" and Pointed Fur Muff. "Lucile" Model.

A Little "Belgian Workman" Suit of Bottle Green Cord Velvet by "Lucile"

mine ones of our grand and great-grandmothers may be dug out and used just as they are, as also may the little fur porkpie hats of the same date, but the latter must be worn more tilted at the back than they were in 1850.

The fur coat at the bottom corner is of Kolinsky, bordered with skunk, and the little hat has a Chinese suggestion with its high feather springing from a bright colored tassel. The plume is not intended to suggest the Chinese, however. It is one of the big feathers, and because of its shape has been christened the "sabre plume"—of the "war plume" family, of course.

To have a fur wrap entirely and exquisitely different from just the ordinary fur coat is the smart woman's great ambition at the moment. And, always supposing that she be possessed of a goodly amount of money to spend on the new possession, her desire can be quite easily and most fully realized.

For, though it is late in the season now for the appearance of new models, some different and distinctive way of manipulating furs seems to be managed and disclosed every day. There is, to begin with, the coat, which is not a coat, but a very cleverly contrived combination of coat and court mantle. Mole-skin, broadtail or a very fine quality of Russian pony skin are the skins used for such models, a special suppleness being, of course, a primary consideration and necessity. And in some cases a trimming and a contrast of skunk will be provided, while the outer black or "blue" or smoked fox will be the chosen finish, it having been very wisely decided in the case of these somewhat extreme but very graceful styles to keep to subdued color schemes—inwardly as well as outwardly, the linings being of some softly patterned and subtly shaded crepe de chine, with, perhaps, a few shimmering threads of gold or silver interwoven here and there in

Lady Duff-Gordon Describes the Two Newest Fashion Ideas of the Season—and Some New Dresses.

some of its scrolls or blossoms. Night blue and black and silver will be thus brought together in the lining of a broadtail coat, while the soft tones of moleskin will be repeated in a crepe de chine on which a cobweb tracery is wrought in gold and silver.

And as to the actual marking of the fur itself—a band of skunk will, for instance, be fastened closely and cosily about the neck, and the broadtail will then button down the centre, above and beneath a swathed waistband of black panne, the sleeves in their turn being finished off at the wrists with a band of the contrast fur.

That their armhole extend to the waist line is a detail which they share in common with any number of other and more ordinary coats, but, of course, this arrangement facilitates considerably the transformation of sleeves and coat at the back into a seamless, straightly hanging cape, deeply bordered and weighted into position, too, by a



A Charming New "Lucile" Model of Gray Duvetyn with Large Muff and Small Hat



How to Do the New Dances

No. 7—"The Two-in-One"

By Margaret St. Clair

THE Two-in-One is becoming more and more popular in ball rooms this season, because it combines the most attractive figures of both the maxixe and the tango, and it is at the same time very much easier than either of those dances.

The simplest and the prettiest steps of the Argentine tango and the Parisienne tango, the Brazilian maxixe, and the French

balls of his feet, exactly as illustrated in the photograph, though, of course, he may occasionally drop to his heels if he finds any difficulty in maintaining his balance. This pose is particularly interesting, because it shows the gentleman in the correct pose for the Argentine tango, and the standardized tango step is made up of these two.

There are five counts in this figure, which are taken by the lady alone. First she steps back, lowering her left foot on the first count, at the same time shifting her weight to the left, then on the second count, she points her right foot backward, where she holds some for two counts, and then brings the right foot forward on the fifth count, at the same time raising the left foot, as shown in the illustration above, which brings her back to her original position. The beauty of this step depends almost entirely upon the body movements of the lady. It is quite essential that she pause a second or two on the fifth count, which terminates the figure, each time.

Position 5—The Slide Step. Both the lady and the gentleman start with one foot raised, the gentleman raising his left, and the lady her right. For sliding steps are then taken to the side, the gentleman leading, of course, neither lady nor gentleman raising the foot from the floor until the fifth count, when the man raises



POSITION 4—The Single Cortez.

maxixe have been selected and standardized by Robert Marks, to form an Americanized version of all these dances, which he calls the "Two-in-One."

Although the six figures in this dance are standardized, there is, nevertheless, ample opportunity for individual expression and interpretation in the many combinations and the different order in which these six figures may be presented. The "Two-in-One" is likely to outlive the hesitation, the one-step and the fox trot, because of its being made up of the two dances that have in them a true germ of beauty that will not die out as quickly as those dances that contain merely syncretized rhythm.

The figures of the "Two-in-One" follow in detail.

Position 1—The Maxixe Walk.

The gentleman starts in a slow, walking glide, either backward or forward, beginning with his right foot, the lady beginning with her left. There is no set count as to how many walking steps a couple take. The hands are held in the position illustrated, in order to create a swaying movement of the body, so essential to graceful dancing.

Position 2—The Skating Step.

After six or eight walking steps—as in position 1—the gentleman steps half way back of the lady with his left, taking two steps to get into this position. Both raise their arms as in position 2, and the pose is then correct for the skating step. This step must not be exaggerated for ordinary ball room dancing. In commencing this figure the feet must be in the position as shown in the illustration, the lady and gentleman both pointing their left foot forward.

The count to this figure is 1, 2, 3; or left, right, left, with a slight dip on the third count or left foot. One should be careful not to exaggerate this dip. The second three counts are taken with the lady and the gentleman both pointing their right foot forward, with a slight dip on the third count, alternating each time until the end of the strain of music. The count 1, 2, 3; this time being right, left, right.

Remember that the dip is what gives the skating effect and should be executed without any jerking. The sway must always be on the side of the foot on which the dip is taken.

Position 3—Second Skating Step.

The gentleman steps directly in back of the lady, both lowering arms, as shown in picture No. 3, without changing step used in the skating figure described in position 2, except that the lady and the gentleman both raise their right foot on the third count and both dip with the left foot each time on the third count, instead of alternating first right and then left, as in the preceding figure. This third position completes the first half of the dance.

Position 4—The Single Cortez.

The lady gets into the position shown in picture No. 4, by taking a left half turn, raising her left foot and glancing over her left shoulder. The gentleman stands on the



POSITION 5—The Slide Step.

the left foot and the lady raises the right. This figure can be reversed by taking an ordinary two-step for three counts, and then varying by changing to the opposite foot. In taking the slide steps, the lady and the gentleman should be very careful to keep their feet directly opposite each other every time they slide.

Position 6—The Double Cortez.

This is done to 1, 2, 3 count. The lady gets into this position by taking a half turn, immediately placing her right arm at waist line and extending the left arm forward. The gentleman clasps her hands as she places them there. Both must start with the right foot raised a short distance from the floor, then immediately bringing right foot forward for three counts and left foot back for three counts, raising the right foot each time that they come back.

This step can be done either forward and backward, or in a circle. This latter gives a most charming effect. At the finish of this figure the lady makes a quick turn and completes the dance by single Cortez, such as has been already described above in picture No. 4.

This Cortez may end the dance, or may simply end the figure, after which any of the other figures already mentioned can be repeated as often as desired, and in almost any order.



POSITION 6—The Double Cortez.