

## Winter is Coming So Women Will Wear Fewer Clothes

*Furs of Summer  
Give Way to the  
Laces and  
"Peek-a-Boo"  
Bareness of  
the Cold Season*



A Quaint "Lucile" Model, with Square Cut Bodice and Train.

By Lady Duff-Gordon ("Lucile")

THERE has been much curiosity expressed—and quite legitimate curiosity, too—about why women should wear, as they have been doing, furs in the summertime. And when the new Winter fashions appear and it is seen how singularly Summer-like and without furs these are—oh, what a chorus will go up from irreverent males! For the Winter fashions are indeed rather "Summery!"

Now, the Summer furs were really a charming idea. It was the abuse and exaggeration of the thought that made them sometimes ridiculous. The light furs that were originally used for trimming are not unduly warm, nor did they look so. All animals wear their furs in Summer, and they do not have the appearance of uncomfortable temperature. Besides that, fashion, as I have often said, is independent of the ideas of the moment. If it were not, how could there be new fashions? One of its strong factors is contrast. The contrast idea in Summer furs was particularly strong. And as long as it was really beautiful and not uncomfortable or unhygienic it was a good thing.

What I mean to say is that there isn't the faintest reason why women shouldn't wear furs in summertime if it makes them more beautiful, more attractive and is neither uncomfortable or unhealthful.

It was abuse that made the fashion ridiculous.

In just the same way there isn't any reason why women shouldn't wear revealing dresses in Winter if the same rules are observed. Of course, the out-of-doors gowns should be strong and warm. A woman going around with snow falling on bare arms and neck

would be ridiculous. But Winter is largely an in-door season, and that being so, there is nothing incongruous in some of the fashions you are going to see.

And besides that it has been proven that in the matter of, her resistance to weather, and so on, woman is much superior to man. A woman can bear extremes of temperature that would send a man to a hospital. She can undergo exposure—and apparently thrive on it—that poor, weak man can not. This is an attested physiological fact.

Here is one charming model that shows the "lessening" of Winter clothes. The wrap of tulle falls from the slender shoulder straps of the delicate corsage. Arms and shoulders are quite bare. The dress itself has the new train. Another of my models shown here retains the full skirts—the "birdcage" effect—and has a square cut bodice. With it is also the new train.

There is a touch of old-time styles in this, and old-time styles provide inspiration for still another gown of black and white striped silk, the crinoline-like fulness of the short skirt being wired and piped with black velvet and then edged with a fringe of crystal beads which shimmer and shine as the rich silk sways somewhat stiffly outward with every step. Two bands of black velvet are, respectively, fastened at the waist and beneath the bust with square buckles of diamonds, a film of lace being laid lightly over the shoulders.

There is special smartness, too, as well as novelty in a gown whose skirt of purple tulle has its fulness accentuated by a fine wire hidden between a piping of black satin, the underdress of flesh pink chiffon and

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PHOTOS BY JOEL FEDER, N. Y.



A French Evening Dress with the New Veiled Effect of Arms and Shoulders. One of the Advance "Unclad" Fashions for the Cold Season. Model by Martial et Armand.



A Charming "Lucile" Evening Gown of Rose Tulle, Chiffon and Silk, Showing the New Winter "Undraped" Effect and the New Full Train.

and cobwebby lace being just allowed to assert itself for an inch or two beneath. The waist is swathed about with black and white striped silk, and then a final fold of sapphire blue and malachite green, the corsage, of purple tulle, soon giving place to a chemisette of the faint flesh pink. Very charming, too, is fashion's imitation of a rose in a three tier and scalloped skirt of pink tulle, whose fulness is all piped with silk, the deepest shade coming at the hem and the palest at the knees. And the delicate tint of the bodice—where points of silk enfold a film of tulle like the calyx of a flower—is emphasized by the definite contrast of a waistband of black velvet. The underskirt in this case is of the cobwebby mellow-toned lace which always seems to look particularly well with pink tulle.

Another striking dress combines plain taffetas of pale lime green shading and a white silk striped with the same delicate color, a touch or two on the corsage, and, then, the whole of the turban-like head dress, introducing the somewhat daring contrast of peacock blue. Another very full skirt of sapphire blue velvet, doubly scalloped at the hem, and

there all edged with a line of diamonds, is draped into outward puffs (almost reminiscent of the dear departed panther) at one side and then caught under and upward. This is somewhat surprisingly allied to a corsage of "invisible" pink tulle, to which a touch of substance is given by shoulder straps of the blue velvet, studded with diamonds.

Another notable gown has an azalea pink chiffon skirt and a coatee corsage of black and white striped silk, the swathed pink waistband being fastened with a black rosette. Then a full skirted dress of white chiffon is made most distinctive and decorative by two rather broadly encircling bands of black satin and a final bordering of ermine, the bodice, in its turn, having its fragility of chiffon contrasted with long sleeves of black satin, finished off far over the hand, with an edging of ermine. The accompanying hat is of white silk, underlined with black and wreathed round with pink roses, which are caught together at the back by long streamers of black satin ribbon.

A Winter Dress by Cheruit of Black Surah Silk, Which Gives Also the "Peek-a-Boo" Effect.