

The New Fall and Winter fashions

The New Quaint Lines,
High Tight Bodices and
"Patch Quilt" Furs
Described by
Lady Duff-Gordon.



Another of the New "Patch Quilt" Fur Sets of Seal and White



Side View of the Mole Taffeta Gown Without the Furs

LADY DUFF-GORDON, the famous "Lucie" 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
(*"Lucie"*)

HERE I show you the first of my new models. And so that you can take in all the changes in this particular type of gown, I am showing you one photograph with the new "patch quilt" furs and a side view of the same gown without these furs. This dress is of mole taffeta. It is an afternoon dress. The little hat is strictly in keeping with the tight bodice and the full skirts. The trimming on the dress is mink. The stole and muff are a type of what is to be known as the "patch quilt." In this case they are made of ermine, striped with black fox. The side picture shows the same dress with a little mink neckpiece and muff. The whole dress reveals some of the new quaint lines which will be so evident in one group, not only of my models but of others, this season. A word more, though, about these furs and

their very extensive and complex use this year. There will be few of these adjuncts to woman's dress which will be allowed to be simply the pelt of the animal to which they belong. The revolution in furs began with the dyeing of them in all colors last Winter, and, to a small degree, the Winter before. This was the first step in experimentation upon what could be done. This season sees the full answer. The furs now appear in combination with as many as three and four other kinds of fur. There will be a stole and muff which may combine ermine, seal, fox and mole. At the same time, they being used enormously in combination with fabrics—muffs, one-third fur and the balance beautiful brocades, velvets, silks and even lace, have been created. The fur is also being used in the actual dress itself—not simply as edging, but actually as a part of the costume. I have in mind one dress in which strips of mole run from the waist all the way to the skirt against other strips of taffeta and broadcloth. Some of the effects are astonishing, but beautiful! Furs are also being used for extremely quaint and piquant capes, which are to be a part of tailored costumes. Usually the inside of these capes are very gay with wonderfully designed silks. Many of them, in fact, all of these capes, go back in shape and form to the 1840 idea, from which so much of the new season's fashions are drawn. The small waist is the necessary accompaniment of the full skirts and tight bodices, and the bodices of my new creations all fit the figure snugly, are pointed in the front and button from the neck straight down to the V-shaped point. The plainness of the long

sleeve I shall break at the elbow with fulness, or perhaps a little below the elbow I may add a lingerie puff. Sleeves are offering all sorts of amusing possibilities, and I shall play a variation on each of them. The coats—well, what would you expect the coats to be? They must cover the gown, and the gown has hoops; they must, therefore, flare over the hips, and, like the gown, they will fit snugly at the waist-line. The collar offers quite as wide a field for ingenious effects as the sleeves of the gowns, but will be high, that I assure you. To complete the picture, I am making bonnets—where could one find a more fitting complement to the costumes I have just described? Just call to mind a young girl with her hair parted in the front and drawn softly down over her ears, and her piquant face framed in a bonnet of velvet or satin. You will see her this Winter, even with the velvet bow tied primly under her chin; and you will see in another of these scoop-shaped bonnets her mother, for they are quite as becoming to the woman with gray hair as to youth. If other wrappings are unwound, your readers will see one of the first of the new evening frocks, a fantasy in tulle with applique pieces of turquoise blue satin. The flesh-colored tulle overskirt is hung over a hoop, the lower edge of which is concealed by a garland of flowers—wonderful flowers they are, with touches of mauve and orange, blue and pink, red and green and yellow—and tiny clusters of the same flowers catch up the drapings of the lower flounce, just enough to reveal the lace petticoat. On another form, they would see a dark, very rich green velvet gown still in the making, with the round 1840 shoulder-line marked by a narrow round band of fur.

A Mole Taffeta Afternoon Gown, in Which a Number of the Important Changes for the Coming Season Are Seen—the "Patch Quilt" Fur Stole and Muff of Ermine and Black Fox, the Little Hat, High, Tight Bodice and Full Skirt
(*"Lucie" Model*)