

Lady Duff Gordon's Newest Models



Two Views of a Typical Modern 1840 Frock—Stiff Moire.
No Hoops—"Lucile" Model

"Something Different, Something Newer," in a Bewildering Array of Fabrics

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")

AND now the season is in full swing; no more doubts as to what fabrics will be employed, what colors will be used, or what outline will be followed. In short, there are no more doubts what the vogue will be for the coming Winter.

Those who have been waiting for "something different, something newer," need wait no longer, for that question has now been definitely decided and settled, and with the wonderful array of fabrics, colors and styles, we should have one of the most brilliant eras in the history of fashion.

There are outlines and colors to suit every type; the tall and stately, the petite and piquant, the blonde, the brunette, and even the every day type will find a fashion that will bring out her good points.

And indeed the "season" this year, in so far as fashion is concerned, must be a brilliant one. With the sadness on the other side Americans are naturally loathe to leave their own shores, except in cases of extreme necessity, and our beautiful women who have helped to make the London and Paris seasons noteworthy for their brilliancy, will this Winter lend their radiance at home. And our manufacturers, with true American forethought have prepared for it.

Never have I seen such wonderful silks, laces, chiffons, and brocades as the looms have turned out this season; cobwebby laces with gold and silver threads running through them, brocades with gold and silver flowers interwoven, and the colors! as if nature herself had woven them from rainbows, sunsets; Spring and Autumn tints.

Furs, too, despite the curtailed supply from abroad, were never so gorgeous in richness and variety. The woman of limited as well as unlimited means can indulge in this beauty-enhancing accessory to her heart's content, for who can gainsay that a touch of fur at the neck, sleeves, or any other part of the dress, does not enhance the charm of a costume, be it morning, afternoon or evening attire. So appreciative are we of this charm, that "Furs in Summer" has become quite the vogue. This, however, is an exaggeration which cannot last, for after all, even fashions are sifted down to the practical.

And speaking of the practical, what a relief in the short flaring

skirt from the narrow and almost skin tight garment of the past season! Instead of mincing along Fifth avenue in short stilted steps, expending a great deal of unnecessary energy, we can now stride along with a free and easy gait and enjoy the movements of our limbs unhampered. In the theatre, the restaurant, the ballroom, we can move with easy grace, whether we have a beautifully moulded form or an indifferent one, it matters not with the billowy hoops, and clouds of tulle, and stately brocades.

And the bodices! what a relief from the loose uncorseted figure; and what a blessing that this particularly un-beautiful mode was so short lived. I hate to think what would have become of "Woman's form divine" if this mode had lasted; suffice it to say that outlines would no longer be necessary and the word "Fashion" would probably become extinct. But let us not dwell on such a horrible exigency. The new little tight bodice shall repair the wrong that has been done, and the waist line shall come into its own again.

And while we are on the subject, I want to call your attention to this delightfully quaint outline which I have introduced this season. If you are at all interested in fashion periods, you will see that this outline prevailed from 1830 to 1840, modified of course from year to year, which amply proves its popularity.

The sloping shoulder, too, is quite a departure from the extremely low cut décolletage, which has been in vogue for so long, and to say that this is refreshing, is putting it mildly; for who will not agree that a modest display of rounded shoulders is more inviting to the eye than a bare back down to the waist line.

For those who do not happen to be fortunate enough to possess the necessary rounded shoulders, I have introduced a little shirred underbodice of flesh colored net or chiffon which will produce the same effect, while it will not display to the naked eye any protruding bones or unsightly hollows.

Appropos of the short flaring skirt again our enterprising American manufacturers, with characteristic forethought, have provided the necessary complement. Boots and shoes have never been shown in such a variety of color and design, and a very good thing it is, for what woman, in these days of



With This Black and White Taffeta Afternoon Dress Is Worn a Black Taffeta Coat of Full Dimensions

dress extravagance, does not provide herself with a pair of boots or shoes to go with each costume?

The Russian boot is perhaps one of the most unusual departures in the way of foot-wear. These, of course, are mostly worn with tailor-made and when worn with an appropriate costume, present a very striking aspect.

Such a costume I have created. It is fashioned of Hunter's green ratine, the coat is buttoned tightly to the neck and has a wide skirt under a little peplum, the sleeve is puffed at the elbow but very tight down to the wrist, the crushed collar is high and reaches the tips of the ears. The skirt is composed of two wide flounces. A jaunty little black hat with tall loops completes this costume, which would be incomplete without the Russian boots.

The illustration in the upper right hand corner of this page is the front

view of the striped taffeta costume which I described to you last week. I will not therefore repeat it, as it requires no further comment.

In the lower right hand corner we have a creation of white and bright green tulle over very pale flesh chiffon. Can you imagine anything more dainty? The only substantial part is the tight bodice, which is fashioned of satin striped taffeta. To the bodice is attached a peplum of tulle edged in green and silver lace. The skirt is very full and at each point is inset an oval of green tulle, to the centre of which is attached a little spray of hand-made flowers. The hoops are covered by a short pointed overskirt which is edged like the peplum. I have named this creation "En Valsant." Some one suggested I should have named it "Exprix du Printemps."

The costume in the centre of the page is a black and white taffeta

afternoon dress. This has a close fitting bodice coming down to the hip onto which is attached a full skirt. Note the queer little puff at the top of the sleeve. With this frock is worn a black taffeta coat of very full dimensions with sleeves of the same material as the dress. The flowing sash confines the fullness at the waist line.

In the upper left hand corner we have a typical modern 1840 frock. This is fashioned of stiff moire, which requires no hoops. The bodice is a surplice effect with tight sleeves joined to a drooping shoulder seam. The only trimming is a band of sable at the top. To add an enticing touch I have edged the lower part of the sleeve with an edge of ermine and tucked a little ermine bow at the corsage. The skirt is gathered very fully at the top and draped up at the sides. The sable on the skirt lends the necessary finish.



Dainty Creation of White and Bright Green Tulle Over Pale Flesh Chiffon.—"Lucile" Model.
(and above) Smart Striped Taffeta Costume.—"Lucile" Model