

THE FIRST FALL FASHIONS FROM PARIS



An Attractive Model for a Dancing Gown for the Early Autumn. A New Note is Struck in the Broad, Shirred Bands and Sash-Like Train of Black Taffeta.

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Lady Duff-Gordon's Paris establishment brings her into close touch with that centre of fashion.

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By Lady Duff-Gordon ("Lucile")

INSTEAD of describing my own designs to you in our chat to-day, I am going to give you a peep at a few of the first Fall fashions as they are shown in these photographs, which have been handed to me for my comment. July is not too early to consider the modes of Autumn. There is a proverb concerning the fate of the forehanded. It should include the person of foresight. Far vision is an excellent thing. A forecast of the modes permits us to survey our present wardrobe and weigh the probabilities of how many of our garments, or parts of them, are convertible for next season's wearing. Or whether it will be necessary to lay them aside to await more revolutions of the wheel of time to bring them up again into usefulness.

An early forecast of the next season also determines whether one shall complete the wearing possibilities of a gown or wrap, or whether she shall give it the tender and saving care which will carry it forward as material for a foundation, at least, for next season's gowns.

I surprised the women who came from the cities and corners of this country to the Biennial Convention of the Federation of Women's Clubs in New York by my stand that I did not favor casting away a gown that had done service, provided it were still good. I said: "You can wear a gown for six seasons, provided your boots and hat are smart." I meant it and take this occasion to repeat it.

What may we gather from this first showing of Autumn fashions, this first rustle, as it were, of Autumn leaves? First, it is apparent that skirts will be not quite so voluminous. They will give the appearance of a plenitude of fabric, but will not talk so large as to make a woman seem built on a much more



A Reversion to the Classic Motive is Apparent in This Graceful Evening Gown of White Chiffon, Fur Bordered.



This Shows How the Autumn Girl of 1916 Will Look on Her Way to the Opera. The Shoulder-Wide Bow is a Picturesque Addition to the Short, Straight Wrap of Burgundy Colored Silk.

ample scale than she is. For which every woman whose weight exceeds 120 pounds will be deeply grateful.

Also the trend of evidence is that it will be another two-or-more-shades-in-one garment season. Combinations, as we read the signs in the fashion heavens, will still be popular. There is no indication that we will return to the somewhat Quakerish mode of one tone in a gown, unrelieved by a note of other color.

The gown of dancing length shown here is a good index of the season whose threshold is still remote. It is built of white embroidered tulle. It follows rather closely the lines of the upper half of the figure. The garniture of black shirred taffeta in broad horizontal bands, and the sashlike drapery of the same material, are strikingly effective.

Chic and charming is the evening wrap that falls in straight, full folds of burgundy colored silk, in five-eighth figure length, from the shoulders. A picturesque effect is secured by the shoulder-wide bow of black velvet, attached to which are large golden clasps, that secure the wrap at the throat. It is a modified cape, of the graceful fulness of an Inverness. The shoulders are built widely with a lavish arrangement of the silk. An enormous aureole of white ostrich plumes lends further picturesqueness to the wearer.

In marked contrast to these effects is the simple stateliness secured by the more formal gown pictured on the lower part of the page. It is in such a gown Venus would have been pleased to present herself to a court of adorers. Or would it have better suited Minerva's more severe style?

I think it might. But it has a rare yet regal simplicity, that starts the mind traversing the wide halls amidst the marbles of old Greece. The robe is of ivory satin in chastest lines, almost reminiscent of the nearly forgotten tight skirt. This severity is relieved by the long tunic that falls, almost slips, from the shoulders. The tunic is of white chiffon with a three-inch-wide border of sable. Such an arrangement of less expensive fur would also be effective. I predict that this lovely model will be reproduced, say in light blue, with bands of chinchilla or mole-skin, in pale rose with borders of seal-skin or mink. In green, possibly, with a border of the not to be despised squirrel.

The coiffure, if we accept these hints from wisdom, will be close and sleek, of the kind to show to advantage the well formed head. There may be much garniture, or little or none, for this is an age when individuality is recognized. Taste reigns.