

Lady Duff-Gordon's Exquisite New Designs.



Gown I made for Lady Naylor-Leyland of oyster gray silk shot with pink, the hem embroidered with dull gold. Over this foundation is a robe of bluish gray chiffon, and over this another robe of pinkish gray net embroidered with gold and silver grapes and leaves. Around the waist is a swirl of net enriched with gold and silver vine leaves. The décolletage is all of flesh-colored chiffon, and over this is a fichu of pale bluish gray tulle with vine leaves of brilliant silver.



LADY DUFF-GORDON.
PHOTO BY MARCEAU NY



The Countess of Mar and Kellie's costume. Over a petticoat of pale yellow chiffon and delicate silver lace is a robe of dead-white satin charmeuse, caught up with festoons to show the petticoat. Over this again is another robe of white silk net embroidered with silver bangles. The upper part of the décolletage is of flesh-colored tulle, with a pale blue ribbon run through the top.



THE DUFF-GORDON
COAT OF ARMS.



Evening gown for Lady Evelyn Guinness, with a flesh-colored under-dress of charmeuse satin, and over it a clinging robe of flesh-colored chiffon embroidered in gold and rhinestones. About the low-cut corsage is pale gold passementerie, and at the bottom frills and flounces of lace, with pink roses. Wrapped about the figure is a mass of powder-blue crepe de chine, lined with pink crepe de chine.



This gown, which I made for Mrs. Philip Lydig, has a skimpy slip of flesh-colored satin charmeuse, finished at the bottom with a frill of flesh-colored lace, and slit up the side twelve inches. Over the slip is a filmy dress of flesh-colored lace and chiffon, and over this an outer robe of old scarlet velvet lined with peach-colored satin, which is thrown back at the neck to form a collar. The decorations are of chinchilla and silver.

The Greatest Living
Creator of Fashions
Explains Some of
Her Gowns Modelled
Especially to
Harmonize with
the Temperament
and Personality
of the
Individual

By Lady Duff-Gordon "Lucile"

THE most beautiful and the most appropriate gown that I have made for an American since my arrival here is that for Mrs. Philip Lydig.

But what a subject!

She is an exquisitely beautiful woman of a most unusual and pronounced type, an American, a fashionable New Yorker, but with the soul of old Castile and Cuba slumbering within her. It was that soul that I dressed, and the effect was perfect. In my completed gown she impersonated all the smouldering fire and beauty of Spain.

The gown is different from anything I ever made—is different, in fact, from any gown in the world, and the reason is that Mrs. Lydig is entirely different from any other woman. She is a type by herself, with an immense amount of temperament, and temperament, you know, comes from the soul.

Let me tell you about the gown now, step by step. When I first looked at Mrs. Lydig I saw the whole scheme of coloring in a flash, just as I afterward carried it out. It was as if the whole scheme were photographed upon my brain.

In the first place, there is a skimpy short slip of flesh-colored satin charmeuse, the softest fabric made, and this is just wide enough to permit the wearer to walk with short steps, the entire hem not measuring more than a yard and a quarter around. This had the bottom finished by a scant frill of flesh-colored lace five inches deep, through which the feet and ankles show, and it is slit up one side about ten or twelve inches, so that it opens when the outer robes fall back. Of course Mrs. Lydig will wear with it the most beautiful flesh-colored silk stockings and slippers. Perhaps at times her slippers will be of silver to match the enrichment on the outer robe.

Now, over this skimpy flesh-colored satin slip is a filmy dress made of alternate strips of flesh-colored lace as sheer as cobwebs, and flesh-colored chiffon. This and the charmeuse slip are fastened together and are put on as one piece, while the outer robe of velvet is slipped on quite separately, as if it were a mantle.

This velvet robe is of the most wonderful shade of old scarlet, with a silvery bloom on it. It is

lined throughout with peach-colored satin, which is rolled back in a sort of collar about the neck.

Down one side of the open front and about each sleeve is a band of chinchilla fur. Down the other side extends a band of wonderful silver enrichment in dull and oxidized tones. This also forms the girdle and a decoration on the corsage and sleeves.

The velvet robe fastens over at one side, and is caught together by four strange, antique-looking ornaments of old silver, with tassels hanging from each.

A note of strikingly contrasting color is lent to the whole toilette by a chiffon bow of the most vivid parrot-green fastened to the lace décolletage in the centre of the bust. The bow is crossed in the centre by a bit of old blue and dull gold Persian embroidery.

Let me add that this note of contrast seems to typify Mrs. Lydig. That is a psychological note. I know from an inward conviction that it belongs there, that it makes the robe more distinctly the property of