

Flyaway Dance Dresses by Lady Duff Gordon

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. Lady Duff-Gordon's American establishments are at Nos. 37 and 39 West Fifty-seventh street, New York, and No. 1400 Lake Shore Drive, Chicago.



This Gown Is a Picturesque Blend of Tulle and Jet.



Net, Satin and Jet Compose this Striking Costume.



Tulle and Silver Are the Chief Materials of This Dancing Frock.

By Lady Duff-Gordon ("Lucile")

Paris September 15.
ALGERNON BLACKWOOD, who wrote "The Promise of Air" should admire these flyaway dance dresses. Mr. Blackwood wrote of the charm of the air. He gave to his hero and to his heroine too the flyaway feeling, a desire to follow the birds into far domains of ether. Each of these gowns suggests "the promise of air." Like Mr. Blackwood's much quoted book, they are eloquent of levitation.
The middle figure is composed of flyaway materials, net over satin of the lightest weight and substance, and shadow lace, most ethereal of laces. The skirt is of graduated flounces of the net, through which one catches glimpses of the sheen of satin and the delicacy of shadow lace. The bodice is tight and finished at the top with lace.
In the bodice in front is an inset of lace over pale chiffon. From the belt line at the back pass two wide bands of jet across the shoulders and meet at a point at the waist line in front. One of these extends to and below the hem of the skirt. A large

jet and silver buckle clasps these bands. On the left hand you see the model of a gown that is a picturesque blend of tulle and jet. The jet is arranged in heavy bands extending lengthwise from shoulder to waist upon the wide butterfly sleeves. The skirt hangs from a high belt band in scant flounces, the top flounce being arranged as panniers.
With the right-hand figure I offer you a model of pale tulle, with silver embroidery. The tulle is draped irregularly over a lace slip. The drapery, the narrow tulle train and the short kimono sleeves are trimmed with silver banding.
Parisians are accepting the edict of good taste. The extremes of taste, expressions of joy after victorious war, are yielding before the decree of sober-moods and instincts of greater delicacy. The skirts are lengthening and widening. The short, saucy coats are giving way to longer, more substantial ones. Four colors are dominant. They are dark blue, dark brown, taupe and yellow, the yellow running the gamut of the color from palest lemon to a reddish yellow that is called flame.

