

"Military" Dresses.

Lady Duff-Gordon Tells How the War Is Influencing the Fashions with Soldier

Coats and Skirts and Very Warlike Plumes and Bonnets

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-

orange and purple, all this glory of coloring giving place to the elusive mist-gray of the tulle skirt on which a device of cobwebby lightness is brodered in frosted silver. Beneath the gray there is a fulness of the blue net first and more fully seen on the corsage, and under this again, of course, the inevitable and always attractive flesh pink.

Finally comes a creation of flame-colored chiffon, veiled as to the skirt with white net, on which a broderie of beads shades from palest amber to deepest orange. The corsage, on the other hand, is outwardly composed of Saxe blue chiffon, the broderie here chiefly consisting of diamonds and pearls. Further color contrast is introduced by a trail of flowers whose folded silken petals bring together pale rose pink and deepest flame, faint blue and brilliant green, one or two of the lovely little blossoms having caught a diamond dewdrop on their innermost petals.

A Blue Serge and Braided Coat and Skirt, with Which Is Worn a Military "Glengarry" Hat. "Lucile" Model.

the corsage, from shoulder to hip, consisting of a deft drapery of brilliant green and gold brocade and the other being of the same faint pink and shimmering gold as the skirt, and being so molded to the figure as to be a somewhat startling effect at a little distance. A great, barbarically beautiful ornament of dull gold and brilliant malachite green is fastened on the left hip, fringes of the beads and bugles and jewels hanging far down on the skirt, and a similar ornament—in miniature—providing a decorative apology for a sleeve on the right shoulder, though at the other side the bodice has no "visible means of support," a narrow fold of flesh pink tulle (possibly and cleverly concealing an elastic threading) being only noticeable or even discoverable at close quarters.

You may always, indeed, take it for granted that each dress is provided with a flesh-colored foundation, whose chief aim and object it is to make its presence as unobtrusive as possible! And, remembering this, you can try to realize the effect of a sleeveless corsage of silver gauze crossed by wide scarves of sapphire blue panne, which are eventually caught together on one hip by a cluster of damask roses. The full skirt beneath is of delicate pink chiffon and net in the deeper blue of a tropical sky at night, at first just brodered with a light tracery of dull gold, which soon, however, grows bright and bold and beautiful, too, tinsel ribbon of gold and silver being interwoven with the metallic threads. And finally, shimmering out through the blue with a moon-like radiance, a fold of silver tissue is deftly introduced between a double fold of the blue tulle at the skirt hem.

There are some eminently "copyable" ideas in the dress.

Another successful device is the swathing round the flesh-colored corsage from bust to hips of some turquoise-tinted net, and the placing over this of a quaint little bolero of brilliants, the shining stones forming a trellis work through which the subtle inner shadings show charmingly. It is further worth noting that each diamond is set in the centre of another, a soft, milky white stone, its own brilliance being doubled by reason of this raising and contrast.

Then swathed deeply about the waist and over the hips is some ivory white and silver tissue, brocaded with gold and blue,



Fissure Coat and Skirt Modeled on the Costumes of the French Guards. "Lucile" Model.

THE war has influenced the present styles, especially in coats and skirts, not to mention hats. Personally I had a French soldier coat, with the skirt buttoned back, and a tricorne four years ago, and almost every season since have had something distinctly traceable either to uniforms or liveries of some kind, as I think them decorative, practical and comfortable. Of course, I think the war has brought these things more to our notice, and some women are, no doubt, adopting these styles as a compliment to our brave men at the front.

Look at my little Robespierre lady in putty-colored face cloth. She is distinctly feminine in spite of the stick she carries, but the whole dress—for it is not a coat, but a street suit in one piece—is entirely suitable for the morning walk and luncheon at the club. I continue, it is putty-faced cloth with fob collar and cuffs of bottle-green watered silk. The collar is of the approved "cloakier" fashion, the skirt full, the sleeves long and tight and the little cape loose about the shoulders; a small black hat has a martial plume of tightly curled ostrich.

The natural tussore coat and skirt is, of course, more of to-day and resembles the French guards in every way but the skirt, which, in this case, is not buttoned back. The principal notes are the belt, the cuffs and the buttoned pockets. The little three-cornered hat is and always will be as chic as the day it was first invented.

Speaking of hats, here is another little military touch, the Glengarry in black worn by the lady in the blue serge—back view. It is a genuine shape with an addition of a ribbon of green fastening a tiny sprig of oak and heather at the back—much in the same way that the Plantagenets stuck a bunch of gorse in their helmets in the civil war.

The same lady has a serge and braided coat and skirt whose principal feature is the opening at the back of the coat just below the broad buttoned belt. The skirt is full at the bottom, but fairly closely fitting at the top; the collar high and buttoned at the front.

My last is a little ratine, rather like a military aviator's coat, so buttoned and close-fitting it is, yet giving all the freedom of action. It has two large workman-like pockets in either side; close-fitting collar and cuffs of sable are the only trimming.

Entirely different in style and effect, but also most attractive, is a gown whose flesh-colored foundation is, on the skirt, doubly veiled with gold net, one side of



A Suit of Ratine Whose Inspiration Is the Costume of the Military Aviator. "Lucile" Model.

The Last Word in Military Dress. A "Lucile" Model of Putty Colored "Face-Cloth" with High Collar, and Soldier Marshal's Plume of Tightly Curled Ostrich Decorates the Little "War Bonnet."



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