

The "Pantalettes" are Back



Lacier Than They Ever Were and Strapped to the Feet, Says Lady Duff-Gordon, Describing the Unusual Features of Autumn Fashions

By Lady Duff-Gordon
("Lucile")

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ALTHOUGH it is assumed that few radical changes are made in the fashions between seasons, this has been proved a fallacy during the season just closed. Many new and in some cases startling changes were put forth during the summer. The lamp-shade tunic, for instance, was a radical departure from the existing mode, and yet a logical one, for it was time for the pendulum to swing in another direction. That this mode will be greatly in favor this winter is a foregone conclusion, for it achieved great success at Deauville during the season at that gayest of French watering places.

With the fragile lampshade blouse as accepted fact a quite decided change has come over the female silhouette. It might be nearer to the truth to say that the silhouette has become doubled, for the same woman may wear the frilly figure at one moment and the peg top, or trousered, figure the next.

The recent openings, which mean so much to the fashion world, showed these two distinct outlines. It does seem as though we women would carry most of our wrappings about our figures from our waist line to our knees. And now is the moment for me to whisper that there are evidences that point to a revival of the pantalette.

Shades of our grandmothers and great aunts! Can this be true?

It would seem so. I am showing you some pictures that prove that this whisper has much truth behind it. And more than this, the pantalette will be worn by women, not children, as they were in the past. And what glorified affairs these new pantalettes are! Our grandmothers would not recognize them.

But let me first tell you how I happened to design this sublimated pantalette. It is the logical sequence of the split skirt, which in many modified forms is still with us. But as I have said before, not with us at its worst, but at its best.

The pantalette is also the outgrowth of the draped skirts, particularly those which give the Holbein figure. Although many of us have gradually become educated to the new fashions, and we have at last begun to realize that we have legs, there still lingers the feeling with many of us that we must not show these physical adjuncts when walking or stepping into our motors.

In creating this delightful apple green velvet costume, for which pantalettes seemed the necessary complement, I used a beautiful embroidered silver net. These pantalettes are rather full and are gathered about the ankle. Put on as they should be, with the elastic strap under the instep, they are a modest and charming addition to this graceful costume.

I do not for one moment believe that these frivolous affairs will ever become common—that they will ever be worn with street costumes. They are, however, the most fascinating things for dancing and boudoir gowns. Many of the most chic women

girls worn with this costume. It is a silver and orchid embroidered fabric that has all the beauty of the finest of the old silks.

Among the most useable and exquisite of the laces and nets which are so to the front this season is the silver net of which I have already spoken. That used in the little dancing frock shown here was embroidered in my own workrooms, the design being my own. The side drapery which completes the costume is a supple crepe in the most delicate shade of lavender.

The headdress is as quaint and as bewitching as the gown, and the whole affair is, I think, simply perfect for the wardrobe of the debutante of the coming season.

I am exceedingly interested and also surprised to find that the woman of fashion has resigned herself most gracefully to the fact that all

black gowns are not ultra smart. For years it has seemed as though we could not get away from the all-black gown. For one thing, it was so wearable, it seemed never to look out of date, and it could be packed in small compass without being hopelessly ruined. Then, too, it was becoming to most women in the evening. This may seem strange, but it is very true that nine out of ten women find an all-black costume most becoming when it is cut very low. There is hope that next Spring there will be a revival of this practical gown, and already I am thinking of several designs that should put it back in high favor once more.

Black and white is, however, very much in vogue. But it must be a most striking combination, and the gown must be most daintily designed. Black velvet combined with

white satin, or white satin trimmed with bands of black fur, are excessively modish. Fabrics where broad white stripes alternate with broad black stripes are much in demand. The stripes, by the way, must be used up and down—never around.

The younger women and the girls, who are even now ordering their coming-out gowns, are favoring the new yields, both in silk and velvet.



View of Silver Net Pantalettes and the Chifon Drop Skirt.



View of the Pantalette Gown of Apple Green Velvet, Showing the Chifon Bodice Without the Coat.



Debutante Dancing Gown of Lavender Crepe and Silver Net and the New Bandeau for Evening.

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 style for well-dressed women.

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

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Side View of the Pantalette Costume, Showing the Three-Tiered Skirt and the New Bolero Jacket.