



## The New "Old Fashioned" Dresses

The "Spinster Coiffure" and Quaint Tight Bodice of Grandma's Time Is the Whim of Fashion

The Spinster Coiffure Is One of the Most Important Details for the Completion of the General Effect

By Lady Duff-Gordon ("LUCILE")

WHEN I was a little girl I was possessed with an unholy passion for picture books; especially did I delight in pictures of "dressed-up" ladies. Later, when I understood what the term fashion really meant, I used to deplore the fact that I did not live in the period of hoops, crinolines, powdered wigs or glossy cork-screw curls. And now my wish has been realized. The hoops, crinolines and curls are here in even more wonderful splendor than the pictures I so adored. They are here, to my mind, in more variety, color and elegance than I could have dreamed of, and, best of all, they are here modified to the needs and demands of the present day.

Do I hear some one say that this modification will tend to detract from the quaint charm of the 1840 silhouette? It might, and probably will, in the hands of those who cannot feel nor enter into the spirit of that wonderful period, which is the secret of bringing the "40's" up to date. But in the hands of a true artist, far from detracting from its charm, it will only be enhanced by



This Does Not Boast of Hoops or Crinoline ("Lucile" Model)

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.

a few modern touches, which the accompanying illustrations will demonstrate.

The coiffure, to my way of thinking, is one of the most important details for the completion of a general effect. That one should arrange her hair to conform to the style of a frock is my firm conviction. Note how softly pretty our little miss in the upper left hand corner has arranged hers. Instead of parting her hair in the middle, which is trying to some faces, sometimes giving the impression of age, she has brushed her hair softly back from her forehead, banded it with two braids and crowned the whole with three soft puffs. The little cork-screw curls at the side add the necessary finishing touch to an ideal "modern 1840 coiffure."

Another very important detail which cannot possibly be dispensed with is what I call "the fluffies," those intimate lacy things that are so dear to the heart of every woman. The days when a woman boasted "just knickers" are past, and the fluffy, frilly petticoat has come into its own again. And so glad are we to welcome it back with us that we tilt our skirts (oh, ever so little!) to display a view of dainty chiffon, lace and

ribbons—and what is more genuinely feminine?

A very pretty example of "the new old-fashioned dress" is the dinner frock illustrated in the centre of this page. This does not boast of hoops or crinoline. Being fashioned of stiff gros grain taffeta, it stands out by itself. Bear in mind a combination of the very palest of flesh and a deep shade of rose colored taffeta, the latter bound in a still deeper shade of rose, and over this a lace apron of the sheerest possible lace bound in turquoise blue. The skirt is lifted a trifle, disclosing to view a wisp of the above mentioned chiffon, lace and ribbon underskirts, and you will picture a little gem of a frock, very appropriately named "Joy."

The picture in the lower left hand corner is a navy blue and black striped taffeta afternoon gown. The bodice is built on the old-fashioned but ever new surplice effect, drawn around the waist and tied at the side front. The very full overskirt is draped with the new pocket effect at the side, the pockets being faced with plain blue of the same shade. Note the little square slips at the side, also faced with the plain blue.

The costume on the right is an afternoon



An Afternoon Dress of Wide Black and Mastic Striped Taffeta ("Lucile" Model)

hence its own and the wearer's success. The skirt was of the shortest, its fulness flaring out at the sides only, and the back and front hanging straightly and just touching the tops of the high black Russian boots, whose putting on, let me warn you, means the use of a "jack," and whose taking off demands the help of either a very muscular maid or a husband sufficiently new to be devoted and delighted to "assist" at his wife's toilette!

The coat buttoned right up to the neck, with a series of little rounded silver buttons, and just showed a line of an inner collar of white lawn beyond its bordering piping of black satin.

Then the toque, too, was of black satin and of distinctly military outline, with just a cockade of satin ribbon, edged with silver galon for its trimming. It was set on the head at the acute angle of a forage cap, nor was there much more hair shown than if its wearer had been a soldier man, the soft dark locks being brushed right back from the forehead and the ears, and just showing a sleek and smooth sweep at the left side, never a stray curl being permitted to relieve the hard line of satin against the forehead. So nothing could well have been simpler than this "get-up," and yet the resulting effect was eye-arresting and even startling to a degree rarely attained even by costly elaboration.

Though, to be sure, as regards cost, this simple little suit would, I am sure, be calculated to give a severe shock to the husband who was suddenly called upon to pay the bill!

dress of wide black and mastic striped taffeta. This has the little boned bodice in this instance attached to the skirt. The sleeves and under bodice are of silver lace, the flare of the sleeve being finished with three bands of fur. The skirt is gathered at the hips and draped at the front. A short apron banded with fur lends a unique finish to the whole.

These dresses are entirely and specially attractive. There will be, I believe, more than usual interest in them because they illustrate a further development of a fashion that was once the vogue, and no doubt every woman will be anxious to see just how every other woman will look in the new full skirts. At the same time, women can get a little idea how their dear old wrinkled grandmas looked when they were young and giddy.

To digress for a moment from these particular designs, I want to tell you of a costume seen at a Ritz luncheon party the other day. She was an almost boyishly slender little lady, whose coat and skirt costume of black and white checked tweed was almost as severely simple in style as a man's suit. Also, it was just as immaculately tailored,



Navy Blue and Black Striped Taffeta Afternoon Gown ("Lucile" Model)