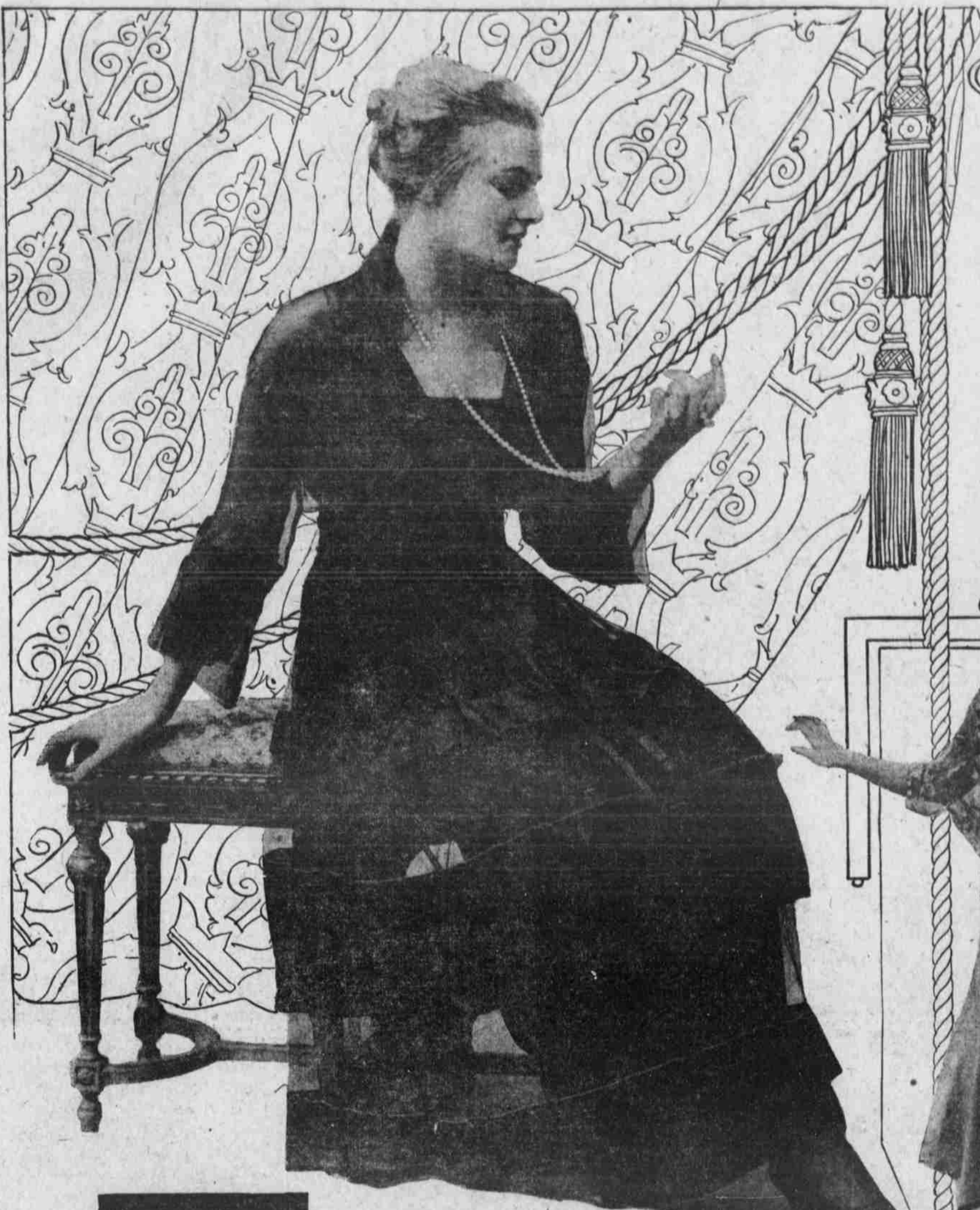


The NEW BIRD-CAGE DRESSES

And the Odd "Bird Cage" Bars and Trimmings Described 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.



A "Bird Cage" Dress of Black Satin, the "Cage" Portion of Chiffon and Bars of Black Satin "Lucile" Model.



A "Lucile" Fox Trot Dress, with Modified "Bird Cage" Effect.

ing upright it falls back into place, while giving perfect freedom when the feet are apart. The overdress is envelope shape, with a long point in the front, and the two sides, extending in very long ends that are crossed at the back, twisted around the front and again to the back, where it is tied in a knot and finished with two silver tassels. Silver lace makes a little cape-shape bodice, and a tiny little bunch of flowers in pastel coloring completes this little gown.

For an underdress for these enormous coats, sometimes Chinese, sometimes Russian, that one sees being worn now for tea gowns, I give you a little lace "slip," which is made over flesh color of a very broad point lace, bordered with a narrow flat lace. It is in the form of a short, rather close three-quarter tunic, the same decoration being used for the lower part of the dress, but of course closer. The little bodice is just a simple cross-over, and fastened at the back like the kerchief of the eighteenth century.

New "Lucile" Fur Coat of Chinese Sable Cut Mandarin Style.



By Lady Duff-Gordon

I WONDER if Dame Fashion knew where she would eventually arrive when she started to launch the minaret skirts two seasons ago? These extraordinary dresses, adapted in Eastern styles, in ballet and fancy costumes, have gradually wound their way into our everyday dresses until they have now become nothing more nor less than the old-fashioned "bird cage" skirts of the last century.

In fact, some of the dresses I have in my present collection have literally underneath to keep this "stick out" effect nothing more than the real old-fashioned whalebone bird cage. Of course, at present these are somewhat modified, but I can really see in the near future a repetition of the old cartoons of ladies in enormous skirts climbing on the buses or barricading the way on the grand staircase of the Opera.

Another queer effect of these present bird cage dresses is that the majority of the skirts for the present are transparent, or semi-transparent, with decorations on them in the way of bands of material or wreaths or garlands of flowers and ribbon, while through the transparent material you see the tight silhouette of the figure on the inside, which, for the present at least, remains closely swathed with satin and close in at the feet, except in a few instances when they are for dancing, and then little pantallets are used.

These pantallets are perfectly straight and not gathered in at the ankles, as the Oriental ones used to be. Here is a photograph of one of these bird cage dresses. The tight silhouette skirt is of black satin, closely swathing the figure, the outside of the bird cage being of tete de negre chiffon, while the "bars" are composed of bands of black satin, with little buttons down the front to the feet. The bodice is of the same material over a transparent black lace undergarment. The sleeves are three-quarter, shapless and square, which seems to be the favorite shape for sleeves just now. I have made some that are full length in the same tube shape, but these, although very decorative, are very impractical for dinner or luncheon wear.

To return to the "bird cages" I should

have explained that although they are made to stick out very much at the sides and slightly at the back, up to the present they are kept straight down in front, and in some cases are worn with the little pointed bodice of the period from which they are adapted. I will give you some photographs later on of some even more exaggerated than the accompanying photographs, but so unusual are they that I feel I ought to break them to you gently.

Look at the same lady in her fur coat. This coat is made of Chinese sable, with a broad band of skunk, and, with the exception of the cuffs, is adapted from the Chinese mandarin coat. Note the little squares in odd places such as the little centre front under the sleeves and the centre back, where the grain of the fur is reversed to suggest the design where embroidery is usually to be found on the original coats. This coat is extremely cozy and easily slipped on and off. The little hat has one of my favorite all-around veils, that are so becoming when worn either over or pushed back from the face.

I wonder how much longer this dancing craze is going to keep us busy. I have spent two complete seasons doing tango frocks. Now it is fox trot frocks, and for this I give you a practical and dainty little short evening dress of green and gray short messaline. The undershirt is open to allow for the long steps and crossed over so that when stand-



A Summery Winter Underdress, "Lucile" Model, to Be Worn Under the Heavy Fur Coats.