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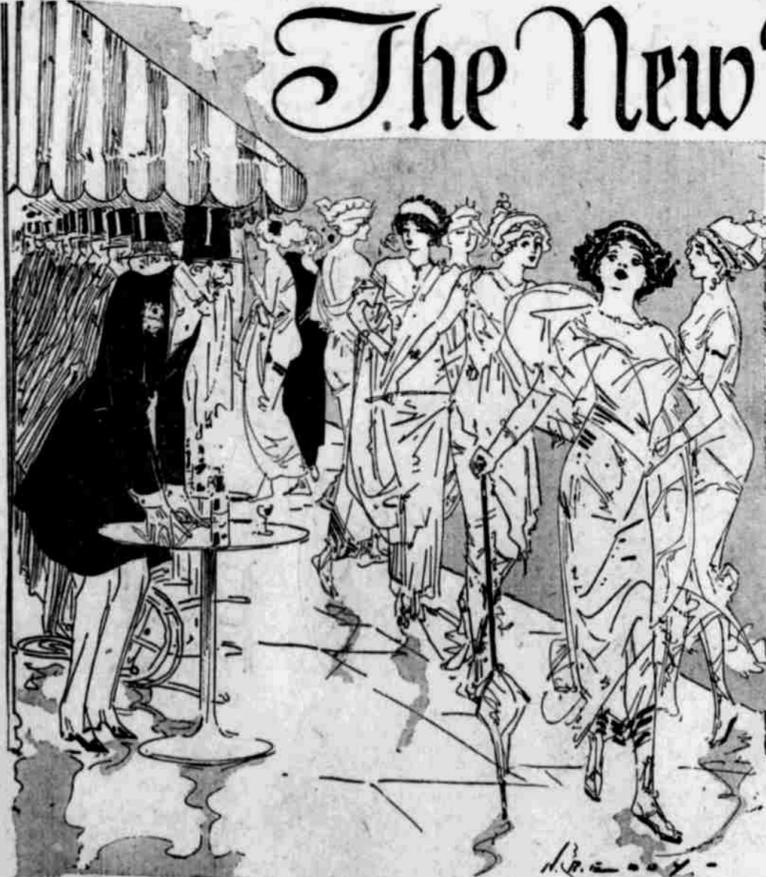
The New Un-Dresses

Lady Duff-Gordon Describes the "Robe Deshabillante," the Very Loose Successor to the Very Tight Hobbles and Skeaths

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 new Paris establishment brings her into close touch with that centre of fashion.

Lady Duff-Gordon's American establishment is at No. 17 West Thirty-sixth street, New York City.



How Parisians Think the Boulevards Are Going to Appear if the New Grecian Fashions Are Worn by Every One.

By Lady Duff-Gordon ("Lucile")

WE are decidedly face to face with a new fashion, or at least an attempt to float one, of a most startling character.

The new fashion is called the Grecian, but its promoters will not rest content with the charming and graceful possibilities which the name suggests, but will make it the occasion for an extraordinary display of the figure.

The truth is that the world has grown weary of the sheath skirt and the hobble skirt. The smart women have thrown both of them to the rummage heap. Now, if you don't wear a tight dress you must wear a loose one, and if you do that how are you going to give society the revelation that the tight ones afforded?

The answer is, by wearing one that will alternately drop off and blow open. This delightful effect is produced by the Grecian costume in its most extreme form. The effect is even heightened by the audacious use of under-draperies of transparent and flesh-colored materials.

Already we find examples of this new fashion affronting us in the boulevards and in the salons of Paris. In many cases it is so startling that even the most case-hardened boulevardiers seem startled by it. The latest creation of our fashionable couturieres is the robe deshabillante—the undressing dress.

The new dress is very flowing, very loose. At each movement the sleeves fall to the elbow, dragging down the corsage, which, being held by nothing, will fall down, heaven knows where!

The skirt has the same freedom as the corsage, but with the difference that it will tend to move up instead of down.

The new dress, moreover, is tricked out with flesh-colored transparencies that add to its blazing indiscretions.

Already you can hear our fashionables saying to one another: "Worth undresses you well, but Paquin undresses you better."

I cannot say that this male observer is technically

accurate, but he expresses the general character of the new fashion quite well.

The inspiration of this new mode is said to be drawn from the Tanagra figurines, and indeed it could hardly come from any other source, since these little statuettes tell us the whole story of ancient Greek costume.

The materials used are of soft silk in light shades. The trimmings will be strictly Greek in design, from the familiar key-pattern to others of more elaborate and unusual character. These costumes will be worn at races and garden parties, and possibly for ordinary street use.

Not unnaturally it will be the evening gown in the new fashion that will prove the greatest revelation to the beholder. The favorite material will be the thinnest kind of satin, designed to fall in loose, sinuous folds from the shoulder to a point just above the knee and from the knee to the ground, where the various folds will be united in a train of modest dimensions.

The waist will be placed high up toward the shoulders, where, in fact, it is placed by nature, and the arms will be left quite uncovered. Across the shoulders nothing but a buckle or narrow ribbon will be worn. This will be loose and free upon the shoulder and it will be a mark of extreme fashion to show no concern whether the buckle is staying decorously on top of the shoulder or is sliding gracefully over a shapely arm.

The more extreme votaries of this fashion will have the folds of the lower part of the dress not joined together, and therefore liable to blow open with the movements of the limbs, thus revealing a generous portion of the figure. Beneath the flowing folds they will wear flesh-colored tights, more or less protected by transparent gauze.

Strictly speaking, no jewels should be worn with this costume, except such buckles and pins as may be absolutely necessary to hold it loosely together.

The hair will be dressed in one of the well-known Grecian styles. It may be parted in the middle, brushed loose and low over the ears and finished in a classical coil at the back.

As far as this fashion is legitimately Greek, it has

One of the "Tanagra" Dresses of an "Advanced" Type.

Photo by Underwood and Underwood.

PHOTO BY UNDERWOOD & UNDERWOOD, N. Y.

A New Grecian Mode with Which Has Been Combined Masses of Byzantine Embroidery.

Photo by Underwood and Underwood.



A Tanagra Statuette, a Model for the New Dresses.

to me most beautiful in classic designs. I have always adapted my costumes to what I call the "statue figure." I have recommended my friends to cultivate the statue figure as far as possible.

This is approximately such a figure as we find in the best Greek statues, and such as the more favored Greek women undoubtedly possessed in real life. In order to cultivate such a figure you should, if possible, discard corsets and wear a band supporting the chest and keeping the waistline up where it was placed by nature. Then you must avoid the use of voluminous underwear, thereby giving your costume an opportunity to fall in graceful vertical folds.

Upon a fairly good figure of this type a costume of Greek or classical design with flowing lines produces a most beautiful effect. But when it comes to wearing costumes that threaten to fall off at every movement, or that reveal much more than modern convention permits, I must utter a note of warning. Such extremes of fashion will never be adopted by women of the best taste. They will pass quickly, like the sheath skirt and the hobble skirt, and arouse only the disgust of those who wish to see fashion and good taste go hand in hand.

I cannot recommend my sisters to try to look like Thais or Phryne

of Aspasia, however great the attractions of those ladies may have been. I doubt if many of them could succeed, if they tried, and, if they succeeded, it would not be desirable.

Doubtless there were Greek maids and matrons who were models of modesty and good taste, and it is to them that we should rather look for example in dress.

The little statuettes known as Tanagra figurines are so called because many of them were found in the district of Tanagra, which was famous for pottery, but as a matter of fact these objects are found nearly all over Greece, and dating from many ages.

From them we obtain a complete and lifelike record of ancient Greek costume. We owe their existence and widespread presence to the beautiful custom which prevailed among the Greeks of dedicating these statuettes to their gods and goddesses on every important occasion of their lives.

The figurines were most commonly placed in the temples, but they were also left in other places. Thus it happens that the soil of Greece is filled with countless thousands of these beautiful objects.

The statuettes show us that the ordinary house dress was a long tunic, with or without sleeves, girdled under the arms and reaching to the feet. This garment was most commonly white, but was often decorated with colored borders and embroideries. Such a costume was, however, only suited for indoor wear, and on occasions of ceremony a shawl was added, even indoors.

Truly a beautiful style, but susceptible of the most amazing distortions at the hands of those not guided by good taste!



PHOTO BY UNDERWOOD & UNDERWOOD, N. Y.

Men, Take Warning! Here's a Suffrage Town Where Women Have Taken Every Job

HERE you have photographic evidence of a suffragette triumph that should be a timely warning for men all over

the world—all the more so because the woman's suffrage movement is not nearly so well developed in France as in England and America.

In the little city of Froissy, Department of Oise, in France, there is not a municipal job worth having that a woman doesn't occupy, from Mayor down to "Mother" Lafarge, who tends the gate at the main street railway crossing.

Froissy is fifty or sixty miles due north of Paris, and is the terminus of a branch railway line which connects it with the more important market town of St. Just. At St. Just you can take a train that will whiz you through to Paris without change. But to reach Froissy from St. Just, or St. Just from Froissy, you must accommodate yourself to the exigencies of freight traffic over the single track line, for the line was built and is controlled by the merchants, small bankers and agriculturists of the region, all of whom have a thrifty eye to the "main chance."

Froissy being the terminus of this locally operated line, that little town has a large voice in its management; and the women having placed themselves in all the municipal jobs it was only natural that their sex should be given the preference in railway positions. Thus "Mother" Lafarge tends the gate at the main street railway crossing.

As yet the locomotive engineers and firemen are men, but aboard the daily passenger train which makes connections at St. Just for Paris the conductor, who is custodian of the running schedule and gives the engineer his orders, and who also

takes up the tickets, is a suffragette—a mature but agreeable spinster, Mlle. Duroc.

By way of proof that the French



The Lady Letter Carrier Delivering the Mail to a Mere Man.

Government has a kindly view of woman's suffrage in Froissy, there is the female letter carrier, Mme. Dauboin, who covers her route by the clock, rain or shine, to the entire satisfaction of the citizens.

Agriculture and fruit-growing, and the business of handling all their produce, keeps the male population busy the year round. It was better, and more chivalrous, to hand over the municipal offices to the spinsters and wives and old women than to press them into service for more laborious duties.

Besides, Froissy pays little attention to what goes on elsewhere in the world; it lives for itself, considering only its own comfort. Thus the town is old-fashioned in many respects. For instance, the position of town crier has never been abolished—and that is where the women of Froissy win again, for the present town crier—who announces her approach with a spirited rat-tat-tat on a drum—is a weather-beaten but well preserved old lady named Mme. Dubouin.

In Froissy the woman chief of police has a sinecure, for the whole region thereabouts is populated by industrious people, naturally orderly, whose labor and legitimate business are profitable enough to leave no excuse for criminal operations; besides, the town offers no attractions to the criminally-minded of neighboring cities.

Nevertheless, it is worth while to watch the Froissy example; there

are plenty of towns in this country where the women undoubtedly could, if they set about it energetically, possess themselves of every

municipal job in sight—and how long would it be before they extended their triumph to the political control of the larger cities?



The Town Crier of Froissy Where the Women Hold All the Offices.



The Lady Gate Tender Who Looks After the Froissy Railroad Crossing.