

New Fashions In Old Styles

Lady Duff-Gordon Describes the Influence of Olden Days Upon the Dresses of the Ultra-Modern Present

LADY DUFF-GORDON, the famous "Lucile" of London, and the 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 New Treatment of "Lucille" Furs That Carries Forward Old Fashions.

And at the Left—A Charming New All Modern "Lucille" Winter Creation.



By Lady Duff-Gordon ("Lucille")

There is a quality in the old things to which our hearts respond. Old friends, old songs, old wines—old fashions.

One of the Newest "Lucille" Winter Hats Whose Waving Plumes Is a Memory of Ancient Byzantine.

You perceive in these old fashions the thought, the dream that was in them. The lovely women, perhaps now dust, who were clothed in them have bequeathed a part of their loveliness to these things of silks and satins and laces.

This memory that is left behind stirs within us a fugitive, subtle but real admiration. Grandmother's dress appears quaint and charming, not because it is in itself altogether quaint and charming, but because in relation to the woman it clothed it was very quaint and charming.

This feeling is a universal one. Carried to a conclusion it makes fixed fashions, fashions which have endured for centuries—like the costume of the Bretons, the Basques, of the Russian peasantry. Used esthetically and in moderation it sometimes colors all the fashions of the season. Such is the case now.

Every once in a while the mind goes back to these old fashions and taking them, turns them into new fashions. It seizes the essential charm, it crystallizes the memories of the dear, passed women who have worn them, and it materializes all into a touch here, a line there which weds the ultra-modern to the very old—like a gown of the moment that exhales a faint scent of old lavender.

People say we are "going back to the old fashions" when this happens. But this is not true. Rather we are bringing the old fashions forward, rejuvenating them, breathing once more the breath of our life into their faded loveliness. To my mind, when such a thing happens, we are in one of the two most interesting phases of fashion. One paramount phase is the creation of an entirely new and original fashion—one which will make its impress upon that age, interprets and standardizes it. The next paramount phase—and one that requires just as much art—is this breathing of life into fashions which are separated from us by years.

And this is what we are now approaching—indeed, are actually in. There is another odd phase of the trend in the furs. To be absolutely up to date, you will not only have a complete fox or leopard skin stole to fling about your shoulders and swirl round your hips in the most approved barbaric fashion, but also you must manage to secure some weirdly and vaguely shaped wrap of softest moleskin, which you can swathe all your



figure in any way that may seem most desirable and decorative to you at the moment. On one such grace-giving affair I have seen a mole-shaded fox skin laid along one side, the head peering out above the short pointed scarf end and the brush being permitted to dangle at the back, while the fullness of the other and very wide and lengthy end of the moleskin is eventually drawn into a huge silken tassel. What is this but a memory of barbaric ages?

Then there are shawls of fur—yes, veritable deeply pointed and somewhat voluminous shawls—with a tassel or two for their finishing, but these take a clever woman to arrange them in just exactly the right way, else they might easily be disfiguringly dowdy instead of piquantly picturesque. And here again is the old re-juvenated.

But, indeed, this brings me back to my original contention and invariable warning—which is that unless a woman has the knack of putting on her clothes and wearing them aright, and, moreover, unless she be so well provided with clothes—and such—that every little detail of her

toilette can always be of the perfection which is more than ever necessary if anything startling or unusual be worn, she will be much wiser to keep strictly to just the ordinarily smart styles.

Anything bizarre or daring wants everything else to be in keeping—and in perfection. That is precisely why I arranged coiffures of deep purple and blue hair to crown my most daintily colored and designed tango dresses and Oriental tea gowns and boudoir robes. And you will have realized that frequent imitation and adoption are paying the proverbially most sincere form of flattery to my innovation.

Also, have you realized that not only are we going back to the past as regards our figures, but that we are making a simultaneous return to an older age in our passion for beads? Personally, I have no great affection for those particular adornments, but the fact still remains that they are being used in their myriad—just now—looped over otherwise bare arched, festooned on a corsage rendered as nearly as possible invisible by its making in semi-transparentities of flesh colored fabrics, fringed on tunics and even arranged in entwined and encircling festoons at the hem of a skirt!



A New "Lucille" Gown in Which the Essentials of a Fashion 100 Years Ago Have Been "Brought" Forward Into the Present and Made to Live Again.

In this latter position, however, I foresee distinct danger, alike to the heads themselves and to their wearers, to say nothing of any unhappy partner in the dance. Don't you? And so I need hardly, perhaps, warn you to keep your beads to your bodice or, at any rate, to your skirt tunic, and to leave the lower part of your skirt free from any such dangling and dangerous additions and adornments.

Something quite new in the way of sport coats is made in rabbits' wool, the silky down of baby

bunnies' fur, and the softest and cosiest and most "cuddleeble" looking and feeling fabric imaginable! It is expensive, but it is worth its price, and such coats are being made in the brightest of the season's all-bright colors and lined with silk to match, the skirts being either in the same or some contrasting color. Imagine a flame colored coat, knickerbockers and puttees and an amber colored skirt and hood-scarf and then you will understand why there are more women and girls hoping for snow this Winter than ever!

How to Do the New Dances—No. 5—The Argentine Polka By Evelyn Nesbit



Four Steps, Lady Going Backwards.



"Molinettes" (Keep Turning on One Spot).



The Course—1, 2, 3, 4 and Molinette.



Tap with Outside, Stamp with Inside Foot.

partner's left, and both faces are turned in the direction of their extended arms. The step is the same as is used in the tango, only in the polka it is much faster. Always lead with the outside foot. Then take one step forward with the inside foot. Follow quickly with right and suddenly draw the inside foot to the right heel with a little stamp.

The count is four, and may be illustrated thus: 1, 2, 3, 4—molinette. Repeat four times.

Figure 1—The Stamp.

This figure is easy and very effective. It begins immediately following the molinette of the preceding figure, which must not be forgotten. Begin with one "course." Then throw weight on the inside foot, and with the outside foot tap from left to right. Between each tap stamp with the inside foot. Finish with the molinette.

Figure 2—The Twist.

Begin with two repeats of the "course." Now comes the polka twist, which is the most amusing feature of the dance and lots of fun. Both cross with outside foot and balance on inside foot. Each partner throws weight from the inside to the outside foot and crosses with the inside foot. Now begin the full turn—the lady turning one way and her partner the other, so that they end the turn back to back. At the completion of the turn, molinette.

This figure should be practised thoroughly—it is worth it. When you can go through it in an easy and sprightly manner, with an effect of spontaneity and huge enjoyment, you will have the spirit of the whole dance. And it will be only less enjoyable to spectators than to yourself and your partner.

Figure 3—The Walk.

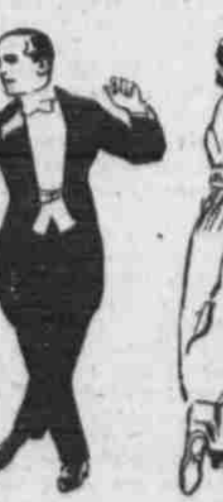
Assume the same positions as for



The "Twist"—Full Turn Back to Back.



The Walk—Four Steps to Right.



Turn and—Four Steps to Left.



Slide Inside Foot Forward with a Stamp.

The Argentine polka is of Spanish origin, and at least one hundred years old. It is lively and amusing, comprising all the elements of ball-room popularity. But I must repeat that any old polka music won't do in this case. It is said, but true, that many pieces of music have been sold in this country with the statement that "this music can be used as a

tango, one-step or turkey trot." It seems ridiculous to have to say that you cannot tango to ragtime music, and it will be ridiculous to attempt to dance the Argentine polka, with its novel and finished details, to the music provided for the plain, old-fashioned polka.

The directions which I am giving here for executing this new dance will be readily understood by people who have any practice in ballroom

dancing. Compare the description of each figure in the dance with the photographs which illustrate its most characteristic pose and you will get the idea.

Figure 1—The Molinette. Partners assume the regular dancing position. Take four or five polka steps and molinette. Molinette means to keep turning around on one spot.

Figure 2—The Course. The lady's right hand clasps her

partner's left, and both faces are turned in the direction of their extended arms. The step is the same as is used in the tango, only in the polka it is much faster. Always lead with the outside foot. Then take one step forward with the inside foot. Follow quickly with right and suddenly draw the inside foot to the right heel with a little stamp.

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Figure 3—The Walk. Assume the same positions as for

the "course," and walk four steps in one direction. Then, with arms in the same position, turn heads and walk four steps in another direction. This step is useful when a ballroom is crowded, as you can repeat it as often as you like and walk in any direction you please. Completes the figure with the molinette.

Figure 4—The Slide and Stamp. Note carefully the arms and heads. Lead with outside foot, heel down and toe up, as in illustration. Slide the inside foot forward with a stamp, at the same time tapping with the toe of the outside foot. Keep this up until ready to molinette for the finish, always going forward.

This completes the dance. You can repeat the steps as you please. In fact, for the American temperament, I consider this dance of the Argentine more satisfactory than their tango.