

## The New Hoops Over 'Em.

The New Very Full Skirts That Cover the New "Pipe Stem" Pantalettes, the Interesting New Silver Stockings and Why Dresses Are Becoming More and More Transparent

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.

worn off the face. In keeping with the frock she has two little rolls on either side and just over the ears.

Entirely different in style and effect, but also most attractive, is a gown whose flesh-colored foundation is, on the skirt, doubly veiled with gold net, one side of the corsage, from shoulder to hip, consisting of a felt drapery of brilliant green and gold brocade and the other being of the same faint pink and shimmering gold as the skirt and being so modeled to the figure as to have a somewhat startling effect at a little distance.

A great barbarically beautiful ornament of dull gold and brilliant malachite green is fastened on the left hip, fringes of the beads and bugles and jewels hanging far down on the skirt, and a similar ornament—in miniature—providing a decorative apology for a sleeve on the right shoulder, though at the other side the bodice has no "visible means of support," a narrow fold of flesh pink tulle (possibly, and cleverly concealing an elastic threading), being only noticeable or even discoverable at close quarters.

You may always, indeed, take it for granted that each dress is provided with a flesh-colored foundation whose chief aim and object it is to make its presence as unobtrusive as possible! And, remembering this, you can try to realize the effect of a sleeveless corsage of silver gauze crossed by wide scarves of sapphire blue panne, which are eventually caught together on one hip by a cluster of damask roses. The full skirt beneath is of delicate pink chiffon and net in the deeper blue of a tropical sky at night, at first just brodered with a light tracery of dull gold, which soon, however, grows bright and bold and beautiful, too, tinsel ribbon of gold and silver being interwoven with the metallic threads. And finally, shimmering out through the blue with a moon-like radiance, a fold of silver tulle is deftly introduced between a double fold of the blue tulle at the skirt hem.



Dinner Dress of Taffeta with the New Light-Waisted Bodice and Full Skirt. "Lucile" Model.

By LADY DUFF-GORDON.

SOME while ago I promised I should have more to say about the Birdcage dresses and pantalettes. I have here a collection of pictures that will show you more fully what I meant.

In the designing of dresses, as in everything else, effect is gained by contrast. Therefore the new small long waists have brought in the full short skirts (or perhaps it's the other way round), while the dancing cranes demand that the lines of the figure must still be shown. Therefore, I make the full skirts transparent to please Dame Fashion and the inside lining tight to delight the dancers, and really charming it is, too.

A little Spanish lady illustrates this to the last letter; look at her small waist. This, of course, means new corsets, so please don't get these new gowns on the old straight corset, for the results would be disastrous. Her bodice is of brocade in ivory satin with a design of camellias in scarlet and green. Her sash is of black and green, and her "birdcage" is of black silk net strapped with bands of gray satin. It is over a tight dress of silver tissue, which is again over black and white pantalettes. Her headpiece is of black lace and a red and green flower tucked in at the back.

Another birdcage is the little lady in the silver wig. Her gown is of blue tulle and blue and silver brocaded taffeta and a flowered bodice. The skirt is made over hoops to support the weight of the taffeta. These hoops are of silver, as also are her stockings and shoes.

Speaking of stockings, have you seen the silver stockings? They are exquisite. My history book tells of the extravagance of Queen Elizabeth; mentions a pair of silver thread hose brought from Venice. I should imagine them very thick and uncomfortable, but the new ones of to-day are half silk (gray) and half silver, and, worn with silver shoes and wig, have the most fairylike effect.

I always dislike patterns in stockings, and to find a new thing like this is really a joy. Stockings to my mind should be plain and of light colors or else black, in which case they should be the finest possible and transparent without any design.

I have seen white stockings with black lace butterflies. Shun them! And the latest horror was a pair of gray stockings with a design in scarlet up the front like the lacing of a boot, finishing with a bow at the top. Not to be thought of, but one wonders who buys this sort of things.

Way down history full skirts have always been accompanied by trousers. The Tudors wore them in brocade and the Victorians in embroidery. In both cases the skirts stood out so far it was unbecoming to see so much leg while a tight petticoat did not give enough freedom. The return to the full skirt means the return of the pantalettes—a pretty name and far removed from the ugly "harem" skirt or trousers of three years ago.

The pantalettes are long and tubelike from the knee down, and are of chiffon lace and ribboned and possi-

bly a tiny bouquet of flowers. But they must be transparent and simple. They must be modest and not fast looking—for really modesty is the only reason for them at all. My other example is a little taffeta dinner dress with tight waisted bodice and full skirt. She is distinctly "period," with her gold lace and little bouquets of flowers. Note the little basque wired out quite straight and faced up with orange. Also note the hair, which is still



Hoop-Skirt Dress of Blue Tulle and Blue and Silver Brocaded Taffeta, with Silver Stockings, Shoes and Wig.



A Somewhat Advanced Transparent Dress with the Pantalettes of Black and White. The "Birdcage" is of Black Silk Net Shaped with Bands of Gray Satin. A Tight Underdress of Silver Reveals the Pantalettes. "Lucile" Model.

### Just How Fast Birds and Animals Can Travel

THE "speed of a gazelle," "fast as a horse," "feet as a deer," "slow as an ox," are all familiar terms. But few know just how fast or slow these things are. An interesting computation just made by scientists is designed to throw light on the matter.

A riding horse covers forty inches while walking, while at a jog trot it covers eleven feet in a second. The two-minute horse covers forty-four feet in a second.

The leisurely ox moves over only two feet a second when hitched to a wagon, and about twenty inches when attached to a plough.

The elephant, which can pull more than six horses, moves over about four and a half feet in a second, and running as rapidly as it can is able to travel but eighteen feet in a second. The lion is claimed to run faster than the swiftest hunting horse, which is from eighty to one hundred feet a second, according to the country through which it is compelled to travel.

Tests differ greatly as to the speed of a hare. Some claim it can travel at the rate of sixty feet a second, while others claim it cannot travel more than half that distance.

The great variety of deer are all quite speedy, but in certain localities they can travel much more rapidly than in others. A roebuck

has been known to cover seventy-four feet a second when pursued by dogs.

The giraffe is said to pass over the ground at the rate of about fifty feet a second, while the kangaroo covers ten to fourteen feet a second.

The tortoise is much slower. One five inches in length covers but about a half inch in a second.

It cannot be expected that any animal can equal the speed attained by the birds. Some of the winged creatures are very rapid.

The speed of the eagle is estimated to be seventy-five feet a second, which is but a little faster than the wild duck.