

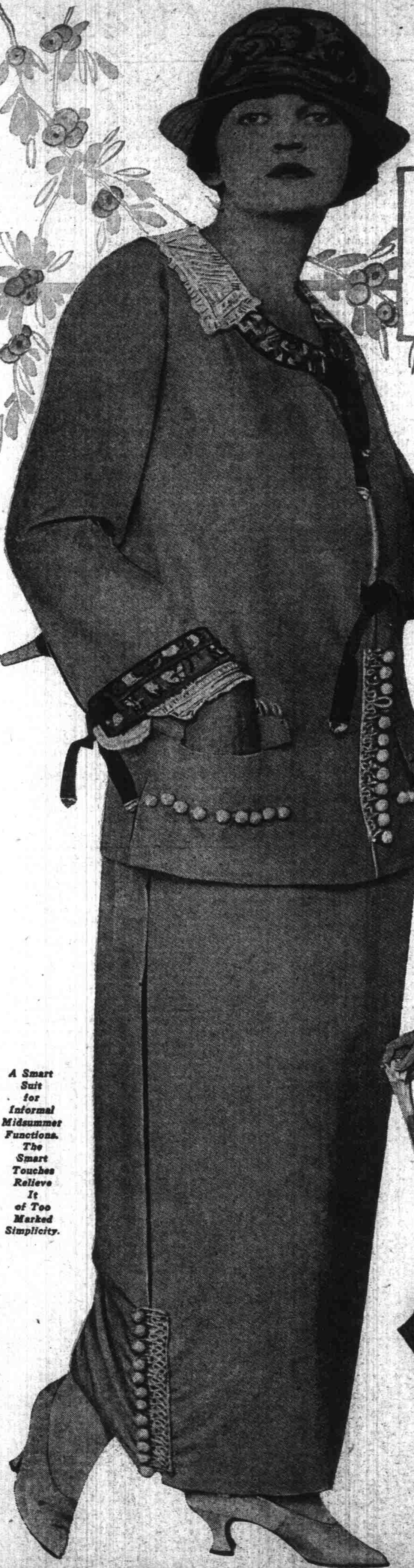
# Jackety Dresses

## By Lady Duff-Gordon

LADY DUFF-GORDON, the famous "Lucile" of London, and foremost creator of fashions in the world, write 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.

Lady Duff-Gordon's American establishments are at Nos. 37 and 39 West Fifty-seventh street, New York, and No. 1400 Lake Shore Drive, Chicago.



A Smart Suit for Informal Midsummer Functions. The Smart Touches Relieve It of Too Marked Simplicity.



A Striking Black Costume for Cooler Days of Summer.

A Creation of Black Lace, White Charmeuse and White Lace for a Midsummer Afternoon Occasion.

### By Lady Duff-Gordon ("Lucile")

THIS is a season of jackety gowns. The note of the short coat is seen even in one-piece dresses. The jacket serves not merely its old purpose of extra warmth. It has a double function this Summer, for besides being useful it is decorative.

The large figure is used to display an afternoon costume appropriate for informal midsummer functions. It is of serge in a light shade. The skirt is straight and rather scant, with a deep fold at the side. The fold is finished at the skirt hem by a row of button molds covered with cloth and by an interfacing of silk braid of the same shade. The wide but shallow pockets are outlined at the bottom by a row of nine buttons of the same kind and size. The flap of the pocket is finished by loops of the braid arranged as fringe. The lower part of the jacket is fastened by a short row of the buttons and loops of braid.

The long coat sleeves are of the bell type. The cuffs and collar are of flat rows of Oriental embroidery upon a velvet background. The collar and cuffs and the jacket above the row of buttons are fastened by pieces of black velvet ribbon finished by pointed metal ornaments. A dainty collar of embroidered and tuckered batiste gives an air of lightness, the desirable Summer touch. A row of the same embroidered batiste completes the sleeves.

The middle figure proves what possibilities of elegance inhere in black lace

and white charmeuse. The Spanish vogue that is steadily growing in North America and is making itself felt in Paris and London wardrobes was an influence in the designing of this gown. Black lace is to the Spanish wardrobe what a dark silk or satin dress is to that of the tastefully dressed woman of America. It is absolutely needful for correct gowning. Over a high Empire slip of white satin is worn a pattern of black lace drawn into slight fulness at the bust and high belt line. The high girdle, crossed at front and back, is made of white satin softly crushed and flat bands of black satin. A short, square-cut jacket slashed to the waist line at the sides is made of black lace. But into this is set in long and horizontal lines crossing each other in insertion of white lace. The same arrangement is made of rows of white insertion in the skirt. The jacket has pockets that are trimmed at the top with up-standing lace ruffles. The cuffs have the same dainty Summer touch. The low, round neck has a border of black satin, beneath which is a row of white insertion, then a row of black satin, and finally a ruffle of the white lace.

The jackety effect is noticeable in the third costume shown on this page. While the coat is long, the slashed sides and the sash ends of the coat convey the illusion of a jacket front. The sombreness of the costume is relieved by white satin cuffs and by white enamelled ornaments on the sash ends.