

A Duet of Dinner Gowns

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.

by
Lady
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A Dinner Robe of Brocade, Having the Wrapped Around Shawl Effect That Is in Favor



Back View of the Brocade Dinner Robe. The Shoulder Straps Lend Further Magnificence to the Costume



The Back Drapery of This Gown Is a Graceful Novelty

By Lady Duff-Gordon
("Lucile")

A DINNER gown, of all gowns, must be strictly correct. The theatre and even the opera gown may be neglected a trifle. The skirt may have signs of wear that can be discreetly hidden by the enveloping cloak, signs which are little in evidence when the wearer is sitting in her accustomed place in the shining horseshoe.

But a dinner gown must represent perfection. It must be fresh and free from spots or fraying threads or that crushed appearance best described as "wilted." An evening gown resembles a flower. The more it resembles a flower in freshness the better. But for dinner wear it must be fresh. That is the indispensable quality.

It must be smart because the white light of observation beats upon it. It must be a fine background for the wearer. Critical eyes will soon detect any discord between the personality and the attire. In short, the dinner gown is the glass house of the wardrobe. It has the same openness to criticism as the oft referred to crystalline structure.

The duo of dinner gowns exhibited to you by this page are good illustrations of correct gowns for the dining

hour. The large middle figure and the lower left-hand figure are the front and back views of a magnificent robe of brocade. It has that wrapped around aspect which many smart women like and which is especially suitable for a slender figure. It is as though a large shawl were wound about the figure, ending in a short train. Jewelled straps with fringed ends support the gown, which has an extremely low décolletage. A long jewelled sash end hangs from the bodice, where the front has been filled with real lace.

The second gown, which appears in the upper right hand of the group, is of silk draped in different fashion than is the gown that is of shawl-like resemblance. There is something reminiscent of the pannier in the manner in which the drapery is caught up at the back of the skirt. The broad sash end and the lining of contrasting color, with the soft loop at the belt line, is a novel arrangement. Placed at the side as it is it gives a novel and striking effect in harmony with the bands that cross the shoulders.

Brocade, velvet and a heavier grade of taffeta are much utilized in evening gowns. In colors there is a wider variety than usual. The combination of black and turquoise blue continues in favor. Black and white, with white preponderating in the costume, are often seen. The metallic effects are secured by the lavish use of gold and silver thread.