

FASHION'S PHASES

ELABORATE DRESS NOT CONFINED TO SOCIAL FUNCTIONS.

Light Colored Dresses Though Simple in Effect, Are Very Costly—No Limit to Rich Decorations Upon Dark-Hued Wraps and Gowns.

New York, Jan. 2.—The time has passed where elaborate dress was confined to social functions and public amusements in the evening and the fashionable woman of 1903 finds herself arrayed in gowns elegant enough for the grandest reception, with the difference that the tone is subdued for street wear.

It must be admitted that the light colored dresses which are so much affected this season are very simple in effect, though the materials employed in their development are costly.

But there is no limit to the rich decorations which are put upon dark hued wraps and gowns as long as grace and artistic effects obtain.

There are some rather eccentric designs among the New York modes. The garment subjected to the greatest number of variations is the Eton jacket. It seems definitely settled that this useful little bit of feminine apparel has come to stay. A slender and graceful young woman of the Smart Set who remained in town for the holiday season is wearing a cute little design. It is carried out in black peau de soie, with a stole front, the latter reaching almost to the hem of the dress and laid in horizontal tucks about an inch wide.

Turning back over the shoulders to reveal a handsome bodice are revers of white satin covered with black guipre lace in the fashionable grape design. Thick clusters of grapes overhang the edge of the revers and the coat fastens by means of numerous heavy black silk cords held in place by an antique silver button.

The sleeves, which are bishop in effect, show a departure from the regulation writsband in that fullness at the wrist is confined simply with a strip of peau de soie and the chiffon-faced fullness allowed to fall in French effect over the hand.

Panne Velvet in Favor.

Panne velvet grows in fashionable favor and is now to be seen in shirt waist suits. Black, blue, brown and green, either in plain or polka dot effects, with the dots mercerized are especially chic. A becoming design in blue has the skirt made in one with a lining of taffeta. Five alternate rows of panne and taffeta encircle the skirt and above these there is a smart pointed hip-yoke. The blouse and sleeves are ornamented with conventional designs composed of bands of taffeta and the narrowest stitchings of panne which stimulates piping. The opening, which is effected at the front, is concealed beneath a wide box plait, smartly decorated with exquisite little pearl buttons.

No one except a real artist, can arrange the various little button ornaments now so fashionable according to the dictates of fashion. These are sewed on bands of different materials to form effects that are almost architectural and the bands are in turn applied upon the skirt or bodice intended to be trimmed. Following every other feature of fashion, these buttons range from almost any price. There are cute little carved designs that can be had for 25 cents a dozen. There are others, no larger, but studded with mock gems, which bring \$25 a piece.

Braid fashionable.

If there is any particular trimming that is as fashionable as lace, it is braid. There is really no end to the charming decorations managed by bringing contrasting braids together, and then by means of embroidered knots of stitching giving these an effect mysterious and fascinating, and that demands dissection to be understood. These braid manœuvres exist along with genuine embroideries, which are more expensive trimmings and these pure embroidery effects mostly bear evidence of Eastern inspiration.

An afternoon gown which shows a rather unusual effect is in robin's egg blue crepe de Chine, trimmed with embroidery and cream-colored lace. The skirt is composed of a deep founce of alternate rows of insertion and crepe de Chine depending from a deep Marie Antoinette yoke laid in hemstitched tucks. The gores are feather-stitched together to show the paler blue lining beneath.

The bodice falls loosely over the belt at the front, but the blouse effect is obtained by a peculiar draping of the crepe de Chine that is decidedly circular. Above the bust line there is inserted in the bodice a yoke of tucked mousseling appliqued with lace medallions and finished with a deep border of embroidery showing old rose, delicate green, deep blue and a touch of brown in the color scheme.

It is considered very smart to own a lace skirt which consists of a series of founces. The lace is very deep, so that three frills are sufficient for

the length of a woman whose height is just above the average.

Satin and White Silk.

Cafe au lait combined with crimson satin forms an effective gown worn by one of the actresses in a successful Broadway production. The foundation of the skirt is in white silk and this is banded with narrow strips of crimson satin set close enough together to bring out the designs of the lace and at the same time not introduce too much of the red into the effect.

The bodice, which is really a triumph in the art of dressmaking, has abolished outlined by widths of satin ribbon embroidered in pink and crimson rosebuds. The vest is of very deep cream-colored chiffon and lace. At the shoulders of the elbow sleeves there is simply a suggestion of an epaulette made of crimson satin and faced with pink. This combination

of colors is quite the smartest of the season, superceding even the much-affecting orange tints.

At the waist line the bodice is finished with Grecian squares also embroidered along the edge with scarlet and pink and at the back the squares lengthen into two graduated streamers which reach to the hem of the skirt.

Soft White Hats.

Completing this costume is a hat of soft white effects, trimmed simply with two jet black birds and touches of white satin.

A chic idea in hats was observed in a smart shop a few days ago. It was in a wedding trousseau, in which grey was the predominating color. The felt was a soft, fleecy silvery grey wreathed with chrysanthemums, which were shaded from light to the darkest tones, while the leaves were delicately silvered.

Indeed chrysanthemums are among the most used flowers in the expensive millinery designs. Even mourning hats are trimmed with them, the petals being of dull black silk. Plaittings of pinked out silk and ruches form another feature on the fashionable hat of today and are so decorative that little other decoration is needed.

The bolero and Eton jacket, as well as Russian blouse finds expression in dainty white cloth designs. Silk or satin braids stitched in any simple design is used as a trimming. Sometimes there may be added bands of fur, if so, these touches show themselves in chinchilla, squirrel or silver fox.

Evening coats composed of alternate bands of chinchilla and the heaviest of Russian lace over white silk are the quintessence of smartness, but where one can boast only one fur garment for every occasion it is impossible to cut up the material

in this way. For the opera and evening wear, however, nothing is so smart and becoming.

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