

DECEPTION MODES

For Debutante and Dowager



GEORGE BAKER.

PRESENTING THE PRINCESS MODE



A CHARMING
COSTUME FOR
THE DEBUT
DOWAGER

Where Extremes of the Mode Meet—
Simplicity for the One and Elaboration for the Other—Materials and Trimmings—Some Novel Accessories.

The social season is punctuated closely with receptions, teas, dinner dances and musicales, and all of them intended for one purpose, to wit, the launching of the debutante.

Just exactly how and when and where by whom a girl is launched upon the rothy sea of society may count much or against her subsequent career. The reception is the other form of entertainment whereby she is introduced to all of her family's friends and at the same time is really the crowning point of her education. Up to that time she is supposed to be in leading strings, to do as she is bid, to accept the opinion of others rather than her own; but once she is lancee she becomes an active unit in the great life of society, and her dress, her appearance, her deportment, are all subject to the criticism of her elders and her contemporaries, of friend and foe alike.

One hardly realizes how much dress counts for making a scene as this is encountered. Just "what she wears" seems to tell for so much. And not so much, perhaps, what she wears as how she wears it. Some of us are gifted with the ability to wear even the simplest and least elaborate articles of dress, they were real garments, fashioned expressly for us and costly beyond all price. Others, the "expair of dressers, tailors, costumiers and milliner alike, for nothing looks well, proportion seems skew and harmony and design and effect are conspicuously lacking.

"Gowns for the entire family" is most receipts to be held. More often than not there are three generations represented in the receiving line, and the charming variety in mode, in fabric, in fashion that the clever costumiers contrive for their family of costumiers is really admirable and beholden. Hence the instance in which it is far better to trust the entire order to one house rather than to patronize two or three different costumiers.

Often times the artiste costumiers will demand a close view of the scene of the reception, a written description of the theme of decoration and a hint of two or the more prominent guests that are expected to grace the occasion with their presence. Then, with her eyes securely in the mind's eye, it is an easy task for her to plan the gowns for each member of the family, and to see them in vision as they will appear at the hour of entrance, background and entire surroundings having been taken fully into consideration.

Of course, the debutante is the central figure of the group; but, nevertheless, her frock is expected to be one expressive of extreme simplicity. This may be due to the fact that she is the least expensively gowned of the occasion, not by any means. Hers is that brand of simplicity that is far more costly than the fussed, trifled and befuddled wear which those who lean to extravagance in dress so muchly favor.

The simple nests, chiffons and tuiles are that the best houses are turning out for debutante clients. Lace robes, too, in high favor with whom to whom excess is not a sin, and the most elegant and embroidered tuilles are among the newest and most attractive novelties. Although recently introduced, this latter material has sprung into popularity at a bound, its seeming fragility and the strength of the delicate threads of its success. Its netherous qualities, too, are added means, for in spite of its light

ness it will stand *you* as much packing and squeezing as does a good mohair or silkene tailor made.

One does not often connect spangles with daylight wear; but some of the most charming of trimming devices employ those glittering discs to the greatest advantage. One charming robe that a debutante will wear just before Christmas has a smoke gray tulle for foundation, thickly beset with nares or mother of pearl, pattered in a sort of fish-scale design that is wondrously effective. The sober effect is lightened by a deep decolletage that is defined with a fringed effect in opalescent beads, several sizes being the largest of the irregular strands falling to the belted waist that defines the short-shouldered waistline. There is a yoke of shiny point de gaze that has been in the family for almost a century, the collar to this being well pointed under the ears so that the appearance of a long and slender neck—a high desideratum in the present acceptance of the waistline—is cleverly effected.

The Empire mode is charming, one for the young and slender girl to affect. Indeed, there are few styles on the current roster of fashion that are so flattering to the immature figure of the jeune femme as this old-time mode. A willowy slenderness, all that is required, and bust and hips are both supposed to be suppressed rather than emphasized in the silhouette.

The more elderly matrons find the lilac, rose, mauve and violet tones, those more often seen in the bluer rays than the sun—most becoming in chiffon velvet, and velvets and real flosses are brought once more into high vogue for their adornment. Gray, too, in several new shades finds acceptance, while black is seldom seen at social functions.

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Clever Features in Trimmings.

The Directoire Fichu Sash.

There are several features in both construction and trimming that declare the newer mode at a glance to the initiated. Of these perhaps the most conspicuous and the most readily recognized is the cleverly made velvet, most usually in a decorative pattern, that is used to trim many of the imported models that grace the social season. The charming gown that makes the subject of illustration is a striking example of this fad, and really shows up well in modern attire.

The gown proper is constructed of one of those dull mate flosses in white chiffon velvet, a form of this modish fabric that the manufacturers have only just produced, and at which the costumier has more than one difficulty, what the fabric really is.

The blouse is fashioned of an allover lace—one of those hand-made Italian laces in which a square-net or mesh is the foundation and the needlework upon the mesh. Of course,

it goes almost without saying that there is a back of chiffon beneath the lace,

the same method being followed with the roccoco insertions on the skirt, made from the same exact and expensive lace.

The skirt follows the circular form, relieved by the lace entre deux, and with clever examples of Italian pointe coupe effect between. But the real feature of the front is the wide sash which is made of a maroon brown chiffon velvet and embroidered in a grape-and-leaf design in the palest of pale green silks. One hardly knows what to describe it

as a fichu or bretelle, the ends forming the former impression in the front, passing over the shoulders, to meet in a point in the center of the back at a shortened waist line, from which depend the two long and broad sash ends that give especial character to the design.

A Charming Debutante Costume.

There is a charming simplicity to the lines of this chic little gown that cannot fail to impress the fashionwise. Not that it is at all inexpensive to turn out. Rather it is a masterpiece of economy and simplicity of which we hear so much, but really see all too little in these latter day fashions and furbelows. A soft ivory white orkoko silk, an all-over embroidered net, and several bolts of imitation Medina lace, being the badge of the lace, are the articles of this latter, before used, go to make up the smart little gown. The corselet is of the all-over net, this liberally shirred and backed with a soft white chiffon. The sleeves are of the same shirred and back, above the elbow in a soft and narrow doublet ruff. The well-made coiffure presents a special feature, taking as it does, the characteristic lines of the corselet and defining the slender waistline to perfection. The skirt is managed so that the front panel comes over the corselet, thus marking for a straight and unbroken line down the center of the gown. The silk is used to halfway above the ankle, where a shaped coiffure of the net is applied. This is covered with the net as if it were a shawl, the outer edge narrowing to the top, showing the embroidered net plainly between. The last fold is covered with a bias velvet, so that there is a weighty fabric at the edge, this to withstand the wear and aid in the smart hanging of the skirt when in wear.

Costume de Visite in Velvet.

For general afternoon purposes, for luncheons, for calling, and especially for reception occasions there is nothing on the fashion catalogue that can even remotely take the place of velvet or velveteen. Where the wardrobe must, necessarily be limited one, the best investment that can be made, and the handsomer the design the more striking the success of the costume. Few fabrics display even the smallest attempt at trim more prettily than the all-over lace does velvet, and the same is true of its less expensive cousin, the chiffon velvet.

The coat and skirt plan is followed in the smart costume that is pictured herewith. This affords opportunity for the wearing of a variety of bodies, a little feature of fashion that really fails to gain rather than to lose in favor as the seasons roll along.

Although the separate blouse has really dominated the field of fashion for quite a few years now, there is no doubt whatever of any lessening of its popularity. The blouse is fashioned of an allover lace—one of those hand-made Italian laces in which a square-net or mesh is the foundation and the needlework upon the mesh. Of course,

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