

Special to The Eccentric: From New York to You



TAPESTRY BROCADE FOR A BUCCANEER-COLLARED FULL LENGTH EVENING DRESS IN PINK AND MOSS GREEN



SPARKLE IN NIGHT LIGHTS... STAYS PUT WITH A COMB



THE CHOLA, INSPIRED BY RANCH RIDERS OF BOLIVIA, IN CARAVAN BROWN FELT



BACK VENTS FEATURED

When suburbia goes to the theater, it usually goes gowned in elegance. Typical choice for fall, this 1963 costume in white brocade. The coat is tailored and has a folded collar. Chrystal embroidery sparkling on the bodice of the dress also "yokes" the hipline.

Reflecting fall 1963 Spanish influence is Gothe's evening costume of "coronation silk" with a jeweled matador jacket. The strapless dress in turquoise is slit for ease of movement, and the matching color jacket is encrusted and fringed with jet.



TWO-PIECE RED WOOL



CASUAL BLACK FELT CLOCHE WITH GINGER-TONED ANTELOPE CONTRASTS

NEW YORK—You're going to be a new woman this fall: By day, a hoyden, a scamp, a horseless horsewoman. They call it "The Sportive Look".

By dusk it's another story... One of great dignity and medieval elegance, all the lavish trappings of the Renaissance courts.

The adjustment may be hard on the psyche but the clothes will help.

"THE 'SPORTIVE'" approach is, of course, the Town and Country one of tweeds that look as well on city streets as they do on a country lane, of British precision tailoring, of wonderful whipcords and twills, worsteds and mohairs.

It is not a season of any one fashion color but a season of honest colorings, nothing muted or offbeat.

Lines are easy, the mood effortless and offhand. Fashion has suddenly come around to the Davidow and Vera Maxwell classic and we must admit that the "masters" are still way ahead.

The extremist-newcomers can by no means be called shoddy but we doubt that pantaloons, knee-high boots and Jackie Coogan-like caps are ever going to beat a track from Birmingham to the London Chop House for lunch. These are the accoutrements that accessorized the extreme of the "Sportive".

THERE ARE GENTLER suits, simple dresses and wonderful capes and cape-like coats—to temper the boots-and-saddle look. Dior of New York and Burke-Amey have captured the uncluttered mode for suits that women all over America dearly love. There are costumes galore—three-piece costumes, dresses with jackets or with full length capes or coats.

Coatdresses are stronger than ever with flattering variations on the center closing—like Donald Brooks' leftside fastening done with silk frogs instead of the customary buttons.

The new daytime jaunty feeling makes men's hat shapes important, encourages the use of furs for novelty

(fake ones that look real, and real ones that look fake), promotes stoles, weskits, turtle-neck sweaters and fill-ins, textured hose (right up above the knee), hoods and small handbags as proper accessories.

SLEEVES ARE DEFINITELY back. Look for raglan shoulders, epaulets, even sleeves in evening dresses. There are still plenty of sleeveless shells with suits and reversely enough, a hint of the return of the strapless bodice in evening's formal dresses.

Street-lengths for street wear remain static. Evening clothes have breathtaking beauty. The sil- (See FASHION, 6-C)



BRASS-BUTTONED NAVY



CHIC OVERBLOUSE DRESS IN WORSTED WOOL



FOR RIDING OR SKIING



SCOTTISH COUNTY TWEEDS



EASY ELEGANCE IN KNIT



CHEATING WITH CHITA (IT'S FABRIC)