

Frills of Fashion.

Fashion on grand parade, with horses incidentally thrown in as a background, has been the dominating amusement of the past week. The two presumably most beautiful objects in the world, women and horses, equally oblivious of each other, have been on exhibition at the Horse Show once again in close competition for the maximum of attention. Which wins in this sort of contest has been demonstrated many times before, and the result this season was no exception to the rule. To be sure, the horses got a meagre share of glances, but it is the costumes of the women that absorb the feminine interest.

Whether or not the cream of fashion was represented at the Show this season, it was an actual opening of winter dress which has been in a state of unfinish at the dress-makers ever since the first importations appeared. The Horse Show is quoted as the leading sartorial exhibition of the autumn season with the latest novelties at the head, and it certainly was a display of dress sufficiently gorgeous and extravagant to retain any fame it may have acquired in former years. A close inspection of this latest development of fashion does not reveal any very striking changes; but one rather encouraging feature is that every possible phase of the mode between reckless extravagance and careful economy is exhibited in some degree of elegance.

All the talk about simple gowns being the choice of fashionable women for wear at the Horse Show seems to have very little importance now, except in regard to the kind of simplicity which is brought about by the most extravagant means. Lace gowns, both black and white, and black with deep applications of white lace, were very much in evidence in the evening, and gowns spangled in both steel and jet, and jet and gold made a glittering train of elegance through the line of march around the ring. The novelty in these gowns seems to be the combinations worked out by using contrasting effects in sequins, and employing two or three kinds of lace in one gown. Wide insertions of lace are set in wavy bands in a chenille dotted net skirt, or finely spangled net as you prefer, and the effect is much more striking than an entire gown of either material alone. A wide shaped flounce of heavy lace around the feet with net above is in good style, and sometimes the lace is cream color, with a black net for the upper skirt, while cream lace forms the yoke and bands in the sleeves. Steel and jet combined form a large showy flowered design on black net in one gown, and elaborate gold embroidery with a jet background appears on another.

So much for the showy gowns. The daintiest things of all were the crepes de chine with a satin finish and the satin-faced cloths in the pretty pale shades of gray, tan blue and pink. All the early predictions as to the coming popularity of cloth gowns were fully verified in this gala procession of dress. In these days of complex dress decorations it is rather difficult to draw the line between the tailor made gowns and the cloth costume made by the dressmaker as each seems to have invaded the territory of the other in the treatment of cloth. The dressmaker is quite as successful with the fashionable stitched bands as the tailor can be, and he has branched out into dressey effects of trimming which he never dared to touch a few years ago. The consequence is an elegance of detail and finish that far surpasses anything we have had before.

There are two extremes of elegance in the new cloth gowns, one, elaborately trimmed with lace, embroidery, braiding and applique decorations of various sorts, for afternoon and evening wear, and the other almost severe in its simplicity, but well decorated with the perfection of machine stitching. This is sometimes done with white silk on black in wavy lines or a Grecian pattern, outlining the hem in many rows and extending up the back and down either side of the front. Gowns of this style worn at the Horse Show in the morning and the afternoon as well, were made with the plain skirt, closely fitting around the hips, and just long enough to touch

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the floor all around. Little Eton coats cut with rather long spade shaped fronts are worn with this style, and again the stitching is in evidence across the shoulders in almost a yoke effect. A feature of these little coats which seem to prevail was the fur collar and revers in chinchilla, sable or fox. Sometimes the broad flaring collar is covered with fur and the revers with velvet or braided cloth, but some fur seems to be a necessity for the style of these short garments.

The coat which falls a little below the waist with scalloped edge is quite as much worn as the Eton, but it is very little more than a waist. Some of these coats are tucked like a bodice and belted in at the back and sides. The skirt with the double box plait at the back, very narrow at the top and spreading out into broad folds at the foot, is especially graceful with the Eton coat. A new costume of this sort made of black cloth, had several rows of wavy bordered bands overlapping each other around the skirt. For the fancy silk waists to wear with the coat and skirt costume, white seems to have the lead, yet all the pretty light colors are worn and tucking and stitching are the prevailing decorations.

The natty little bolero, variously trimmed, covered with embroidery, spangles and lace, is a fashionable addition to gowns of all kinds both dressy and plain. Another old fashion revived again is to make the sleeves like the skirt, and the bodices of a different material, usually lace in one instance, the bodice was of pale gray panne, so pale that it was almost white, and the main portion of the dress was of dark gray cloth, the white panne formed a band two inches in width around the skirt, just below the belt of dark gray, to the box plait at the back, which was made of the panne spreading out into a wide fan shaped division. The sleeve unlike the bodice in color is never a pretty fashion, but it bobs up every now and then all the same. A notably stylish gown worn by a woman with hair which almost matched the pretty shade of reddish brown, was trimmed with an applique embroidery of black velvet stitched in two or three shades of green and outlined with black chenille. It was made with a princess tunic overdress opening down the front over a green velvet skirt and edged all around with sable.

The special feature of trimming this season is the use of fur in very narrow bands merely as a finish for the edges of other more elaborate decorations. You want a little fur on your new gown, whether it is made of lace or cloth, even though it is only a bit on the waist. The kind of material does not matter when fur is under consideration, and the more diaphanous it is, the prettier the contrast. Another conspicuous feature of decoration is the rosette bow, a knot with fringed ends which is fastened at one side of the bust on every other dressy bodice you see. It is made of panne, soft satin, and velvet and nearly always in some striking contrasting color. The prettiest illustrations of the fancy are shown on the white or pale neutral tints, where blue, pink and heliotrope shades are so effective. On the pretty lace waists, either black or white, this bow is sometimes a colored tulle rosette, with a shining rhinestone ornament in the centre.

Among the chestnut browns in dark cloths, and a dark brilliant shade of blue. A gown rather unusual in the last color has an underskirt with a shaped flounce of white cloth covered with an open embroidery edged all through with a stitched band of the blue cloth. The long overskirt, with a Watteau plait in the back is edged with a very narrow band of this white cloth embroidery and many rows of stitching. An Eton jacket with spade fronts, similarly trimmed, with the only visible bodice. Bolero jackets, which extend well down nearly to the waist line, and are cut out decollete fashion to show the blouse underneath are a pretty fancy which adds novelty to the bodice. A pretty dark violet gown made in this way had a bodice of pale mauve panne embroidered in oriental designs with silver and gold thread, and the bolero was fastened at one side with three handsome buttons. Black stitchings were the finish on the skirt and jacket.

Something quite new in combination is a light tan cloth gown, with a knike plait-

ing of tan silk of the same shade, and fully fifteen inches around the skirt. This is edged and headed with a stitched band of cloth an inch wide. Just above this, with a space between, is a diamond shape band of the silk plaits edged with the stitched cloth. The bodice of cloth is finely tucked in groups, and square, rather narrow, revers of plaited silk finished chemisette vest, over which are little crossing straps of turquoise blue velvet fastened with a tiny buckle.

Slashes and bands cut and arranged to show a darker or much lighter tone of color underneath are an element in decorative effect which is sometimes very good. One example is a circular flounce of a pale tan cloth gown, joined to the upper portion of the cloth with long, narrow strips of the cloth pointed at the upper end, where they fasten with a tiny crocheted button. They meet where they join the flounce and narrow toward the top, showing a white satin skirt between. Two circular flounces the lower covered with cream lace, the upper finished with stitching, and both edged with sable, are the pretty feature of a petunia-red cloth gown. A collar band and a narrow yoke of a deeper red shade of velvet covered with cream lace gave a chic touch to the bodice, made in an odd bolero shape in front, and rounded up on one side and pointed down on the other and edged all around with fur. The opening is well over on one side, and is filled in with white satin covered with black tulle striped with a black beading. This, with a tiny black satin fold at the head, outlines the little velvet yoke showing an inch and a half above the bolero front, and extending around the back which is quite plain below. The belt is a wide fitted one of black satin, which drapes a little around the figure where it fastens, and crosses at one side with a knot and fringed ends. Three tiny black satin bows with one fringed end fasten the bolero.

Some very severe modes for robust figures appear among the light cloth gowns, one of which in strawberry pink is cut from the knees down in a series of candy points corded, and piped on the edge with pink velvet. These apparently lap over one another, but the effect is more as though the cloth was not cut at all, and the cording and piping set in in points. This trimming ends at either side of the box plait which spreads out in graceful folds at the back and appears again on the bodice, covering it entirely. Cords and pipings are set in straight lines around one skirt in as many as twenty-five rows, and here the pipings are of white satin. A pretty cloth gown in pale gray, has the new fish effect of cream lace forming a yoke over white satin, and the soft lace draped around below is edged with fur. A knot of pale blue crepe de chine carried down at the side into long soft ear ends with fringe, gives the touch of color.

Another pretty model shows the effect of stitched bands with pointed ends overlapping one another down the front, a stitched collar, and velvet revers fringed down with tiny bows of black satin with fringed ends. Applique bands of stitched satin in a darker shade are the trimming on the next gown, and here again is the knot with fringed ends of satin at one side. The special feature of the bodice, which is part of a tan cloth gown, are the revers-shaped pieces of blue cloth edged with sable which are set in underneath the front edges and turn toward the centre over a tucked white satin vest. A collar effect turning back over the shoulders is made of pink cloth, unlined, and cream lace.

Among the prettiest waists is one of pale blue tucked panne, with white chiffon vest and lace collar, the material cut in points at either side, stitched and caught down with buttons. A pretty model with double revers collar shows again the effective use of French knots. A tucked bodice has a yoke effect overlapping stitched bands, while another of panne run all over with tiny tucks like a cord is finished with stitched bands of taffeta of the same color. A lace bodice has a tucked satin vest, lace revers edged with fur, and a band of coral pink velvet down either side of the front.

One thing very evident in the evening at the Horse Show was the popularity of the long coat for an evening wrap. It is made in black velvet, pale gray and tan cloth, both so pale that they are almost white,

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157 yards wide, 3140cts. per yard; 157 1/2 yards wide, 3150cts. per yard; 158 yards wide, 3160cts. per yard; 158 1/2 yards wide, 3170cts. per yard; 159 yards wide, 3180cts. per yard; 159 1/2 yards wide, 3190cts. per yard; 160 yards wide, 3200cts. per yard; 160 1/2 yards wide, 3210cts. per yard; 161 yards wide, 3220cts. per yard; 161 1/2 yards wide, 3230cts. per yard; 162 yards wide, 3240cts. per yard; 162 1/2 yards wide, 3250cts. per yard; 163 yards wide, 3260cts. per yard; 163 1/2 yards wide, 3270cts. per yard; 164 yards wide, 3280cts. per yard; 164 1/2 yards wide, 3290cts. per yard; 165 yards wide, 3300cts. per yard; 165 1/2 yards wide, 3310cts. per yard; 166 yards wide, 3320cts. per yard; 166 1/2 yards wide, 3330cts. per yard; 167 yards wide, 3340cts. per yard; 167 1/2 yards wide, 3350cts. per yard; 168 yards wide, 3360cts. per yard; 168 1/2 yards wide, 3370cts. per yard; 169 yards wide, 3380cts. per yard; 169 1/2 yards wide, 3390cts. per yard; 170 yards wide, 3400cts. per yard; 170 1/2 yards wide, 3410cts. per yard; 171 yards wide, 3420cts. per yard; 171 1/2 yards wide, 3430cts. per yard; 172 yards wide, 3440cts. per yard; 172 1/2 yards wide, 3450cts. per yard; 173 yards wide, 3460cts. per yard; 173 1/2 yards wide, 3470cts. per yard; 174 yards wide, 3480cts. per yard; 174 1/2 yards wide, 3490cts. per yard; 175 yards wide, 3500cts. per yard; 175 1/2 yards wide, 3510cts. per yard; 176 yards wide, 3520cts. per yard; 176 1/2 yards wide, 3530cts. per yard; 177 yards wide, 3540cts. per yard; 177 1/2 yards wide, 3550cts. per yard; 178 yards wide, 3560cts. per yard; 178 1/2 yards wide, 3570cts. per yard; 179 yards wide, 3580cts. per yard; 179 1/2 yards wide, 3590cts. per yard; 180 yards wide, 3600cts. per yard; 180 1/2 yards wide, 3610cts. per yard; 181 yards wide, 3620cts. per yard; 181 1/2 yards wide, 3630cts. per yard; 182 yards wide, 3640cts. per yard; 182 1/2 yards wide, 3650cts. per yard; 183 yards wide, 3660cts. per yard; 183 1/2 yards wide, 3670cts. per yard; 184 yards wide, 3680cts. per yard; 184 1/2 yards wide, 3690cts. per yard; 185 yards wide, 3700cts. per yard; 185 1/2 yards wide, 3710cts. per yard; 186 yards wide, 3720cts. per yard; 186 1/2 yards wide, 3730cts. per yard; 187 yards wide, 3740cts. per yard; 187 1/2 yards wide, 3750cts. per yard; 188 yards wide, 3760cts. per yard; 188 1/2 yards wide, 3770cts. per yard; 189 yards wide, 3780cts. per yard; 189 1/2 yards wide, 3790cts. per yard; 190 yards wide, 3800cts. per yard; 190 1/2 yards wide, 3810cts. per yard; 191 yards wide, 3820cts. per yard; 191 1/2 yards wide, 3830cts. per yard; 192 yards wide, 3840cts. per yard; 192 1/2 yards wide, 3850cts. per yard; 193 yards wide, 3860cts. per yard; 193 1/2 yards wide, 3870cts. per yard; 194 yards wide, 3880cts. per yard; 194 1/2 yards wide, 3890cts. per yard; 195 yards wide, 3900cts. per yard; 195 1/2 yards wide, 3910cts. per yard; 196 yards wide, 3920cts. per yard; 196 1/2 yards wide, 3930cts. per yard; 197 yards wide, 3940cts. per yard; 197 1/2 yards wide, 3950cts. per yard; 198 yards wide, 3960cts. per yard; 198 1/2 yards wide, 3970cts. per yard; 199 yards wide, 3980cts. per yard; 199 1/2 yards wide, 3990cts. per yard; 200 yards wide, 4000cts. per yard; 200 1/2 yards wide, 4010cts. per yard; 201 yards wide, 4020cts. per yard; 201 1/2 yards wide, 4030cts. per yard; 202 yards wide, 4040cts. per yard; 202 1/2 yards wide, 4050cts. per yard; 203 yards wide, 4060cts. per yard; 203 1/2 yards wide, 4070cts. per yard; 204 yards wide, 4080cts. per yard; 204 1/2 yards wide, 4090cts. per yard; 205 yards wide, 4100cts. per yard; 205 1/2 yards wide, 4110cts. per yard; 206 yards wide, 4120cts. per yard; 206 1/2 yards wide, 4130cts. per yard; 207 yards wide, 4140cts. per yard; 207 1/2 yards wide, 4150cts. per yard; 208 yards wide, 4160cts. per yard; 208 1/2 yards wide, 4170cts. per yard; 209 yards wide, 4180cts. per yard; 209 1/2 yards wide, 4190cts. per yard; 210 yards wide, 4200cts. per yard; 210 1/2 yards wide, 4210cts. per yard; 211 yards wide, 4220cts. per yard; 211 1/2 yards wide, 4230cts. per yard; 212 yards wide, 4240cts. per yard; 212 1/2 yards wide, 4250cts. per yard; 213 yards wide, 4260cts. per yard; 213 1/2 yards wide, 4270cts. per yard; 214 yards wide, 4280cts. per yard; 214 1/2 yards wide, 4290cts. per yard; 215 yards wide, 4300cts. per yard; 215 1/2 yards wide, 4310cts. per yard; 216 yards wide, 4320cts. per yard; 216 1/2 yards wide, 4330cts. per yard; 217 yards wide, 4340cts. per yard; 217 1/2 yards wide, 4350cts. per yard; 218 yards wide, 4360cts. per yard; 218 1/2 yards wide, 4370cts. per yard; 219 yards wide, 4380cts. per yard; 219 1/2 yards wide, 4390cts. per yard; 220 yards wide, 4400cts. per yard; 220 1/2 yards wide, 4410cts. per yard; 221 yards wide, 4420cts. per yard; 221 1/2 yards wide, 4430cts. per yard; 222 yards wide, 4440cts. per yard; 222 1/2 yards wide, 4450cts. per yard; 223 yards wide