

Frills of Fashion.

One of the many models in race cloaks which seem to be a feature of dress at the races on the other side of the water is out in changeable silk with a cotton border of Oriental colors.

In simple contrast with all the elaborate elegance of the grown up gowns in a dainty costume for a child 5 years, made of white pique and trimmed with embroidery and insertion, worn with a waistband and bow of pink ribbon. A foulard for a girl of 15 is trimmed with scallops of lace. A blue serge with bands of white striped with blue braid is one of the useful gowns for girls between 8 and 12.

Ornaments for the hair made of tiny feathers which have the appearance of skeletonized leaves are among the latest Parisian novelties. They come in both black and white and are spangled delicately with silver or gold, while in shape they are like rounded wings or leaves.

Long strings of coral beads in the old-fashioned irregular shapes are worn by the French women, but any sort of trinket made of polished iron seems to find favor. Long chains of iron, fine, of course, with balls as large as a pea set in at intervals like pearls, are one of the modes of using this homely metal.

Little turn-over collars of fine linen lawn, hemstitched in small battlement squares, each finished at the end with a design in heavy cream applique lace, are one of the many pretty novelties recently imported. Entire collar bands are also made of the linen, finished on the lower edge with the narrow, heavy lace, which edges the turn-over part as well.

Emeralds are the most fashionable jewels just at the moment.

Golfing shoes are high or low cut, as you please, and the handsomest are made of very dark brown leather, with uppers of cloth. The shape of a man's cricketing shoe, having big rubber plugs or genuine hobnails in the prodigious sole, is almost irresistible to the sporting woman. Those who have always and eye to their looks wear brown ties with the tops of brown cloth picked out in small black figures.

A search among the latest importations and foreign fashion budgets for new ideas in summer dress brings out a variety of costumes designed for the race season, of which fashion is an element of great importance. As a matter of interest, it is well up in the line with the horses, and elegant costumes of the most dainty transparent materials the season has produced are worn by the Parisians at the races. A definite purpose is one of the factors in successful dressing which the French woman does not ignore, and her gowns are made for special occasions, with all the requisite accessories.

Anything exceptionally novel is not in sight just at the moment, but every possible change has been rung on the modes brought out earlier in the season with very charming results. It is only among the details of dress that we can find novelties, since the outlines of fashion have been definitely settled for the season. There is a vague rumor that the days of the mermaid skirt are numbered, and that we may expect a little more fulness at the back of our skirts in the early autumn; but whatever later days may bring, close clinging skirts with unlimited fluff around the feet are the order of the present day.

While the soft, thin fabrics still apparently have the lead, it is also a fact that silks are the popular thing in Paris. A nice quality of taffeta, satin toulard and pout de soie are the favorites. The taffeta is made up with insertions of lace in some elaborate dressy mode, or treated as if it were cloth trimmed with stitched bands and made by the tailors. This use of silk

is one of the latest fancies of fashion, and the stitching on silk is extremely chic. A silk skirt with a wide band of silk covered with rows of stitching around the bottom, worn with a tunic of cloth, makes a very stylish costume. A little coat of the same silk tucked and finished with stitched bands, very much like the one illustrated in the Sun a short time ago, is a very pretty addition to this sort of combination costume.

Odd coats of silk in either black or white are effectively worn with both light and dark gowns, adding much style and a little warmth to the costume. They are made both with and without lining, in varied shapes, all very short. The Eton is especially popular. The coat with the short scalloped basque formed of the shaped, stitched band overlapping the tucks is one of the prettiest shapes. Silks covered with tucks, cords and fine hemstitched tucks which can be purchased in the shops are used for these fancy jackets, particularly in the light colors, such as mauve and rose pink, to wear with organdie and lace gowns. Satin is sometimes used for the black jackets, which may be plain or very much trimmed, as individual fancy prefers; but the most stylish decoration is that which looks simple and yet requires a great amount of work like tucks run in by hand and a contrasting effect of shaped stitched bands around the edge and also covering the seams down the back and sides.

The craze for hand sewing seems to have given machine stitching a new artistic value as well, and certainly very pretty effects in decoration are wrought out in both ways. Black stitching in white silk for revers, collars, vest effects and band trimmings is very effective, covering the silk entirely in rows less than a quarter of an inch apart.

It is through the combination of materials and modes of trimming that the variety in dress can be accomplished, and there is no limit this season to the possible assortment of colors, tints and textures, which are combined in a most artistic manner. This would seem to simplify the troublesome business of selecting things to wear; but, on the contrary, it complicates matters to a great degree. There is so much to know about dress as it is today that you have to be scientific, indeed, always to make a becoming suit and correct choice out of such a medley of modes. Success in dress consumes hours, days and even weeks of careful consideration and study. If you include the wearisome fittings, and brings no end of disappointments, even though economy has no part in the scheme. The end may not be quite worthy of the means, but eternal vigilance is the price the fashionable woman must pay for the special distinction of being up to date.

Among the pretty touches given by trimming are the white bands of silk or cloth with a narrow band of black through the centre and foulards trimmed with mousseline de soie ruffles, or with white taffeta ruffles edged with narrow rows of velvet matching the ground of the foulard. Plain bias bands of taffeta put on in princess form are the feature of one foulard gown, and another novel effect is the fichu of taffeta in Persian colors and designs, on a white gown of nun's veiling cashmere or crepon. The fichu is arranged to round up a little in the middle of the back forming a sort of collar, giving a sloping effect to the shoulders and carried down to a point at the front. Dainty fichus of lace, chiffon and muslin are also worn. Fine muslin and linen lawn in lingerie tucks, with hem stitching and narrow lace insertion, are used for chemisette vest and yokes of thin gowns, whether they are wool or silk or muslin, and form the collar and dainty cuffs as well. White taffeta silk gowns trimmed with ruffles and narrow frills of colored mousseline de soie are very attractive with the Oriental fichu in very light colors and bordered with the same chiffon frills.

Transparent collars and cuffs are one special feature of all the new thin gowns, and while they do not always keep up smoothly in place they are infinitely more comfortable than the stiffly lined collar bands so much worn before.

Organdie gowns of some plain dainty color are made very pretty by tucking the muslin all over and cutting the overdress so that the tucks run bias, pointing up at the seam in the front, which is covered by a band of lace insertion. Cut out the edge in scallops or squares and trim with a ruche of lace edging, which may also finish the ruffles. Some of the new flowered organdies are made up very extravagantly with a silk foundation dress and an underdress of white chiffon as well, which gives a very soft effect showing through the insertions of pineapple lace.

Point d'esprit is a favorite material for race gowns and gowns for the garden party and evening wear as well. One very charming example is in white net with a black

dot, all tucked by hand with white lace run with black. This material in either black or white is extremely popular, but the demand for black and white in combination is so great this season that it is brought out in every possible form, and nowhere more daintily than in the white net with a black dot. Long stole ends of lace from many of the pretty bodices, giving a touch which is entirely new. And the transparent yoke and sleeves of braid lace, with wide bands of the same trimmings on the skirt, are sure to be effective on a crepe de chine or affeta silk gowns.

White taffetas are especially new and desirable gowns, with an elaborate effect of lace in the make-up; in fact, these quite fill the place of a lace gown, which is an almost indispensable addition to the outfit this season. A combination which is very elegant is white China crepe made with a panel of heavy guipure down the front of the skirt, widening from a point at the waist to fifteen inches at the hem. A yoke in bolero form and the sleeves are of lace and white satin embroidered with jet, and black velvet applique edges the bolero all around, filling in the space where it rounds up to neck in front, and forms a collar and narrow bands on the shoulders extending into a small epaulet over the sleeves. Narrow bands of plain velvet, fastening with a tiny bow encircle the sleeves above the elbow.

Lace gowns made up with a mousseline de soie for platings and ruches are the most elegant of all the lace gowns and they are made in cream and gray, finished sometimes with chiffon in the same or a contrasting color. Sashes for thin gowns are a very popular accessory of crepe de chine, chiffon or wide ribbon edged around with a chiffon ruche. Accordion plaited chiffon sashes are the prettiest things imaginable made with a deep ruffle of fuller plaiting on the ends, edged with a tiny ruche.

The value of narrow chiffon ruches for trimming is certainly recognized this season, as they are literally everywhere on every kind of material. Something unique in the way of trimming is bias plaits of various colored silks put on in curved lines on a mauve muslin. It is made with a double skirt and both edges are trimmed with bias bands of pale blue, pink and yellow. A touch of black velvet in narrow lines edging ruffles or sewn or in plain rows, forming little straps to join the bodice and also in rosette bows, is the correct thing for any light gown where it can make a pretty contrast, whether it is muslin or lace. For the black gowns turquoise, blue or yellow, with cream lace are the fashionable colors used for the contrast in trimming the bodice. A stylish combination is a black taffeta tunic worn over a black mousseline de soie skirt, and still another, which is everywhere in the morning, is the black taffeta skirt worn with the sheer white waist of linen lawn or white taffeta. Narrow rows of black velvet ribbon trim some of the skirts, but the latest and most stylish skirts are finished with the stitched bands of the silk.

One of the race gowns which again exemplifies the use of the chiffon ruche, is of white nun's veiling, made with shaped flounces, cut Vandyke points edged like the hem, with the tiny ruche, which also finishes the guipure lace jacket front, and insertions in the sleeves. The chemisette is of finely plaited muslin and the scarf and sash ends of soft coral silk with fringed ends. Pink nun's veiling, in the soft dull shade which is so much worn this season, forms another stunning gown trimmed with wide cream guipure, with black velvet bows. Black tulle gives the touch of black to another race gown of cream lace made over white satin, showing in a tablier down the front, where it is trimmed with Vandyke frillings of white net edged with lace. The lace turns back in revers from a transparent yoke of tuck net, and a white enamel and rhinestone buckle fastens it at the waist. A pretty way to drape one of the long Alencon lace scarfs is shown in the next cut. A knot is made in the centre and the ends carried around the shoulder, crossed and brought under each arm to the front again, where they pass through the knot.

A light cloth gown in the new washed blue, with plenty of gray in it, displays new possibilities for machine stitching which covers entirely the border of upturned covers and the deep collar. The buttons are black velvet and a frill of ecru lace headed with black velvet finishes the opening at the side of the bodice. The quaint little collars made of two small kerchiefs of white embroidered satin, knotted in front. A costume of white taffeta and lace is another pretty race gown, and still another in Chavannes green nun's veiling, trimmed with stitched bands of silk of the same color, shows little tabs of black velvet drawn through a gold buckle and finished on the ends with white silk fringe.

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CAVALRY HORSES ARE TRAINED.

The Ways in Which they are Taught to Work.

It is a source of wonder to some people how cavalry horses are trained to become accustomed to fire and all the various phrases of military life generally. Considering that a British Army corps requires 6,000 animals, it seems strange that there is a never failing supply and that they are capable of having no small amount of military tactics drummed into them.

Equine recruiting form almost a business in itself, and a certain department of the War Office is given over for this purpose alone. The men employed to buy the mounts have become thoroughly efficient in their work through long study of horses, and although they are sometimes swindled by fraudulent dealers, who have asked the animals they sell, for the most part they are keen judges, and secure excellent value for the Government.

Each horse for the light cavalry costs the War Office about £30 to buy in the initial stage, but those used in the Guards cannot be purchased for much less than £50, and the perfectly black animals ridden in the Life Guards cost £60. For the most part these come from Ireland, and there are a number of dealers in the Emerald Isle who make a living solely through breeding horses for the Government.

At Hamburg there is a large store of horses kept, so great that the British Army could be entirely mounted on German animals to-morrow if necessary. All our foreign dealing is in the hands of agents, who have to bid against those of foreign Governments. Certainly we get a large number of mounts from Hamburg, but the authorities prefer to deal at home if possible. There is a certain percentage which comes from the country districts of England and Scotland, and at one time nearly all the horses used in the Army came from Yorkshire, but now the majority are Irish.

The training of the horse after it has once been purchased occupies a period extending over three or four months. It has first to go through the riding-school, and is there taught the use of saddle and rein by roger-riders—men who have done nothing but train horses all their lives. Coloured flags, newspapers, and other bright objects are waved near the animal's head until it becomes thoroughly used to them, and will not allow itself to be frightened in any way.

This tuition over, riding in line follows. As a rule, scarcely any difficulty is experienced here, the animal undergoing training being led by the others. Then it is that the horse gets some idea of drill, and it is a recognised fact that it will, in all probability, learn its drill quicker than a man, and also know the meaning of the bugle calls better than its rider does.

The most trying part of all comes when the horse has to make its first acquaintance with fire. However easy it has been to train up to this point, every quadruped becomes frightened when rifles begin to go off in the vicinity. One plan adopted is to strap the animal down to a plank and fire

revolver shots near its head, accompanied by the rattle of tins and the clashing of arms generally.

After a few weeks of this training, the result becomes apparent, and shots can be fired with impunity near the horse's ear, and it will do little more than start. Then it is fit to be ridden in a line under fire, and a month of such practice closes its military education. The rest is easy enough, and a thorough knowledge of drill will come in time.

The age of the horse when it is purchased for military purposes is about five years and is able to carry beside its living burden some six stone accoutrements. The period of service varies according to the work it has to do, and the climate in which it is situated. In India horses wear out quicker than they do here because of the hardness of the ground, but on home service from nine to ten years' work can be got out of a good steed. Six to seven years completes the animal's actual service, for after this time it is sent to the depot and employed for various purposes. When it reaches the ripe age of thirteen, it is considered no longer fit for use, so is sold into civil life again.

When war breaks out there is naturally a great demand for remounts, especially if such equine carnage as took place in the Franco-German War of 1870 is likely to follow. In that campaign alone 40,000 animals were slaughtered, and 10,000 in the China-Japanese War to 1895. The Japanese however, however signified their regard for their lost mount, inasmuch as they have erected a handsome monument to their memory, towards which both officers and men contributed.

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