

Swagger Gowns That Will Be Seen at the Coming Horse Show

Donegal Tweed in Morning Gowns—A Great Exhibit of Tailor-Made Hats—Some with Steeple Crowns and Others with No Crowns at All—Quaint Old-Time Silk Fringe on Many Costumes—Chiffon Velvet the Vogue.

THE Horse Show, otherwise the gigantic fashion show, where the choicest gowns of America and Europe will be with each other for supremacy is approaching, and already women throughout the country have provided themselves with a whole wardrobe of Horse Show frocks.

This occasion, still nominally dedicated to the exploitation of the horse, has in late years become the turning point of winter fashion. Women have come to recognize that what they see there is the survival of the fittest in clothes and millinery, and that even to enter the battle for supremacy in the realm of frocks held annually in the boxes of Madison Square Garden their apparel must be as carefully scrutinized as the pedigrees and other certificates of merit required of the horse they celebrate.

In the Morning.

For morning wear at the Horse Show the fashionable woman will select a severely tailor-made gown, instep length or just touching the ground. The most exclusive models are made of Donegal tweed, chevot or the various mannish mixtures, and for a coat they show the three-quarter length garment with a plain coat sleeve.

This costume, of course, is varied slightly to suit the individual need of the woman who wears it.

A military shoulder cape is often introduced and the coat shortened or lengthened according to the height of the wearer. If any trimming is used silk cords are preferred.

Nothing could be smarter than this skirt and coat costume for morning wear, which is illustrated. The material is tweed in black and white, with just a fleck of pale green through it. The long coat is the newest model of the season. A new touch is given to the white fox boa by its white silk cords and tassels. The hat is of velvet, with ruffles of silk as the trimming. A bird ornaments the crown.

The New Hats.

There will be an interesting exhibit of tailor-made hats at the morning session of the Horse Show. The smartest are turban shape, with a military looking pompan in front, made of drooping coque feathers.

These hats are made of fancy braids, of short nap beaver and velvet. Big nose-looking owl's heads are an approved fashionable trimming, as well as silk cords and tassels.

Hats with steeple crowns will be worn and hats with no crowns at all, as well as a close-fitting little 1890 model suggested the much criticized poke bonnet. In the afternoon the picture hat with the ever-graceful ostrich plume will prevail, but in colors brown, gun metal and purple will lead all others.

The fashionable hat shown in the illustration is of dark brown velvet trimmed with lace dyed a deep ecru. The crown is rather high and is wound with folds of stitched brown satin brought to the hat with three big brown velvet buttons. The ostrich plume which gives the hat its cachet, is half white and half brown.

Quaint Modes.

During the afternoon and evening the Horse Show will emphasize the quaint mode of dress. It will make plain to the woman who goes to look on the following facts:

That velvet gowns with drooping shoulders bear the straight-from-Paris mark.

That sleeves are more fanciful than ever, and that even the cloth sleeve is finished with a quaint drooping lace frill.

That fur is extremely fashionable, and especially fur in combination.

That muffs are bigger and boss flatter.

That molekin occupies the place of honor which squirrel held last year.

That the wide, round belt is coming in.

That trimmings are everywhere—gorgeous, artistic, wonderful trimmings.

The Horse Show will reveal new costumes trimmed with old-time quaint-looking silk fringes, also gowns lavishly hand embroidered.

In the trimming exhibit there will be bands of fish net and scrim, exquisitely hand embroidered, flowers of chiffon and silk, and laces, dyed, embroidered and jewel studded.

There will be glittering wapples in many changing colors and buttons and silk cords and tassels in profusion.

Smooth surfaced cloth dresses having a French tailor-made look will be worn in the afternoon, as well as the more elaborate velvet costumes.

In gowns of this sort the sleeve is full below the elbow and is finished with a velvet cuff and a drooping frill of lace or of sheer hand-embroidered linen.

The skirts show the upper part made with flat stitched plaits opening just below the knees to enable the bottom to flare properly. Trying with these smooth fabrics for popularity will be gowns of wintry zibeline.

Chiffon Velvet.

For both afternoon and evening wear the new chiffon velvet, soft, pliable, non-crushable and light in weight, as its name suggests, will be most favored.

These velvet gowns will be made up in a variety of different styles. Some will show a modified 1890 skirt, full and instep length. Others will introduce the new train, which no longer comes to a peak in the back, but trains gracefully at the sides as well as the back.

The velvet gown is incomplete without the accompaniment of costly fur boa or pelerine.

The fur boas are all very flat and very long. Those most fashionably correct are of one fur with insets of some contrasting fur. Molekin and ermine is one of the new approved combinations.

White fox boas, broad over the shoulders and held with silk cords and tassels are also good style, while the 1890 pelerine, with its drooping shoulders and



An All-White Wrap



A Tailor-Made Gown



A Jettied Opera Wrap



Picture Hat



Evening Gown

stamp this costume among the very latest modes. The picturesque hat is of white lace, shading into yellow, and ten roses are used for its trimming.

For wear with evening gowns black and white or all white wraps are most favored.

The smartest of the new white coats

Wraps.

For evening wear are made of satin cloth and have a sheen equal to that of satin. The illustrated graceful cloak with its deep fashionable shoulder cape is of white broadcloth, trimmed with the cloth of an artistic cut-out design, outlined with heavy white silk cord.

To soften the effect of the wrap a ruffling of white accordion plaited chiffon edged with plaited white silk gauze ribbon trims the neck and borders the front of the coat, as well as acting as an under filling to the bell-like sleeve.

In the black and white wrap pictured Sequin spangled net is effectively posed over tucked white mousseline de soie, which in turn is placed over white satin.

The wrap is of the cape order and extends to the feet, completely covering the costume, and hangs in full folds from the capuchin hood which extends across the shoulders. Alternate ruffles of white and black ruffled and plaited chiffon form an edging all around the wrap and effectively outline the capuchin hood.

Fashion Notes.

A Season of Elaboration in Little Details of Dress.

THIS is a season of elaboration in the little details which place the hallmark of fashion on wearing apparel.

Trimming of all kinds are largely to the fore.

Hand embroidery in large quantities is seen on most of the new frocks.

Even laces are embroidered, the design being stitched in colored silks.

Silk fringes of varying widths are the most fashionable trimmings observed on the new imported gowns.

Deep fringe is used with good effect around the cape-like collars, which are a popular feature of the season.

Sometimes the fringe is used simply as a cap over the top of the sleeve.

Dark blue costumes with trimmings of black peau de soie and black silk fringes are among the neatest of the imported walking suits.

Browns of all shades continue in the lead for winter costumes, though purple is a reigning fancy of the moment.

Shirt Waists.

Shirt waists are more elaborate than in former years.

A popular material for winter shirt waists is Saxony flannel, which washes excellently. French flannel is also used, and as is well known, it cleans nicely, but the Saxony can be treated to the weekly tub with the same impunity as the cotton waists of summer.

A silk and satin finished flannel is also seen in the shops. This has quite the appearance of a silk material.

Another very swagger as well as serviceable waist is of blue and tan narrow striped velvet.

Many white waists will be worn this winter, also white with narrow stripes of blue or black.

The material of the gown is often used with good effect in hats, combined with velvet or fur.

For Beauty's Head.

A pretty toque is of mink fur, crown and brim, with a twist of white tulle around the crown and a bunch of white violets at the side.

The same idea is carried out in another fur toque made with a brim of sealskin, crown of golden brown velvet,

laid in folds, twist of lavender tulle and large bunch of purple violets.

Thoroughly finished beaver felt of exceedingly soft texture is much used for hats to be worn with street costumes.

This material of the gown is often used with good effect in hats, combined with velvet or fur.

Odds and Ends.

Belts are becoming wider. Soft, dull black kid laid in folds makes a neat belt.

Ribbon girdles are also worn.

Long, flowing sashes are seen on some

house gowns.

Heavy walking gloves of tan, with one large button, are considered newer than the mahogany shades, worn so long.

Chiffon veils, three or four yards in length, are among the novelties.

These veils are gathered on a small ring, which is placed over the top of the hat. The veil falls in soft folds under the chin and the two ends are crossed in the back, then wound about the neck, the ends flying.

These are properly automobile veils.

New Gowns Worn by the Actresses in "Raffles"—Gray Voile Morning Costume with Embroidered Medallions on American Beauty Taffeta—A Black Velvet Dinner Gown—Some Gorgeous Evening Wraps.

BEAUTIFUL gowns of the latest styles, yet not so elaborate and costly that they may be easily copied for every day life, are to be found in "Raffles," the new play at the Princess Theatre in which Kyrle Bellew is starring.

We often see on the New York stage, nowadays, costumes that are elaborate and magnificent that they simply can be admired from afar, but scarcely ever as fashion models, as it is almost impossible to reproduce them.

The gowns in "Raffles," however, though furnishing a variety suitable for almost any social function, are yet practical and such as real people would be apt to use under similar circumstances.

In the first act, which represents the scene of a modern country house in which the guests appear garbed suitably for dinner, Miss Hattie Russell, as Lady Melrose, wears a real costume of black velvet and thread lace. The skirt is plain, long and full, and the bodice is fastened with black thread lace over white.

A Burglar Gown.

Miss Clara Blandick, as Gwendolyn Conroy, wears a beautiful dinner gown of white silk mull, embroidered in gold thread, worn over deep pink chiffon and taffeta.

There is a deep collar of white lace, falling in cape effect over the shoulders. The full sleeves are of plaited chiffon, the belt of gold and silver braid.

Miss Blandick, in the scene where the house is aroused by burglars, wears a fetching negligee consisting of a loose kimona sacque made of alternating strips of pale blue ribbon and white lace, worn over a skirt of ruffled white taffeta.

Miss Russell, in this scene, appears in a gorgeous broadened gown of heavy white moire covered with pink roses and trimmed with ruchings of pink chiffon.

Miss Ethel Matthews, as Mrs. Vidal, wears in the first act an exquisite gown of silver gray velour chiffon, made with a long plaited skirt and bodice trimmed with gold lace studded with je de. A white chiffon collar, trimmed with gold lace, and elbow sleeves of the same, give an original touch to a very beautiful gown.

In the second act a number of pretty morning gowns are worn.

Morning Gowns.

Miss Russell appears in a number of gray voile, full sleeves of tucked lavender chiffon. Hand-embroidered lace on the bodice and a girde of violet velvet edged with three or four rows of gathered blue baby ribbon, complete a particularly attractive costume.

Miss Blandick wears a stunning gown of the palest shade of gray voile over gray taffeta. The skirt is box plaited. The bodice is tucked and trimmed with a broad rever collar of lace medallions applied on rose velvet and edged with a narrow strip of China and Irish lace. Cream lace over white liberty satin, and a girde of gray taffeta, both edged with the rose velvet. Over the shoulders are cape-like pieces of the voile embroidered in gray chenille.

Miss Matthews wears in this act one of the simplest and yet one of the most attractive seen in the play. It is of white crepe de Chine and Irish lace. The skirt is of the crepe, made perfectly plain, fitted to the figure and sweeping gracefully in a short train. The bodice has a vest of the lace and chiffon, and is finished by a sash of white taffeta, with long ends. Tiny white silk tassels further ornament the gown.

Anything in the fringe effect is a noticeable feature of the new gowns this season.

Miss Lucy Milner, as Lady Ethel, the heroine of the piece, wears a pretty white gown, with short full skirt, collarless bodice and full elbow sleeves. A sash with long flowing ends, completes a pretty and girlish costume.

So Gorgeous.

Miss Blandick's fourth-act costume is an evening gown of white net, covered with opalescent spangles, and worn over white liberty satin. A full ruching of chiffon edges the hem of the skirt, and the bodice is elaborately trimmed with pearl embroidery and fringe. The sleeves are of the net, accordion plaited, and flowing loosely to the elbow.

An effective evening cloak worn with this costume is of white broadcloth trimmed with shirred white chiffon and long panels of silk embroidery. Silk cords and tassels further trim the garment.

Miss Matthews's costume in this act is of soft black liberty satin. The skirt is gathered around the hips and stripes in front over a petticoat of Irish lace. The upper part of the bodice and the sleeves are also of the lace.

A gorgeous evening cloak of champagne-colored Cluny lace is worn over this gown. The neck of the cloak is cut square and edged with a band of jeweled gold guineenette.

Long ends of black velvet ribbon, fastened with heavy gold tassels, pass over the shoulders and fall to the hem of the cloak back and front.

TWO OF THE PRETTY GOWNS WORN IN "RAFFLES."



Gown of Silver Gray Voile worn by Clara Blandick

Gown of White Crepe de Chine and Irish Lace worn by Ethel Matthews

For Thirty Years the Standard of Purity and Excellence

RUNKEL BROTHERS

Our High Grade Packets

COCOA

Superior Flavor and Aroma AT ALL GROCERS.

Sunday World Wants Work Monday Morning Wonders.