

RICH NEW FROCKS

New Models Less Freakish Than the Early Ones.

VELVET AND FUR RULE

Some of the Striking Gowns Seen at the Horse Show.

Hats Promise to Be Bigger Black and White the Popular Colors. A Velvet Afternoon Frock Which Showed a Narrow Skirt but Filled a Little at the Waist—Australian Opossum and Red Fox the Fashionable Material for Trimming Wide Bands at the Hips Appear on Many of New Gowns.

On this side of the water there is a comfortable feeling that, in so far as the season's fashion revelations are concerned, all is over save the shouting. With Horse Show behind us, opera in full swing and debutantes preparing to blossom out in profusion, the winter season may be considered born and baptized, though social



SILK AND SEAL.

activities will not come thick and fast until a little later. But smart Parisiennes are slower about returning to the city than are our women of fashion, even in this day of the country house fad; and, moreover, they are distinctly more deliberate in their decisions concerning their winter wardrobes, less influenced by early season rumors and models, more bent upon individuality,



BLUE CLOTH.

more inclined to look forward and anticipate the coming mode, instead of subscribing humbly to the laws already laid down. And so one continues to hear tales of fresh experiment among the great couturiers, of audacious models worn by famous actresses in notable premieres, of original toilettes worn here, there and



BRITTSCHWANZ AND ERMINE everywhere, by women famous for individuality and taste in dress. Some of



TWO BLACK VELVET COATS, ONE EMBROIDERED AND TRIMMED WITH OPOSSUM, THE OTHER WITH CASHMERE BANDS.

the exhibits are purely sensational, freakish beyond all the canons of good taste, and while these may be interesting from their audacity, their richness, their beauty of colorings, etc., there is, of course, no question of their being taken up by the fastidious or conservative woman. The Turkish trouser skirt, for example, may have its picturesque charm and may be exploited by an actress to whom the spotlight is the breath of life, but it is not likely to make its way among women of less sensational tastes, and the same is true of most of the pronounced exaggerations, though one must admit that the average woman seems inclined to accept some very amazing modes with a docility which may mean indorsement and, then again, may mean submission. And yet the last few weeks have shown much that was extremely good looking, much that was sumptuously elegant without the freakish element. The modish lines when not exaggerated are charming; the materials are surpassingly lovely and elaborate detail and complicated drapery are by no means essential to the success of a frock or wrap. That both the elaborate detail and the complicated draperies are present in a large percentage of the loveliest models no one can deny. Never was there a season when so many exquisite materials could melt into harmony in one frock, when color schemes were more subtle or more skillfully worked out, but as we have said before, there are other and franker ways of achieving unmistakable smartness. Particularly among the beautiful velvets we have found effects of enormously effective simplicity and velvet is of course in the very front rank of fashionable materials.

A black velvet afternoon frock, for example, was of unpretentious lines, the usual straight narrow skirt, filled just a trifle at the large waist band in the fashion which has added grace to the silhouette and to a great extent done away with the ugly tightly stretched skirt back. This skirt cleared the floor but was not exaggeratedly short and it did not have the usual fur band on the bottom. The bodice was a simple Magyar affair filled very little into the broad giraffe which gave a short waisted effect, though its lower edge was hardly above a round waist line. This giraffe was a wide velvet scarf drawn easily around the waist and falling in two ends at the left

front, the right end being drawn up under the left end and falling over it in short length while the left end fell quite to the knees. This form of scarf giraffe is frequently seen and has the advantage of not showing the break in width which a tied knot entails. The giraffe of the frock in question was lined with the new and popular rose tone and finished at the ends by heavy red fringe. Down the entire front were set military looking ornaments of soft, heavy silk cord. A shallow yoke neck of Venetian lace over rose chiffon and a plain guimpe was of white hemstitched chiffon, as were the full finishing the peasant sleeves. With this frock the slender young matron wore a huge stole and muff of black fox and an immense low hat of black velvet encircled by a wreath of huge white velvet poppies.

These big, white flowers, poppies, edelweiss, etc., are millinery concessions to the vogue of white and black combinations, and in velvet or in knit appear upon some of the latest large hats. These large hats are, by the way, growing larger in a fashion that arouses speculation as to their ultimate limits. Almost all dress hats have taken on exaggerated size, and while the toques have not been ousted large shapes are creeping in for the more severe street millinery. Very often the trimming, whether of dress hat or street hat, is of the simplest sort, the cachet of the hat being left to line and material, but even so, the hats are not cheap, for

the untrimmed shapes in material good enough to give distinction are distressingly expensive. The one ornament, too, must be most knowingly placed if the hat is to have the right air, but the clever woman can put her own hat together more successfully than usual this season if she will but pick out some one of the simply trimmed models and follow its guidance. Of course, one cannot find the exclusive shapes, untrimmed in the shops, but one can usually find something approximating the lines desired. Where handsome fur, plumes, egret, etc., enter into millinery the way is open for most reckless extravagance, and some of the big hats worn with restaurant and demi-evening dress are appallingly expensive. Luckily it is possible nowadays to have almost anything done with one's old ostrich plumes, and the woman who has a collection of plumes, considered good in their day, but looking sadly skimpy and poor in this time of gorgeous, soft, full plumes, need not despair. She can take that forlorn collection to the right place and it will undergo a change that would make the brain of any conserva-

live ostrich reel. Four or five of the old plumes will be sacrificed to one of the new ones, but the transformation justifies the sacrifice, and though one pays fairly well for such miracles the cost as compared with the buying of new and handsome plumes is nil. But this is all quite apart from the velvet frocks which furnished the point of departure and from the other things in velvet which the season is bringing



CLOTH AND SEAL.

out in such beautiful profusion as the winter months draw near. The long velvet coats deserve a story all their own, and whether intended for evening, carriage or street wear are delectable garments, less durable than the equally long coats of fur but lighter in the wearing, and even when most expensive not as costly as an equally elegant coat in fur would be. A majority of the models have fur associated with the velvet, and here of course the door is

opened for all kinds of extravagance; but good effects are obtained with the less expensive pelts. Australian opossum, which the French call "putois" and which with red fox may hold the place as the fad fur of the season, is very often used to trim the handsome long coat of velvet, and the red fox, just mentioned, which is at its best with black, forms collar and cuffs for some extremely good looking models.

This fur, which has been taken up enthusiastically by all the great houses, though Poiret, the man of unlimited



BRITTSCHWANZ AND VELVET

audacity in line and color, is said to have launched the fad, is beautiful in coloring and texture but somewhat too buoyant for use with many colors. Moreover, it is not generally becoming and one is likely to tire of it more quickly than of a more conservative fur, so unless a woman can afford to throw good furs aside before they are outworn she will do well to pass the red fox by.

Which does not change the fact that a horse show coat of black velvet reaching

to the wearer's heels, lined with a soft light reddish yellow, embroidered very heavily down the front and around the bottom in black and having an enormous collar falling over the shoulders and square in the back, of red fox, was tremendously admired.

The little French cape or "canot", which fits the shoulders as though moulded to them and usually slopes downward from the throat in front to giraffe depth in the back, affords an opportunity for adding a new fur trimming touch, the little cape being sometimes made entirely of fur, sometimes of other material fur trimmed. One pretty model in white raitheen had a cape of the raitheen but the edge rolled back—very little at the throat and more deeply as it approached the back to show a facing of seal, the same fur being lightly used elsewhere in the trimming scheme.

As the season advances various smart wraps appear, as was to be expected, not only the cape just described, but various other little wraps on the shoulders and boleros order are to be seen, and too, the designers are beginning to bring out this little short cape for wear with separate frocks or skirts. Some of the fur, silk and fur, cloth and fur. Especially swaggy little coats are made in brittschwanz with black velvet and embroidered for trimming. Seal is favored for the short coat, as is tame

felt in many of the long velvet coats, the band usually taking the form of handsome heavy embroidery in black. The wide braids, although the very wide ones are sometimes used, the most interesting model of our central group has embroidery about the hips and trimmings of putois is a good example of the possibilities in this line.

The short suit coat too often shows the wide hip trimming, the wide and beautiful silk braids being the usual trimming in this case, though embroidery with narrow braids, cords or heavy ruffs may be employed. Parisian models show much enthusiasm for the new wide braids, some of which run to eight or twenty inches in width, and use them both for coat and skirt bands upon and skirt costumes of velvet, velveteen, zibeline, serge, ratteen, etc. Elaborate embroidery of soutache is used upon velvet coat and skirt, massive touches of fur being very frequently added to the trimming scheme. And where the suit is distinctly for dress wear, charmeuse or mousseline or tulle often enter into the scheme, as well as braid and fur. In one of the costumes reproduced among our small pictures the velvet coat and skirt were trimmed in charmeuse matching the velvet and elaborately embroidered in self tone soutache. The wide embroidered band on the skirt bottom extended only around back and sides, stopping at either side of a front panel in charmeuse, trimmed at the bottom with narrow bands of fur. The bodice, above a deep giraffe of velvet and fur, was very largely of the charmeuse combined with chiffon and lace.

It is difficult to get away from the entirely whether one talks of street suits, evening gowns, coats, afternoon frocks or millinery, and on many of the latest models it is introduced in ways quite different from the conservative banks, collars, etc. The narrow banding reminiscent of the First Empire is much used upon the smart winter frocks for afternoon, house and evening, but in street suits one sees whole panels, petticoats, etc., of fur.

Some of these models are fantastic and clumsy, but others are really charming. Two very severe tailored frocks shown by one of our most exclusive importers were of the latter class, but our sketches cannot do them justice, since texture has so much to do with their success. One was in one of the soft rich satins of the satin feutre class and a curiously beautiful color which may be best described perhaps as a brownish mulberry. This color toned in exquisitely with the seal fur which formed the skin seen below a clinging tunic cut up sharply in the middle front and buttoning over from right to left with two big buttons of seal. The coat, which was unusual in cut, being fitted and basqued, had small notched collar of seal and silk and cuffs of the silk.

The other model in ratteen and seal was still more severe, having a straight skirt, with front and back panel and very deep seal band around the sides, and a loose hip length coat with conventional collar and cuff of this fur.

Apropos of ratteen, which is very modern this fall, its wearing qualities are proving far from satisfactory, the rather rough surface growing matted and dull too quickly to please women who expect good service from their tailor suits. Very good looking skirt and coat models are built up of this material, however, particularly in whites, and such light tones as honey, butter, mustard, etc., with a relief in black velvet, braid or dark fur.

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