

SOCIETY EXHIBITS BRILLIANT FASHIONS AT THE HORSE SHOW

Stunning Topcoats and Fur-Collared Coats Worn in Afternoon—Red Velvet Wraps Give Color to Evening Sessions—Many Smartly Correct Riding Suits in Evidence—Metallic Brightness in Fall Costume

THIS year the horse show was more than ever a fashionable affair. It took place, not in the vast and echoing space of Madison Square Garden, but in the Squadron Armory, and the decorations were so handsome and so elaborate that one of the newspapers said, the second day of the show that "the foreign affair had more elaborate decoration"—which makes one think that across the water decoration of the sort must be wonderful and costly indeed.

Society was out in force and seemed to take more interest in the horse show, which has been rather of a bore to the smart set the past few years because the event had begun to be exploited so by the "trade." Clothes were assuming far too much significance as a feature of the show, and with department store buyers from all over these United States, and every tailor and dressmaker of the metropolis crowding the promenade and trying to make capital and advertising opportunity out of the so-called social event, society turned its august nose up a little. It attended the show, but from the boxes looked across the promenade crowd at the tanbark and held itself with reserve under the staring eyes of the proletariat promenading below. But this year the horse show was more what it was originally intended to be—a sporting event patronized by the fashionables, and there was more visiting about in the boxes—more of social relaxation. And more brilliant costuming of the occupants of the boxes.

Furs always play an important part at the horse show and the week of the show, no matter what the weather outdoors begins the fur coat season. In the afternoon furs are bearable, for there is attempt to keep the temperature down to a comfortable degree for horses and riders; but of course by evening it grows warmer and fur coats are unseparable. Women carry their fur scarves over their arms, and in the boxes wraps are thrown over chair backs and one even sees fans in motion. The poor horses, coming from their low-temperated stalls, must be extremely uncomfortable, and with the heat, the noise, the glare of lights and blare of the band one scarcely wonders that they are fidgety and fractious.

The general effect of afternoon raiment was dark—and rich. There were many tailored suits of velours and velvet, most of them trimmed with fur. Jenny's new model with the circular skirt was in evidence, and one Jenny suit showed not only a circular skirt but a circular drape of jacks, and circular cut-flounces edging the sleeves. This suit was of black velvet with moleskin cuffs and choker collar, and moleskin was applied to the jacket in a straight band below the metal belt and in scallops about the belt.

Most of the velvet tailcoats were black with trimming of black fox or gray squirrel or moleskin. A few dark blue and dark brown velvet suits were noted, but black velvet was far and away the favorite. Here and there was a cloth suit in lighter shade—even brown being seen—and several brown and tan suits were in evidence. But in the browns, dresses rather than tailored suits were favored and many women wore tailored frockcoats off by a fur cravat or stole, the top coat being checked in the coat room.

A great deal of what the French call tinsel was to be seen—gold and silver brocade, metal thread embroideries and tassels, metal clasps and girdles, but these touches were added to dark suits to give a note of brightness and richness. Many a thrown-back jacket of dark velvet and fur revealed a gorgeously bright blouse of metallic brocade, the blouse attached to the suit skirt in the three-piece costume effect so popular this season.

At the horse show one treads a smooth promenade of boards and one usually arrives and departs in a limousine or a taxi, so even with the heavy fur coat, dainty little indoor slippers are worn. It was evident from footwear at the show, that the strap style is on the wane and the colonial or tongue slipper is the winter choice. And heels are higher and more Frenchified. Comfortable as the low-heeled slipper has been it simply cannot be worn with a long, draped costume unless one wants to look like a frump.

With sport clothes, however (and there were many smart sport costumes at the horse show), the low-heeled, rather mannish oxford was worn. With the evening costumes satin, velvet, silver or patent leather slippers.

Young women interested in the sporting feature of the show—that is in the equine events—wore their riding clothes, whether or not they look actual part in the programme. All the good looking riding suits seen on the promenade and in the boxes had coats and breeches—a riding skirt looks almost absurd these days and one wonders why women are ever silly enough to sit crouched sideways on a horse with folds of skirt wound about the knees.

A gray whipcord riding suit was especially attractive, the coat and breeches beautifully cut, and the dark gray suit accompanied by shining black boots, a black tricorne hat, gray gloves and white ascot tie. Another smart suit was of brown whipcord, with polished tan boots, brown gloves, cream-colored tie and a black beaver hat in brown.

The red velvet wraps in the vestibule as the occupants of the boxes thronged out suggested a meeting of high church dignitaries. Never were so many cardinal velvet cloaks at any one occasion before! These gorgeous velvet wraps are in all shades of red and are superbly trimmed with fur. Some of them



2598 Wraps At Important Item Of Horse Show Wardrobes

2402 Ring Furs Wore Coats Like This



3168 A Typical Horse Show Tailleur Of Velvet And Fur

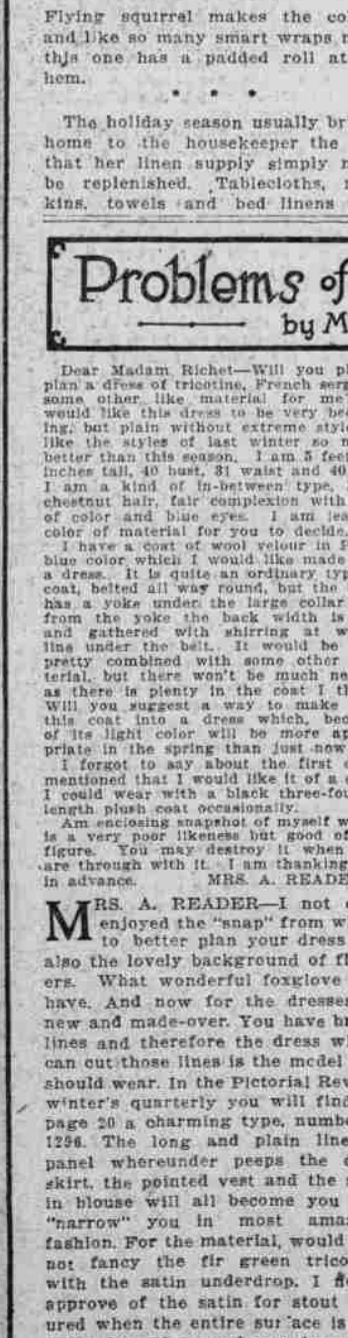


3168 A Typical Horse Show Tailleur Of Velvet And Fur



2632 Restrained Corbikes With Gorgeousness In Their Evening Gown

3160 Navy Red Wraps At The Horse Show



3160 Navy Red Wraps At The Horse Show

the family have been getting along with somehow, show horrifying rents and rips, worn places and ragged places when the table is set for a large party of guests and the guest room must be ready.

There is no housewife who is not pleased to receive beautiful linens at Christmas and now is the time to make selection—when so many beautiful patterns and so many good bargains are offered in the shops. Many housewives whose husbands pay department store bills every month, make a practice of keeping up the household linen supply by adding a few pieces each month, and not leaving the matter until a big bill for linens will have to be added to current expenses for clothes and shoes for the family—to stagger a long-suffering payer of bills. A few sheets are purchased one month, a dozen table napkins another month, more sheets later on and half a dozen towels now and then. In this way the linen supply is kept up without great expenditure at one time.

But Christmas is the season for special linen gifts. The half dozen fine damask towels every housekeeper likes to have for her guest room, the pair of embroidered linen sheets with pillow-cases to match, the set of table-runners and doilies in the new style or a charming breakfast set or a smart bridge set of cream linen doilies and tea napkins with bright-colored cross-stitch embroidery. Or even half a dozen ordinary sheets of fine muslin to have on hand in case of unexpected guests or illness in the family.

Even the women who asserted they would never have abominable imitations of fruit in their dining room are yielding to the temptation of the marvelously life-like bananas, apples, grapes and oranges offered by the shops. This artificial fruit is so natural that your eye is completely deceived and you must actually touch the fruit to convince yourself it is not a real product of tree or vine. The real bananas are especially luscious looking and make a beautiful note in a dining room color scheme.

There is no doubt about it, artificial fruit is very smart. Whatever your personal taste may be about imitations and otherwise, artificial fruit is now being used in the very best families and these rich-hued apples, grapes and bananas repose in elegant bowls on the most costly mahogany sideboards. A bowl of fruit makes a very convenient centerpiece for the dining table between meals and looks extremely smart, the low bowl set on a table runner of ecru marceline or linen. Of course the fruit must be dusted every morning like everything else in the room, but aside from collecting dust it will come to no harm and will do duty for weeks and months, so, though it costs more than real fruit, it is a good deal more economical in the end.

Keeping up with this fashion of fruit as dining room decoration is pretty expensive if you buy real fruit. Peas, bananas and grapes kept not in the ice box, but in a steam-heated dining room, are useless in a few hours; and many women, after discouraging trials with real fruit decoration, have turned with relief to the good-looking artificial fruit that deceives nobody and stands for what it is—a colorful and smart decoration.

Problems of Dressmaking by Madam Riche

Dear Madam Riche—Will you please plan a dress of tricotine. Present or some other like material for me? I would like this dress to be very becoming, but plain without extreme style. I like the styles of last winter so much better than this season. I am 5 feet 4 1/2 inches tall, 40 bust, 31 waist and 40 hip. I am a kind of in-between type, light chestnut hair, fair complexion with bits of color and blue eyes. I am leaving color of material for you to decide. I have a coat of wool velour in Eskin blue color which I would like made into a dress. It is quite an ordinary type of coat, belted all way round, but the back has a yoke under the large collar and from the yoke the back width is full and gathered with shirring at waistline under the belt. It would be very pretty combined with material, but there won't be much needed as there is plenty in the coat. I think will you suggest a way to make over this coat into a dress which, because of its light color will be more appropriate in the spring than just now? I forgot to say about the first dress mentioned that I would like it of a color which is a very poor likeness but good of my figure. You may destroy it when you are through with it. I am thanking you in advance. MRS. A. READER.

MRS. A. READER—I not only enjoyed the "snap" from which to better plan your dress but also the lovely background of flowers. What wonderful foxglove you have. And now for the dresses of new and moderate. You have broad lines and therefore the dress which can cut those lines is the model you should wear. In the Pictorial Review winter's quarterly you will find on page 20 a charming type, numbered 128. The long and plain line of panel whereunder peeps the drop skirt, the pointed vest and the slits in blouse will all become you and "narrow" you in most amazing fashion. For the material, would you not fancy the fir green tricotine with the satin underdrop. I never approve of the satin for stout figured when the entire surface is exposed, but when used as a drop it is perfectly permissible. Wear the skirt about an inch or two longer than the one shown in your picture. Should you not fancy the combination of fabrics, but rather desire the one material throughout, then turn to page 13, No. 1356, same issue. A vest of the ecru lace with the green tricotine and the black rope silk hand work, following the attractive pattern used there, will make a stunning frock and also very kind in line for one of your figure. A coat such as yours naturally suggests the redingote type, and as they were favored last winter you will perhaps enjoy the style very much. In the event that you do, I would advise the second named for the green tricotine, so there shall not be two drop skirts of satin. And if you do not object to the same combination for two dresses, then the drop could be used for both, making it separate. In the model shown on page 20, No. 1214, I would advise your having the collar and tuxedo sides, which in truth is the continued collar line, of the black satin, the portion edging the side and back neck run in several rows Pekin blue chenille. Remove the shirring at the back of coat and let it with the deep yoke form a plain back. For the vest I would have an ecru fillet. This type will prove becoming and service able. BEAVERTON, Or., Nov. 15.—Dear Madam Riche: I have a black inexpressible dress, a dress, and would like to have you plan it for me, as I know nothing about sewing and it seems so hard to get anything to look well on me. I also have a black serge skirt. It is a two-piece skirt, opening in front with a pocket down the center front. It is too short and I would like to know how to lengthen it. I have large hips and broad shoulders and weight 165 pounds. My age is 35. Thanking you very sincerely M. L. M. L., Beaverton, Or.—You do not mention the specific amount of material you have in that piece of serge and in different styles require different amounts of fabric. I shall give you two and let you judge accordingly. In the Butterick winter quarterly you will find both models, one on page 61, No. 2905; the other on page 63, No. 2952. Both are very good in line for the stout figure and also you will notice the absence of handwork, for in an expensive piece of material I always discourage the time given in adding hand work. The pockets in the first model have a bit, but it will be better off than on with your hip line. Have the vest in model 1 of broad crepe, which is an always be (Continued on Page 5.)