

Oreck's Elaborate Fall Fashion Show Dazzles Duluthians at Lyceum Theater

FUR is to be the predominate material for fall and winter suits if one can take the Style show being held at the Lyceum theater this week by the Oreck's store as a criterion—and there remains but little doubt of one's wisdom in accepting the dictates of the show after one has seen it. Twenty-five thousand dollars' worth of women's wearing apparel has been brought to Duluth in time for this show, which opened yesterday afternoon and will continue all week, with three showings each day. This is perhaps one of the most complete assortments of fall styles assembled by one concern anywhere in the northwest, and Mr. Oreck said yesterday that with the exception of two gowns—both of which were worn at the Pageant of Progress last week in Chicago, and later sent here—the entire showing is from the stock of the Oreck's store.

It is impossible to describe the garments worn. They were divided into four groups, suits, afternoon dress wraps and evening gowns. Of the suits, the newest models were made of fur. One of the most attractive was made of seal, the short raver full coat, lined throughout with silver tissue cloth, was worn over a one-piece dress of georgette and seal. The georgette was fashioned into a long waisted model, the skirt hanging rather narrow and in straight lines. Other equally interesting models of beaver trimmed with fox, seal trimmed with black fox, and one particularly lovely "it was of beaver and maroon duvetyne were worn. The cloth suits were all heavily fur-trimmed, and many boasted additional touches of beading and embroidery. In fact the fall suits shown yesterday are much more elaborate than those of the past seasons. The skirts continue short, and the coats long and belted.

Perhaps the most unusual garment shown is the Spanish model which is for afternoon wear, and which is really a lovely hand embroidered shawl, of the days of our grandmothers, and which is worn draped around the shoulder and hips, so as to form a wrap. With this is worn a broad Spanish sailor of black similarly embroidered in gay reds and blues. Another afternoon gown of navy canton crepe is attractively finished with fringe of red yarn,

on either side of the panels which open over drapes of lavender georgette—an unusual combination of colors, but one which is most effective. Other frocks of duvetyne and taffeta—and by the way the taffeta in sleeves—and by the way the taffeta distinguished feature of any of the newer gowns is the sleeves. If the sleeve is long, it is most irregularly shaped, and exposes not only the elbow but also the shoulder. If the sleeve is short, it is flowing and hangs in an irregular line. This irregularity is also marked on the skirlines of both afternoon and evening dresses.

Dat-like models, heavily trimmed in fur are the predominate modes for the newer winter coats for street wear. They are made with the large flowing sleeves, the better to accommodate the sleeves of the frock, no doubt. The narrow belted models are also much worn, and the high collars of fur resemble the choicer collars of other years. For evening wear, the Mandarin or Chinese models of brocaded satin, lined with gay colors, are shown. One of the most original evening wraps was made entirely of streamers of navy blue ribbon about one inch wide. These were tacked together so as to form the shoulders, and was interlined with rose crepe shading from the palest to the deepest tint.

The new backless model of evening gown made its initial bow to a Duluth audience yesterday and it was received most enthusiastically. Fashioned of a gorgeous shade of American Beauty velvet the gown is draped in soft folds in the front, and hangs almost to floor length. But in the back, only a band—and a narrow band at that—of crystal extends over the shoulders and joins the waistline at the narrow belt. The entire back is thus exposed. The other gown from the Pageant of Progress, and one more conservative in lines though more daring in color scheme is made of copper colored beads and sequins arranged in three-inch squares. This material is made form fitting with a skirt of round length, and a rather low neckline. Attached to one side with a huge bow, is a long-train of orange velvet lined with georgette in the same shade. Black lace evening gowns were also shown yesterday in several different modes, and one of black and gold lace made quite full and

short, and trimmed with large roses, was particularly pretty. For dancing there were shown several interesting taffeta models. These were made with full skirts, whose width was emphasized by ruffles, flounces and padded puffing. In fact one is inclined to believe that wiring and hoops are again coming into their own. Of course such full skirts hang from tight basques, corded and shirred around the waist-line, and boasting the tiniest bits of sleeves with the shoulders peeking out of the slits.

On the whole the gowns shown were most representative, and it was interesting as well as satisfactory to note that Mr. Oreck has been most careful in selecting his models to choose only those which Duluth woman can adapt to their own use. There is nothing of the sensational about the frocks or wraps, though one can see at a glance that they are the latest modes.

Large hats with waving ostrich plumes is the impression one gathered of winter millinery. Not for many moons have so many large hats of velvet been shown. And if the plumes do not stand up waving in the breeze, they are arranged in layers extending down over the shoulder almost to the waistline. But every hat must have a plume, unless, of course, one can boast of a bird of paradise. One imported model was of black velvet, rather poke shape, and the tall crown was surrounded with a plume in black. One of the smaller shapes was of black enamel beads arranged in a close fitting turban, and at one side a complete bird of paradise spread its soft feathers at right angles to the hat. For street wear, there were shown small models completely fashioned of feathers, and a few velvets.

Fashion is not alone in the parade for with all the style, art has been added, which does not loiter far behind the elaborate gowns on display. This art comes in production itself and the vivifying stepped out on the Atlantic City boardwalks, with more grace than they do on the Lyceum stage. One would almost think that our own Duluth girls had walked fashions

promenade for years. Wonders have been accomplished at is Ziegfeld in a short time.

The constant review of things wearable, is, enlivened by interpolated numbers on the same high plane as marks the entire style ensemble. There is a dance exquisite by "The Damsel Fashion who is lifted from her bandbox pedestal by the pageant of style; two little boys who speed to the program. The professional touch comes via professionalism in zones that are superb when the Valentines offer, and an array of violin selections furnish an abundance of surprise. The grand finale gives the Boardway touch, and the pictures are in keeping with the atmosphere of style.

Produced by A. C. Lanson, supervised by Lyle Oreck and manniked by Miss Dickenson, in a measure tells the reason for the most-elaborate fashion picture Duluth has ever gazed upon.