

LATEST PARIS FASHIONS

The Tam-o-Shanters already spoken of. The Chantilly lace that drops from the brim edge is backed by a pleating of double tulle. The brim is of black velvet.

LONG COATS ARE MADE OF THICK BUT LIGHTWEIGHT MATERIAL.

THE long coats so necessary in every outfit have been greatly improved by the new materials, which are beautifully light in weight, though they are quite thick. These materials are called peau de mouton, peau de lion and peau de souris, and resemble those short haired furs in effect. Then there is the new drap velours, which has a velvet cast. Chinchilla cloth makes some smart

produced charmingly in the very simple coat models and mark the suit as this year's model. They generally show above and below the coat closing, which fastens with a few buttons only.

The new damask brocade "matelasse," as it is called, is used for the coat for afternoon tailored suits, and even comprises the whole costume, combined with fur lapels and cuffs. In the yellow tones it is of indescribable richness, and has the advantage of looking well with any skirt—satin, velvet, cloth or chiffon.

Taupe seems to be the favorite color in suits as well as in furs. Navy blue or black relieved with touches of white comes

inly with pearls, as does jet with steel and rhinestones.

BLACK OPAL NEW BIRTHSTONE FOR OCTOBER GIRLS.

NOWADAYS the choosing of jewelry intended for birthday gifts is a much more simple matter than it used to be," remarked the City Girl. "All one has to do is to follow the new standard list of birthstones, which tells exactly the correct gem for each month. And now it is a pleasurable and easy task to decide on a present set with the gems you may wish to buy, for the jewelry shops are replete with exquisite designs of jewels for all the months."

It bears no resemblance, however, to the round meshed rather firm lace that has generally been associated with that name. This particular piece had an irregular mesh and an outline floral pattern.

Almost all the soft laces that are so much used for jabots and waist trimming this autumn are termed shadow laces and they are far in the lead of other popular laces. Nothing is so good if one wants frills or cascades, as one often does for the front of a bodice.

Milane laces are good, too, but they are so very soft that frequently one cannot get the effect that a shadow lace, only a little heavier, will give.

Bohemian and Venetian laces hold

below an overdress of embroidered chiffon, and the same lace is used to form the upper part of the bodice, extending over the upper part of the arm to form short sleeves.

Very often a slight touch of gold lace will bring out most effectively the color of a gown. One made of one of the new shades of red has only a tiny vest of gold lace, but it gives character to the entire gown.

BAGS INSTEAD OF BASKETS

VERY gorgeous indeed is the newspaper bag which is taking the place of the waste paper basket for the living room. The bag, which is suspended from a substantial hook screwed into a cornice,



All Black Hat, with Chantilly Lace Brim, Crown Draped with Velvet, Two Aigrettes.

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Black Velvet, with Paradise Ornament for Only Trimming.

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Black Velvet Under Brim, White Velvet Over Brim, Caught Together at Intervals.

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Black Velvet, Covered with Layers of Doubled Tulle.

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NOW that the imported creations have been duly landed and exhibited in America it is plainly to be seen that the master designers have changed the silhouette enough so that last winter's clothes are impossible for the woman who would follow fashion's trend.

The early hats, outside of the ultra-fashionable models that seem to be rather like those of the late summer models. The noticeable features about them are the tendency toward smaller sized crowns, and in the more tailored hats a reaction toward small rolling shapes. But there is a soft Tam-o-Shanter crown, placed in both small and large hats, as an exception to the usual small crown, but the bow shape of last season is not seen.

In the five models here given the shapes are varied, but the foundation material in each is of black velvet, though in all the combining materials and trimmings are in greater proportions than the velvet. The first hat, with a shirred Chantilly lace brim, has the small crown en-

circled with the usual folded ribbon, and the two fashionable windmill aigrettes placed toward the back, as is so much of the trimming this year. The second hat, depending on its effective shape in lieu of trimming, is slightly wider behind than in front, and this is accentuated by the aigrettes placed at the back.

The poke bonnet is recurring with a certain persistency in the newest models and is especially becoming to certain very feminine types of faces. This one has a novel arrangement in the facing, the white velvet facing the upper brim, black velvet the lower. The outside edges of the facings are only caught together at intervals, and hang slightly apart. Placed like a tulle, the aigrette hides the crown from the front view, and at the base black velvet ribbon, doubled into loops, is laid flat on the brim. The fourth is an exaggeration of the single bias fold that appeared on the brim edge this summer. Here many folds are superimposed, and the crown wreathed in tulle; the brim only is of black velvet. On the lower row of hats the left is one of the small rolled turbans of the many imported. Here the brim is velvet faced and the sides of the narrow crown are covered with the new type of banding made like a wing rather than a breast. At the right the hat having a crown of glaze silk, shading from red to black, is one of



Red and Black Glaze Taffeta Crown, Velvet Crown, Velvet Brim, Large Poppy.

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Black Velvet Almost Covered with White Winged Bands and Ornaments.

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tailored loose coats of mannish cut. The sleeves in all these models are of the loose sleeve shape, though the drop shoulder seam has been added to the looser styles. Many are semi-fitted, but this half-fitted silhouette is quite a different one from that of even a few seasons ago, because of the very general adaptation of the high, large waist line.

These coats button up or are made so they can be buttoned at will up about the throat. Buttons are very decorative. Often crystals of various colors are set in silver or, as in one of these, mother of pearl inset into balls of steel.

Of the two Paris coats photographed here one is more fitted than the other. In the looser coat the lapels are broad and the collar and cuffs are of the fashionable striped velvet. The material is peau de mouton, khaki colored, and the buttons are amber set in silver. The fitted model, buttoning up against the throat, has a small white cloth collar, and the slanting belt effect makes it a very becoming coat for a stout figure.

Made of the new velvet cloth in navy blue, a very correct example of this winter's tailored suit as to material, cut of coat and skirt, with the fur collar that may be turned up about the throat, is here shown. The noteworthy effect is the peculiar feature of all tailored suits, or skirts, when drapery is not used. This seems to be reserved for the thin woman and on all of the coats when the long belted or the new belted coat is not used. The cord and tassels seen on this model are a distinctive feature of both tailored suits and gowns alike. The same type of button is used on suits as on one of the coats, a truncated ball shape of gun metal with a pearl inset. Round ball shape buttons, much smaller in size, trim the cuff, which is oddly set into it.

In the extreme models of tailored suits there are two unusual shapes in the latest imports. One has a curious fulness made by a pleat or seam taken at the hips which ends between the hips and the knees, giving an odd fulness. The other has a fitted flounce from the knees. Above, the tunic is caught up into a drapery in front which gives the same fulness as the sides as in the model just described. At the back the extra fulness is laid into the belt by several shallow box pleats, not deep enough to give any special fulness.

Both these skirts, so much admired, had the mark of the best Paris designers. Pleats and box pleats appear in many of the Paris model skirts, but do not interfere with the slim outline except when the wearer moves. They fall into straight lines when action ceases.

Vests of satin in bright colors and in

next; then come the reds, magenta, dahlia, prune and into the bright tones, and orange vermilion being the favorite. Khaki and Gobel blue are used for light colors, contrasting well with dark trimmings. Taupe has bright shamrock green trimming, magenta, flame or sulphur yellow. Black combines also with cherry or bright green; blue with light dull gray, with emerald green and white. These are the most striking color contrasts noted at the principal openings.

RHINESTONES JEWEL SET MAKE EVENING GOWNS SPARKLE.

RHINESTONES are the feature par excellence of all of the evening trimmings, and their pretty glitter is introduced wherever it can possibly find lodgment.

All of the metal trimmings are leaders in laces, fringes, bandings, garnitures, all-overs, of gold, silver, gun metal, steel or all combined. These were never more in request, and the rich imported designs are temptations indeed. Cordelieres are used again for catching up draperies on skirts or corsages, and the wide, flat passementerie cord ending in a single enormously long, flat ecclesiastical tassel is the height of novelty. These tasseled passementerie ornaments either in black or tinsel or the self colors also are set on corsages or to lift draperies, and a shower of such tassels gives a touch of coquetry. The new half yard wide braids in plain Hercules or the chevron pattern are used for making muffs, and, with the fur borders, for hats or for the panels of dresses. There is nothing newer than the novelty serpentine braids, especially those in black and white.

Novelty ribazine trimmings are distinctly charming, but it must be explained for the unenlightened that they are embroideries, ornaments and long tassels made of the narrow silk tape, either plain or crinkled, this being used most effectively for embroidering on net. Formerly this was used solely for mourning purposes, but now it is admirably incorporated into many of the new bandings done in color either with or without beads or tinsel. To insure the effect and lessen the weight everything possible is made on a net foundation, and the new Persian and Hungarian styles show a preference for the dull colors of myrtle green, amethyst, old crimson, faded blue and burnt orange in exquisite tone harmonies. Black Venise bandings have spaces of loss embroidery here and there. Bead trimmings are seen with a more appropiate variety. Crystal is extremely popular, and combines charm-

The birthstones for October are the iridescent opal and the beautiful tourmaline, rivals in color as well as for popularity. The tourmaline is becoming better known and more widely used and admired each succeeding year. The opal, despite the bad luck tradition which still clings to it, is in ever growing demand.

"If you wish to make to your chum an appropriate birthday present," continued the City Girl, "nothing could be possibly more acceptable than jewelry set with her birthstone; and as her birthday, you say, comes in October, will you buy her an opal or a tourmaline?"

One of the delights of the season is a black oval shaped opal mounted on a pendant of gold carved in the form of a sea weed, tinted in delicate shades of red and brown enamel. The sheen on the deep blues and greens of the opal make it appear as a spot of the glorious sea among the sea weed.

"If my birthday happened to be in the month of October," said the City Girl, "and I were to choose my own present that black opal would be my first choice for besides its beautiful color and setting such stones will soon be extremely scarce. Old Mother Earth is yielding so few now that the possessor of a black opal will own a prize of great worth in not a great number of years."

GOLD AND SHADOW LACES.

LACES of the filmy sort are to the fore this season. At a time when softness is the keynote in all fabrics it is essential that laces should be of a quality to blend well with the materials they adorn.

Now that drapery is so important a part of the fashionable gowns it is most important that any material used in their construction should have that pliable quality that lends itself to graceful lines. A very clever use is made of lace on some of the festooned skirts. Just below the drapery there is a flounce of lace very wide, according to the finish of the skirt. This flounce has scarcely any fulness; indeed, no lace flounces are full but hang perfectly straight. A gown shown at one of the openings had a scant flounce of Bohemian lace above the festoon and another below it, the silk showing between for about the width of the upper flounce. Another gown of green crepe charmeuse had the drapery of the skirt carried diagonally downward from the right side, lace following the line of the silk, over which it hung loosely. This lace was as soft as shadow lace, although it is cold this season under the name of German Valenciennes.

papers into it does not destroy its symmetry. To make the most popular type of the newspaper bag, get three wooden hoops twelve inches in diameter and, taking one of them for the base of the receptacle, floor it with heavy cardboard covered with material like the bag proper, which is a half yard wide, and a yard long strip of broadened silk or satin or of printed linen, shirred over the hoop. At its upper edge this bag is shirred over a second hoop and from that extends upward a broad band of embroidered plain satin, rendered additionally substantial by a lining of buckram and a facing of plain silk. This band is held in place by the third hoop, to which is attached the broad ribbons by which the receptacle is suspended from the cornice. All the seams and the joinings of the various parts must be neatly covered, and for this purpose flat, narrow guimpes in tinsel or silk may be used, or one may box plait narrow ribbon into a tiny filling and catch it on with invisible stitches.

The second model in newspaper bags is made with four hoops, and the big puff of silk, satin, brocade or printed linen comes between two stiffened broad bands of hand worked material, the lower one being floured as in the first instance. Of course, these receptacles catch more or less dust and in time become grimy, but they may be cleaned by the same expert lace flounce on an apricot satin skirt just

who do over silken lampshades,



Striped Velvet and Buttons Silver Mounted Trim This Coat.

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Velvet Cloth is the Fashionable Suit Material.

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