

Straight Backs and Curved Fronts is Latest Fashion Edict From Paris



The New Curves Are Often Accentuated by Trimming Details.
Mason Jones.



A Short Tasseled Sash End Freakishly Placed in Front.
Mason Jones.



All Lines Conspire to Give the Figure a Thrown Forward Look.
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Pleats, Tucks and Fullness Give an Unfitted Air to the Model.
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Under the Quaint Lines of the Suit the Natural Curves of the Figure, Untrammelled by Corsets, Are Frankly Discernible.
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The Extreme Width Across the Centre Figure Is Exaggerated by the Pose.
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Ruffles Are a Feature of Some of the Midsummer Moods.
Mason Jones. Copyright by New York Herald.

SIX months ago a returning fashion expert brought over from Paris a supple tricot corset on new lines. This corset had only half the usual number of supporting whalebones, thus allowing the figure to lose the stiff and trussed appearance it had had for several years and to relapse into a more natural pose. Even the graceful curves of the figure, so long sternly held into a "straight front," were allowed by this changed corset shape to resume their natural contours to some extent.

Now comes the news from overseas that the corset of six months ago has resolved itself into an even more extreme shape, straightening out the curves of the back and accentuating the curves in front.

Imagine a corset, apparently of traditional shape, lacing down the back and fastening down the front. Further examination reveals that this corset has been shaped and supported by whalebone to give a perfectly straight back while there is no such restriction in front. In other words, the lack of boning in front together with the bias placing of the material reveals the full contour of nature's curves. At the back the supports are placed little more than an inch apart, tending to repress the curves.

This is just the reverse of the famous "straight front" corset that appeared about fifteen years ago and with difficulty became the fashionable shape, gradually flattening out the feminine curves till the figure took on a youthful slenderness that made all womankind look the same age—from the back.

As for this revolution in corset lines, with the exception of the fashion extremists, it will probably not be taken up in a great hurry this side of the water. Like the "straight front" of other days, it demands time to get the average woman into that frame of mind where she is willing to commence all over again to acquire a new silhouette. In Paris, where one can more easily judge the effect of a new style on the manikins or the actresses, who often launch a fashion, an innovation becomes popular in a much shorter space of time.

A New York actress, fresh from the exclusive shops of Paris, has already acquired the new figure and admits that not only the corset is responsible, but that a queer little post, sold in the shops for this purpose, is tucked under the corset to exaggerate the natural contours in front. With her arms primly folded over her waist she looks like a reincarnation of one of the medieval beauties and enjoys the sensation.

The latest Paris gowns from the leading dressmaking houses, seen on the stage in the most recent plays or at the race meets, show that this new figure has gained a foothold in Paris. In one photograph of a tailored suit the curious width across the figure is accentuated by the pose. The costume is made of navy blue serge material. The skirt has one seam, slot shape, down the centre front. The fitting is done by long dart like pleats taken at the sides, both front and back, that do not extend to the hem, but stop a little below knee depth. Buttoning up the neck, the short coat has its lapels placed curiously on the lower edge. Both lines of the suit and the pose of the figure show an utter disregard for the restricted feminine form of the last few years.

A small round hat with an extended brim of tulle has two long quills posed on the extreme brim edge. Pleats, fullness and tucks accentuate

the unfitted look of another model. The skirt material, a blue shadow moire, is laid in loose pleats in front, and its very ample appearance is exaggerated by the curious tuck, placing at waist and knee. An apricot satin coat, though of bloused fulness, is also pleated into the belt and held in by two bias fold stripes of the material, embroidered at the ends with tailored arrows and fastening with small oval buttons. Heightening the unfitted look of the gown are the very long sleeves and the soft rolling collar.

Under the quaint lines of another suit the natural curves of the figure, untrammelled by corsets, are frankly discernible. The skirt is made of a wide breadth of cloth draped about the figure, crossing widely and drawn up in folds, disclosing the ankles. There are no closing buttons to the short cutaway coat. It is fitted by shoulder dart tucks caught at intervals by tailored arrows. A striped under-vest of yellow, blue and white has a narrow fluting of the stripe about its lower edge. A moussed and belted into the waist by a sash. A demure straw bonnet shape has a soft satin crown. A wide airy frill of tulle about the crown is banded with velvet ribbon that also forms the strings. The hat is posed at one side of the brim.

All new style lines conspire to give the figure a thrown forward look, and in a very lovely and extreme suit a black satin skirt is caught up in the centre, front to conform to a deep yoke headed by a band of fine pleatings-outlined by corded piped edges. This trimming, which is seen on a number of the newest imported dresses, decorates also the short jacket and the kimono elbow sleeves that has a beautiful fall of lace from the cuff. While there is a lovely vest of white satin embroidered with black, there is but the slightest admission of a waist line. The centre of the figure, no longer composed of a slender waist and hips, is rather noticeable for its elaborateness and bulkiness—in this case by an added sash tunic of box pleated satin that is even folded a little in front.

In a midsummer model of white crepe with black, there is but the slightest admission of a waist line. The centre of the figure, no longer composed of a slender waist and hips, is rather noticeable for its elaborateness and bulkiness—in this case by an added sash tunic of box pleated satin that is even folded a little in front.

odd dangling ornaments are among the details of the latest styles.

A sailor collar, and sleeve edges are finished with bright wavy lines of embroidery. The large crepe hat has moire bands. Odd dangling ornaments are one of the latest style details. A Paris model has a shirt of violet silk crepe, gathered unevenly into the waist and looped up on one side about knee depth, exposing the ankles, and caught with a heavy cord with ornamental ends. Straw colored tulle makes a corsage that has something of the flapping at the flimsy lace top, it does not meet at the waist, but is connected by a broad strap of ribbon caught by odd dangling metal ornaments. The most dresses are decorated by long bands of black embroidery, finishing in little metal ornaments. These little ornaments, with and without the pendants, are placed, oddly, on collars and skirts, sometimes catching up a drape, sometimes dangling from the belt.

At the race meets these new silhouettes have been launched by the models from the dressmaking houses and some of the more venturesome Parisians. A profile of a pretty woman caught by the camera is a good exponent of this idea; the dark blue charmeuse tight fitting skirt having an overpuffed tunic of blue tulle. The short bolero jacket covering any trace of a waist line is unfitted and short above, the top covered with lingerie fabric collar. Another gown, one of the new ruffled skirt dresses, was of black net over flesh pink satin-trimmed with Chantilly lace.

de Chine printed with futurist flowers are amusingly placed. In front the skirt is caught up by two deep tucks that let out at the back to form drapery folds. The crepe mounts in points over the vaporous cascade of white crepe chiffon and Alençon lace ruffles, which replace elbow sleeves. The sash, of green liberty satin, has no knot. A rose, one loop and one end tasseled at its corners, shows above and below the belt in front. A small crin sailor hat is wreathed with lilies of the valley and banded by white grosgrain ribbon.

The new curves are often accentuated by the dress trimmings. In a white crepe summer dress, the border of white ratine stripes, topped off by little flowers of bright hues colors, is so placed between the deep tuck and the waist as to form a curved decoration. A little U shaped yoke on the bloused corsage and

NOVEL MANTLE STYLES.

New combinations are being launched in Paris in afternoon costumes that show a great deal of originality and skill in their peculiar adaptations to modern social life. For, with the return of the dress to afternoon fashion, new styles of outside garments are required. In this model the result has been achieved in a natural and artistic manner. The skirt and mantle are of the same material, the fashionable shade of gray charmeuse. Though the wrap is on the so-called butterfly order, reaching to just below the waist only, because of the shaping of the skirt drapery it looks like a long wrap, as the lower edge of the short mantle folds under with a puff instead of a hem. The waist is of gray chiffon, with all-over lace and motifs of the chiffon. The hat is of gray chiffon, with all-over lace and motifs of the chiffon. The hat is of gray chiffon, with all-over lace and motifs of the chiffon.