



No. 4.—The Skirt Portion of the Blouse Coat is Very Full.
Maison Jeany.
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No. 3.—View of No. 4 Without Coat.
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No. 1.—Made of Plain and Brocaded Crepe.
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No. 2.—Front View of No. 1.
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Not Only Is the Skirt Gathered, but It is Also Hitched Up in Front.
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No. 5.—A Black Voile Drapery on the Skirt Partly Veils the White Lace.
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No. 6.—View of Other Side of Dress in No. 5.
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shantung, and has a chiffon yoke and undersleeves. Girdle and corsage front are outlined with a delicate embroidery. It is one of those dresses where a stylish effect is arrived at without resorting to extremes. On the same discreetly extreme lines is the tailored suit of heavy moire, which stays in as a fashionable fabric and is a close rival of the Ottoman weave silks for the afternoon type of tailored suits. The vest is of green Ottoman silk and it is crossed by a picot edged sash.

The skirt pleats are diagonal, made so by the shaping of the material to the figure and giving a slightly caught up look at the back. Such a suit is ideal for either a stout or a slim figure, but it needs skilful tailoring.

A very ultra-fashionable dress is pictured here, and is the very latest draping. The skirt is pulled into the waist line, and then hitched up very high in front so that the robe pulls in about the feet and there is a lot of material bunched in front of the skirt. Over the black taffeta of which the robe is made are posed blue

still more by being rolled back into a cuff. A frill of white cascades about the pointed décolleté.

DRAPED LACE TUNICS.

Although perhaps the lace tunic has a tendency to age its wearer, it has compensating merits which recommend it to women of middle age and even younger women who have a tendency to stoutness. For the close fitting pointed tunic of black lace cut with the upper part in the form of a coat tends to make the figure look slim in a manner that many, alas! find eminently desirable as years come fast upon them.

The favorite lace employed is Chantilly, and when one knows how to drape artistically nothing can be more elegant. On



The Diagonal Skirt Pleats Are for Fitting Rather Than Drapery.

Maison Paquin-Bertholle.
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The Favorite Type of Skirt for Autumn Cloth Dresses

Maison Bernard.
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the contrary, nothing can be dowdier than a drapery which seeks to be artistic and fails lamentably in the attempt.

PAPER LAMP SHADES.

Four crêpe paper napkins, with large pochéttas in one corner of each, make an attractive lamp shade. Cut the pochéttas so that each will make a tab end. This is done by partially cutting the ribway from the napkin and allowing it to fall down in a tab. Shift the white portion slightly and stitch to the frame. Like with red crêpe paper. This makes a very handsome shade. Other napkins can be used in the same manner, but none are prettier than the crêpe paper.



HERE is a really charming originality about the new fashions. Perhaps it is because the artists of Paris have at last been allowed to take a hand in their designing, for there is much last smacks of the artistic about them. There is no longer the painful attempt to flatten out every one of nature's curves nor to compress the waist line into a smaller circumference; everything is left very much as nature intended it should be, and lightly covered with festive draperies. The one abnormal detail about the whole thing is in the concealing manner of draping gowns, for little fulness is left about the feet. Consequently the free and easy movement in walking is impeded. For this reason a slashed skirt was introduced in the beginning of this style and later the draperies were arranged to create a slash.

conservative glimpses, at that—some of the more daring ones, as well as those that are hopelessly ugly and suggestive, not only have called forth printed protests, but have even felt the menacing gestures of the arm of the law. Besides this, the petticoated woman, often thoughtless, and who, as usual, each summer season forgets about the diaphanous quality of summer raiment, has made her annual appearance this year. Gowns being more diaphanous than ever, the result has been a little more startling than usual, and several women who sallied forth thus arrayed were forced to beat a hasty retreat.

Such misadventures, however, have nothing to do with the really well dressed woman. Crêpe petticoats are especially good to wear under fitting frocks, made on lines conforming to the outside dress and slashed up so that there is room in all directions, and yet the ankles, veiled by the deep lace edging, show through the slash discreetly and with a charm that the unveiled ankles do not have. For it is unfortunately true that few women possess good ankles from all points of view. They may look well from the front,

while a side view may be ugly, or even the ankles are shaped well, above or below leaves much to be desired. So by finishing the petticoat with a deep flat flounce of lace or chiffon there is a much more coquettish result than with the bare slash.

The lapped slash is another way of getting away from criticism. The skirt material is lapped over in the same fashion as a double breasted coat, and, while the material is left unslashed, as in an ordinary slashed gown, it is lapped over so far that it cannot be separated enough to show the ankle immodestly, yet it gives plenty of space to allow for a long step.

This type of slash is well illustrated in a Paris gown pictured here in two views, No. 1 and No. 2. It is of the new tilleul green shade and is made up in two materials, plain and brocaded satin. The plain skirt is made of wide breadths of the satin draped in this new fashion, and the brocaded upper part is also so draped about the figure, intersecting somewhat with the plain part. The corsage has the same tendency to fulness as the lower part—in fact, very little of the gown is left smooth. Old blue satin revers make

a pretty contrast with the soft green tilleul shade of the gown, and the collar at the back, of black satin, gives still another color contrast.

Two views of another elaborate gown, pictured here in Numbers 5 and 6, are especially good examples of the new contours and accentuate the loose way the garments hang on the figure. The gown itself is of white silk voile and lace posed over a foundation of black charmeuse. A black voile drapery partly veils the lace flounces in the skirt. The sash, however, ties in the ultra-fashionable manner so that the waist line becomes a very great uncertainty and is different from different points of view.

In Numbers 3 and 4 an early autumn model is presented with and without the coat. The gown is of navy blue crêpe de Chine, the skirt has an old puffed back and the lace covered girdle describes an upper curved edge that shapes originally over the corsage. The coat is one of the new full belted models, the shaping of the body arranged by tiny tucks that disappear under the rolled over. A beige belt of ecru de chéris and a beige hat give a soft and pretty contrast.

Another gown that has the same curved ribbons which cross, following the line girdle line is to be a favorite type of skirt of the décolleté, and are brought back to common cloth dresses and tailored the front, where they tie in a bow with suit. It is fashioned from dark red ends. The short sleeves are shortened