

TIMELY HINTS FOR THE WELL DRESSED WOMAN

THE NEW FIGURE AND THE AUTUMN TAILORED SUIT



Even in the Simple Suits the Skirts Fall in Curiously Trouserlike, as in This One Snapped at Deauville.



A Girlish Tailor Made Suit, with Yoke and Drop Shoulder, from Deauville.



No. 3—Even the Suits of More Masculine Cut Become Feminized Because of the Untrammelled Figure.

With gasps of horror or amusement, according to temperament, womankind beholds an entirely new style dawn on the fashionable horizon. Then comes the ultimatum:—

"Horrible! Dreadful! Ridiculous! I'm sure I could never wear that!"
You are perfectly right, dear ladies, the chances are nine out of ten that it is too extreme a fashion for you unless you are a leader of fashion, very rich, very pretty or effective looking and can carry off ultra fashionable clothes with nonchalant grace.

But what does interest you, on second thought, is that your dressmaker or milliner is going to adapt this new fashion into one that is conservative, for this has always been done and probably always will be. Also, your corsetière will note the new lines that shape down, and, while she will not mould you into so extreme a figure, will adapt the new lines in a measure to your type of beauty. For ultra fashions and popular styles always bear some resemblance to each other.

Two views of an afternoon tailored suit are portrayed here in Nos. 1 and 2. This suit is a very good example of a new and extreme type of Paris model. In some vague way it reminds one of *dugeureux* days, when feminine curves were a part of women's charm. In cut it is all that is extreme in dressmaking—the material cut so that it widens the already rounded hips and draped so that it gradually narrows down toward the feet. Besides being pleated with artistic irregularity into the waist line, the skirt gets more of an inward slant by the way it is draped up into a narrow puffed fold that is stitched down the centre front. At centre back the material is folded into a deep slot seam. The coat is on bolero lines, the triangular facing on the front becomes a belt in the back, into which the superfluous fulness is drawn. Collar and armholes are piped with white satin, and extension sleeves are made of it, and the vest, nevertheless, negligée of form, fastens with a few satin buttons and has about the décolleté edges a scant wide fell of net.

Slightly more tailored is a black cloth tailored suit with a white Ottoman vest, having an attached matching incroyable collar. This is shown in two views, Nos. 2 and 4. In its resemblance to last year's cutaway the coat stops at the classic curved edge, for the seams are curiously placed and the breadth shaped to make lovely rounded pockets at the back. Long, slender revers follow the neck edge to the cutaway edge.

A shade less extreme is a Paris model of Russian green taffeta. The skirt, like the others, shows more of the shoe than last year's models, and mounts higher up, belting directly under the uncorseted bust, which is held apparently by the lightest of brassieres. A second girde of cord with ornamental ends ties low on one side of the front. The coat is cutaway, with a waist line seam; the sleeves are pleated in under turned back cuffs that have an odd decoration of two over-sewn buttons. Cream lace and embroidered details form the collar. The ungainly waist, a mass of flimsy frills, seems hardly more than a yoke, because of the high skirt.

From Deauville, where fashions are always the latest and often an advance on next season's lines, come two girlish morning tailored suits. Both are of white

No. 1—All the Natural Lines of the Form Are Exaggerated in the New Afternoon Tailored Suits.



No. 2—Back View of No. 1.

flounced tunic. Both are very good, and not at all extreme models on this order.

Ruffled Gowns the Incoming Fashion.

FASHION is very much like the words of the frivolous song that runs, "But little Cupid's never stupid, as I've found out; and love is truest when 'tis newest, beyond a doubt." For the newest fashion is always the last love and stands the best chance of supplanting the one before.

Two cross manufacturers in a street car the other day were overheard in earnest conversation. "Draped dresses will be best to make for this winter," said one. "What about these new ruffle dresses they are wearing in Paris?" said the other, and a lengthy discussion arose between them.

If you were to ask me, I thought to myself, you would better pin your faith to the ruffles, and hedge with a few draped models of the latest vintage for conservative folk.

Ruffles are new, though they tried to gain a foothold a year ago last spring, when draperies and panniers came in. But being too radical they have had to stand back and wait their turn. The funny little tunics that adorned last winter's gowns were the first indication of flounced effects in America. At the races in Paris several of the best houses exhibited their mannikins to impose these flounced dresses.

Between the flounced dresses of to-day and the flounced crinoline gowns of the Second Empire there is all the difference in the world. While a few of the new models show flounces laid one above the other covering the skirt, as in the dresses



No. 4—Back View of No. 3.



Skirts Commence Under the Bust Because of the New Fashionable Silhouette.

the Empress Eugénie used to wear, by far the most of the new models show an entirely different disposition. The inspiration has been gained rather from the distended tunics of the Russian dancers and some of the East Indian costumes. For instance, one plain taffeta dress, with scant skirt and simple yoked waist, has a tunic skirt that looks like an inverted rose. The tunic skirt yoke is cut in points on the lower edge, and a deep ruffle, also cut in petalled edges and made of the same taffeta, is full into it. Another gown of black silk crepe has a white tulle tunic, made of two very full ruffles of white tulle, superposed, one longer than the other. A big butterfly wing in the back of tulle and a little entirely new air-