



No. 4—Back View of No. 3, Showing the Slight Dip Downward in the Waist Line.

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# Placed High or Low the Waist Remains Large



No. 1—The Waist Line at Its Natural Place and of Fashionable Size

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No. 3—The Sash Is Placed Above the Raised Waist Line.

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It is impossible to indicate the exact placing of the fashionable waist line this season. Sometimes it is up under the bust at Empire height, sometimes a little lower at Directoire depth; again, it is placed at the rather long waist line of a decade ago.

In any case it is large. No attempt is made to draw belt or girdle in tightly; it often encircles the figure in a manner that would be called sloppy were it not so artistically done.

There is no doubt that if one is long bodied the high waist line is most becoming, for it covers this defect. On the other hand, if a woman is long in proportion from the waist down a high waist line makes the figure very ungraceful and like a clothespin. So it is fortunate that with these various waist line placings one is able to choose this winter whichever is most becoming and still remain in style as long as there is no tightening of girdle or belt.

The sashes that encircle this season's drop models are delightfully varied. More sash ribbon with fringed ends is used on many imported models. Sashes of chiffon or tulle, matching the gown in color, will have elaborately beaded embroidered ends deeply fringed. Sometimes they look more like scarves when they are only about a yard and a quarter long; in this case the girdle is made of the material and this scarf is simply hung or tied over it, dropping in the most effective place in each particular dress. In either this, or the previous manner of placing the embroidery repetition of it is not needed on the robe; in fact, it is more striking if it is omitted.

A large looped bow of tulle is often posed like a big butterfly at the back of an elaborate afternoon or evening gown, even when the girdle is of a different material. Satin and moire girdles tie high up in front under the bust in loops, with or without the long ornamented ends. The wide sash that encircles the figure high in front and drops in the back to hip depth is not quite as new, but it is not by any means out of style. In one of the latest Parisian dresses where the waist line is very high the sash is placed above the waist line, its lower edge touching it.

Both a sash and a belt were seen on one very simple yet smart afternoon gown having a dark velvet blouse and a lighter duvetyn skirt. The upper belt was of metal passementerie, the lower of satin tied in front with two big loops that hid the closing of the upper belt. There are sashes, too, that tie with no regard for the regular girdle, which is of the gown's color and very narrow and simple. The sash in this case crosses in front at or near the gown belt and drops very low behind, tying in fanciful fashion.

Two views of one of the latest Paris models are shown in No. 1 and No. 2. The petticoat contour is given to the skirt by the way it is draped and the waist line is placed at its natural depth. The new Chinese style touch is very evident in this gown—its sash embroidery and the panel-like lapping on the sleeve. Of the new black and yellow combination, the gown is black satin, the oblong panel on the front and the sash ends are embroidered with Chinese junks and flags

done in different tones of yellow. The back is interesting as it has a bustle-like fulness below the skirt drapery is drawn into a slight backward movement by a couple of short horizontal tucks taken in the material.

A very high and wide waist line is depicted in No. 3 and No. 4—two views of an evening gown having an adaptation of a minaret tunic. Black and white are used in combination in this robe, the foundation skirt of black satin caught up in the centre front and lengthening out in the back into a short train. The double tunic is of black tulle, lined with white satin and edged with ermine; white mousseline de sole makes the corsage top. This is one of the models where the sash is placed above the waist line; in this case it is slipped under the black tulle tunic top, tying at the back at waist depth. A jet cabochon with pendant ornaments replaces the knot between the loops.

An elaborate white lace and mousseline de sole gown, shown here, is posed over a white satin foundation robe. It has a wide sash of old blue moire that encircles the figure loosely, crossing at the back to tie again lower down on the skirt in front. The sash ends are embroidered with gold and blue. The oblong panel on the front and the sash ends are embroidered with Chinese junks and flags



Hat of Double Faced Velours de Laine, Blue and Taupe. Roses in Dull, Faded Tones.

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Very Modish This Large Velvet Ruff on the Small Velvet Hat.

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Velvet Popular for Autumn Millinery.

VELVET certainly holds first place in autumn millinery, though plush and raffine are also used. Most hats are made over frames, even those sold untrimmed, and the shapes are particularly becoming, as the head enters well into the crown. A barrette is used to raise the hat up to a becoming angle on the

head if the wearer is not in her first youth.

Paradise and aligrettes no longer reign supreme. Feathers idealized into lovely aligrette-like ornaments are newer. One would never dream that so much could be done with an ostrich plume; they are colored, twisted fancifully, shaved off the stem, leaving only a palmlike ornament at the tip. They are curled and uncurled and shade from one color to another. In fact, few of them are black this season; color is the requisite style note. Quills, too, are gracefully curled on their stems and look quite different from the knife-

like shape we are accustomed to. Fur enters into millinery unusually early in the season. Worsted flowers, painted flowers and some silk and velvet roses are seen on the rather individual hats. Though there are fewer very small hat models, the average Paris hat being a medium size, some of the very small hats have shaped ruffles standing on their upper brims and encircling the crown, that makes the tiny hat look much larger. Chin straps belong to the poke or mushroom shapes. These look lovely with a young, oval face, but like bonnet strings on a square jawed woman.



A Sash Placing That Enlarges the Waist Line.

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dress of diaphanous textures, and hence, to be lighter than the gown fabric, need to be of cobwebby weight and sparkling lightness.

And they are. Imagine the finest cobweb glistening with dewdrops that catch and reflect the light in a thousand scintillating points, and you have an example of one of the modern lace flouncings for evening gowns. One of these net demi-flouncings is made up of paillettes of pale blue, sewn to the net to form the background, and the lacelike design is traced by crystal beads. The demi-flouncings, which are half skirt depth, are the very thing for the lamp shade tunic, that are wired along the edge to make them stand out, and the flouncings, half that width, are used for the skirt ruffles.

Metal laces, too, promise to have a great vogue, judging by the Paris importations that have arrived in New York so far. One of these lovely patterns looks like nothing so much in the world as frozen lace. The mesh of silver thread, very open, more like a guipure than a tulle, has a hand run pattern of round crystal beads.

Perhaps the most striking effect in these metal laces are the dull metal meshes and designs outlined by "lamé." "Lamé" is a very brilliant glistening silver or gold thread that looks like polished wire, but is as flexible as the rest of the lace, of course. The mesh is generally crinkled or Brussels, with large flower patterns in closer mesh. One lovely Châlet gown has one of these lamé laces used as a secondary and longer tunic on a lavender tulle robe, and the gold lamé lace shows dimly



Metal Thread Lace, Crystal Embroidered.

(B. Altman & Co.)

through the short tunic and brilliantly below. Lace is both white and tinted, as, for instance, the new French ecru shades, which are already more fashionable than white in Paris. Some of these ecru mesh flouncings are of indescribable fineness, light as a cobweb, and in some cases are interwoven with fine tinsel threads that glint enchantingly under the evening illumination. Combination patterns and tints will suit exactly those women who like the style to be in the material rather than the cut of their dresses.

## FASHION NOTES.

The fur most used on tailor made is yellow fox; after that one sees white fox, skunk and ermine; but, as always, women will wear just what furs they happen to

have, and the yellow fox, which is not becoming, will sink into insignificance, as is right and proper.

The afternoon gowns are complicated and airy; they are all short and slit, or else they are pleated and draughty. They

are made in the most soft and pliable materials, and the floating panter, stiffened round the edges, or the gathered, looped up draperies, such as one sees in the Italian pictures of the fifteenth century, are two of the most favored models. Among the most charming color combinations is one

in dead leaf brown chiffon, with rich autumn coloring in the embroidery which formed the sleeves, the corsage and the sash. There was also a rich Sevrès blue chiffon panter embroidered here and there with a white woolly chrysanthemum with one speck of color in each, and over this was a short black velvet coat trimmed with ermine round the high Directoire collar, and

down the back streamed one of the new chiffon sashes edged with ermine. These are quite charming; they are just made of a length and width of chiffon edged crookedly with narrow fur, and they are gathered sideways onto any waistbelt. Over moiré or satin or velvet they look very dainty.

The corsages of the afternoon dresses are very like those of the tailor made, for they are all of chiffon, lace and fur, with white belts or dainty coats which can quite well be called waistcoats. Then over these one may wear a little mantelet, draped and pulled up in a cozy way to

suit oneself.