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The UNDRESS of FASHION



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Transparent Sleeves and Shoulders and Deep
Decolletes Give a Curiously Undressed Appear-
ance to Daytime Gowns.
Copyright by N. Y. H.



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Decollete to the Waist Line and Trans-
parent Over the Shoulders.
Maison Jenny.

WHEN dresses are not actually
decollete this season they are
decidedly transparent, and
when they are not transparent
they are covered by filmy lace
that give them a look of
capacious flimsiness. Slashes add to
the general undressed look, and under-
neath veiled shoulders the only attempt
at shading is of pale flesh pink chiffon, or
the most crepe de Chine. Stockings
are of silky transparency, often flesh
colored, with open sandal tops on high
heeled shoes, are one of the anomalies of
the fashionable undressing that is upon us.
Contrasting velvet laces, which have been
a feature of the summer season, only off-
set by their great contrast this modish
fizziness, and the huge butterflies and
butterfly bows that are posed on them
with a delightfully airy touch to them.

This style feature of excessive flim-
iness which has been growing steadily up-
ing the entire season reached its height
during the last Paris race meets, for the
warmer weather allowed every one to ap-
pear in the lightest of clothing. Trans-
parent sleeves and yokes and deep decol-
letes gave a strange and undressed look
to afternoon gowns.

In one robe of white taffeta, draped as
a skirt and lanced about the middle with
a filmy black Chantilly lace corset, the
whole upper part of the gown was of
white chiffon, the lining describing a deep
decollete without shoulder straps, held in
place entirely by the outside chiffon.

Transparent sleeves showed equally
transparent cuffs of the Chantilly.
Made of lapped breadths, the skirt slash-
ing disclosed an underskirt of white
pleated chiffon. With this costume was
worn a hat having a small velvet crown,
trimmed and hidden by two wide wired
ribbons of Chantilly lace and gathered be-
tween with a satin ribbon, two of the
new skimpie aigrettes being thrust in at the
back. In the same group of pretty women
two other gowns showed two still dif-
ferent types of flimsiness. One, of white
satin and applique lace, had a skirt to
the waist line in pleats and was fastened
by twelve or fourteen inches depth with
tiny round buttons. The lace tunic, long
sleeved and laid transparently over the
shoulders, fell below the belt unevenly,
hanger on one side than the other. Nar-
row white satin revers outlined the cor-
seted decollete, repeating effectively
the skirt material in the waist, and the
space was filled in with soft lace,
trimmed with a brooch. Small, of velvet and
slightly rolling at the sides, the hat worn
with this had a white aigrette posed at
the back.

The third fashionable figure of the
group wore a black satin skirt, the front
edged up over a horizontal fold. A short
sleeved green satin coat, reverses,
collarless and cut away in front and drop-

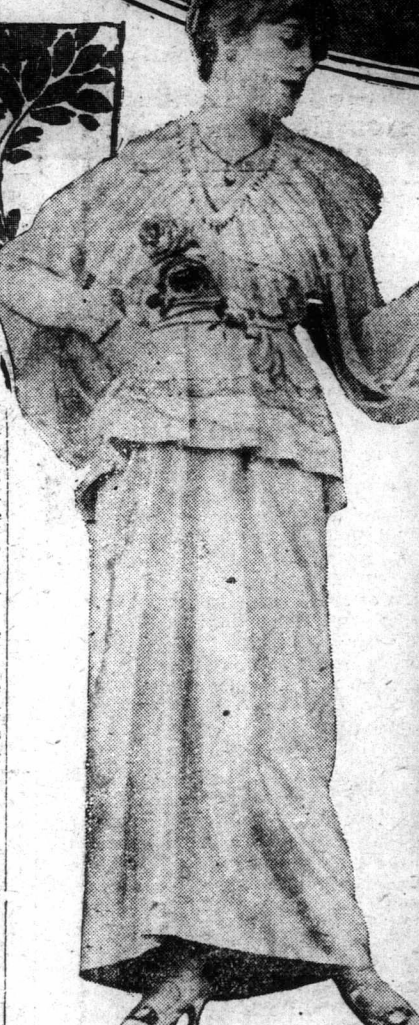
ping to a point in the back, disclosed
white satin vest. Under this vest there
was, curiously enough, no sign of a
blouse, the V-shaped upper edge having
a narrow lace frill, a deeper one showing
below the short coat sleeve. This un-
trimmed look to the coat and the lack of
tailored suit. A velvet hat with a satin
crown was worn with this suit, orna-
mented with paradise plumes.

Evening dresses are a combination of
draped and slashed skirts with gauzy
tulle and lace covered shoulders. At the
back they are often decollete to the waist
line. In one lovely broadened silver dress
the waist showed not a scrap of the skirt
material. A tulle tunic, crystal embroi-
dered, sleeveless and dropping to a little
below the hips, was posed over the chiffon
at the waist, and dropped over the skirt
to about hand depth. Outlining the
decollete, a long red tulle scarf, passing
over the shoulders and veiling the widely
separated edges of the tunic top, was
caught at the belt with a jeweled buckle,
tying lower down in a simple knot, thence
sweeping down over the train.

Gowns both for afternoon and for even-
ing wear in the latest models look as if
they were a size too small because of the
way they seem to shrink away on the
figure, and this fact seems to be ap-
parently "arguing therefor" in all direc-
tions. A very curious gown on these
lines worn by a French actress noted
for her modish clothes has a white satin
skirt that is frankly hitched up in the
centre front, and silken ankles and pret-
ty, satin slippers, which take a line
as is the back of the gown, which drops
much longer behind. This up in front
idea is further accentuated by a short
satin tunic skirt, which takes a line
like the bottom line of the skirt, and which
is covered by crystal paillette net that is
in shape nothing but a wide piece of
material "over" the skirt.

The little poke bonnet worn with it
was adorable, the bonnet part of black
velvet and the brim of wired Chantilly
lace outlined with velvet folds, and a
punch of white aigrettes was posed diag-
onally at the back. Half hidden under
the blossoming corsage a jewelled link
belt was discernible. A velvet handker-
chief with fingered seams was an answering
note to the bonnet.

Among daintily low cut gowns that
were worn in the Paris season was one
of old blue taffeta combined with white
Alencon lace. Slashed down the centre
pokes the corsage, with inset shoulder
pokes of silver lace and a little lace ap-
pro-



The Gown Seems to Shrink on the
Figure and the Wearer To Be
Emerging from It in All Directions.
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tucked under the skirt folds in front,
both edged with silver fringe. Stockings
match the gown, and the shoes match the
silver lace.

Very decorative are the many new af-
ternoon gowns seen at the race meets,
of white lace or tulle mounted over black
satin. In one, where the white tulle
skirt was mounted over one of black
satin so narrow as to preclude any chance
for an under petticoat, the white tulle,
which was not quite so scant, was gath-
ered into a reversed Cluny lace edge at
the hem. Black chiffon outlined the
satin on the under corsage, posed over
white chiffon. The open decollete fronts
were partly veiled under a tunic of Cluny
lace. This tulle hung long in some
places, shorter in others.

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Under the Tulle Outer Skirt Is One of Satin
That Leaves No Room for a Petticoat.
Copyright by N. Y. H.

row girle was blue, also the lining of the
corsage which reached up to just about
the bust. The front of the corsage was
a filmy fichu crossing of lace, and a
black velvet hat with a wide brim had
an outer rim of black lace, and a para-
dise ornament was placed at the back.
In another gown, the transparency was
gained by having two thicknesses of ac-
cordion plaited mullin on the skirt, white
over a pale pink. Pompadour taffeta,
dropping below the waist, was belted in
with a wide black satin sash, the ends
falling in front. A full accordion pleated
sleeve gathered into the drop shoulder
seam, which also had a frill of lace and
finished in a narrow cuff at the wrist



Daring Decolletes, Lightly Veiled and Drop Shoulder Seams Lengthened by Long
Filmy Sleeves.
Copyright by N. Y. H.

with a double pleating. On the large
white Leghorn hat a paradise ornament
is far from the usual type of gowning, and
was a stylish figure garbed in styles
was caught to the hat in the pretty new
fashion with a quaint little Louis XVI
bow of ribbon.

Natural Waist Line Loses Favor.

NOTHING is more distressing than to
have a stylish figure garbed in styles
much too old for her youthful contour.
For there are distinct style lines for the
junior figures that set off their too great
slenderness or their premature elbow
point.

The natural waist line on such dresses
and suits is seldom in great favor, for it
usually cuts the figure into badly propor-
tioned halves; so either the waist line of
Directoire depth or the long, waist line,
such as is used this season under the name
of Balcan, is appropriate for the curves
of youth.

From a French play comes a quaint
frock full of youthful charm. Strongly
Directoire in style, it has also the new
skirt lines, scant at the back, with a
tendency to fullness in the front. Even
though this fullness is caught in at the
hem, one senses it is still there. The skirt
is made entirely of one material, but in
front the stripes are created so that the
white stripe of the batiste is hidden and
only the red shows, which makes it look
like a panel. Though the pleats of the
front panel are unstitched, they are, never-
theless, caught down by hand at the hem.
The waist is of plain red batiste, long
sleeved, with lapels flatly piped and with
cuffs of the striped material. The tucker
between the wide open lapel fronts is of
pleated unstitched batiste. Such a dress

is far from the usual type of gowning, and
on a young, lightly corseted figure is
adorably picturesque for country or shore
for either morning or afternoon.

There are novelties in cotton voiles and
crepes that are specially appropriate for
girls' summer costumes. Among these,
perhaps the newest and prettiest are the
flowered and sprigged crepes. They are
light, gauzy and, not the least thing in
their favor, may be washed and shaken
out without ironing. The tiny designs
are rather thickly showered over the
white background, but they may also be
found printed over delicate tints, such
as pale yellow, green or pink. Some-
times the motif is a little Louis XVI
fleurette, sometimes one of the bright
Munich conventionalized forms.

In the voiles there are some marquise
weaves that are almost lace, and indeed
there are muslinlike cottons that are in-
terwoven to form lace designs so that at
a distance they give that impression.
Some of the embroidered crepes and
voiles, in very wide materials and ma-
chine embroidered in wide scalloped bor-
ders, make quaint little afternoon or even-
ing gowns. They are made up without
drapery; sometimes around the mid-skirt
will be found one or more pleated frills
of lace or voile, if the border is not knee
deep. The waist is generally a sort of
modernized Directoire, with the abnor-
mally long sleeves and frill hidden hands;
the blouse fronts open widely in V to the
waist and are filled in with tulle fichu
and frills.

Skirt Slashes Disclose Shapely Ankles.
Maison Jenny.

Ropes made of little colored pearls are
used on these dresses, sometimes catching
up a few folds of drapery, sometimes lacing
through embroidered rounds and motifs.
These summery robes, too, are often worn
over a slip of some pale tint of chambray,
and the tango sashes vary its appearance
when they are tied in the different fash-
ions.

Fresh from Paris.

YOU can always tell the woman who
has just come back from Paris these
warm summer days. She has on all
the latest wrinkles of the Paris creators of
women's garb, and she looks curiously de-
tached from the rest of the feminine ele-
ment that finds itself marooned in the hot
city streets. Coming down town in a
street car recently was a pretty Ameri-
can girl whose conversation showed
she had just landed. She looked French
from top to toe in spite of her nationality,
and everything she had on was carefully
looked over by the other woman passen-
gers. She wore a dark blue crepe de
Chine dress belted with crepe, but a sec-
ond belt of lighter satin started at the
sides of the crepe belt and, dropping at the
back, tied low with fringed ends. In the
deep pointed decollete of the corsage was
inserted a filmy white tulle surplus frill,
and the long crepe sleeves were finished
with a wide scant double frill of the same
tulle. Her hat was one of those new lit-
tle Watteau shapes of dark blue velvet,
jammed down over the head and posed
jauntily on one side of it, and the flat
coiffure of dark hair made deep wavy
lines over forehead and cheeks. A fine
veil had one little chenille spot that looked
like a mole, which threw into relief a beau-
tiful pink and white complexion. A blue
velvet sunshade had a handle that was
covered with velvet also. The black silk
stockings were in wide stripes made by
the weaver. Plain shoes were worn with
steel buckles. A black taffeta bag, em-
broided in little pompadour sprays, had
a silver chased clasp and slides on the
handle.

Fashions in Materials.

A PLAIN long sleeved corsage with
seamless kimono shoulders was seen
in a New York shop recently. It was
cut out in a deep V in front, was out-
lined by a white lace Medici ruche and little
rolled luck curvy lapel of black taffeta,
both caught together at the grille top with
a cabochon ornament. From this point a
black taffeta sash started, passing around
to the back and widened by a second turn
about the waist. One long separate end
hung from one side of the front to knee
depth.

Sprigged taffetas are sometimes com-
bined with plain shantung or satin.
One model had an original sash, or
rather sashes, for there were really two,
both of the sprigged red taffeta used for
the frock. The upper girle, swathed
about the figure up to the bust line, was
placed above a narrow black velvet belt,
the lower edge tucking under it, and the
lower girle was swathed about the fig-
ure to hip depth, the upper edge of it
passing under the velvet belt. This gave
the effect of a tremendously wide girle
with a black velvet belt in the centre.

COLOR IN THE COSTUME.

When the outdoor gown is in satin,
mou or taffetas of quiet color there is

tints, perhaps embroidered with large
flowers in vivid colors. The note of these
is to all appearance.

A black satin with a draped skirt has the
contrast in white net embroidered with

variety of shapes, sometimes so skillfully
cut that they lengthen the waist or shorten
it to all appearance.

black, and is finished with a belt of blue
more embroidered with large pink roses.

When color is not introduced in the belt it
is represented in the most striking fashion
on the corsage and collar of the dress, and

sometimes with a band round the hem of
the gown.

This band has none of the character-
istics of that so much remarked last year,
drawn into it, perhaps for the very excel-

lent reason that there is now no fullness
to be treated in this manner. Most of the
draped skirts and, in fact, all those that

drawn into it, perhaps for the very excel-

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