

AFTERNOON and RECEPTION GOWNS from PARIS



Soft striped silk Directoire gown, with satin scarf running over shoulders. Model by Chary. Photo by Manuel.



Robe by Barroin: yoke and sleeves of tulle. Photo by Manuel.



Exquisite gown by Drecoil, with heavy hand embroidery. Photo by Reutlinger.



Directoire gown, by Chary, with long sleeves and satin trimmings. Photo by Manuel.



Gown by Ney Soeurs, of tucked mousseline, with sash fastening at the side. Photo by Manuel.



Gown of mirage silk, by Paquin, closely draped to the figure. Photo by Manuel.



Back and front of a Directoire gown by Maison Margaine-Lacroix. Khaki colored meteor crepe, with yoke and sleeves of tulle in the same shade. Photo by Reutlinger.



Gown by Ney Soeurs, of crepe de chine and mousseline. Photo by Manuel.



Directoire gown—silk, with broad satin stripes, high waist and deep square décolleté filled in with tulle. Photo by Manuel.



A lovely embroidered afternoon gown by Paquin in the new silk and wool stuff. Photo by Manuel.

NOT for many years has a prevailing style allowed of such artistic treatment. The lines of the adopted Directoire are simple and the materials are graceful and supple, while the quaintness of an old style in modern environment has a fascination not to be denied. Yet, while the gowns are all close-fitting and drooping as to lines, they none of them have the exaggerated features which have made the mere mention of the Directoire a matter for moral debate. With every one of the gowns petticoats may be worn, if preferred to the newly designed underwear. The extreme décolleté appearance is not noticeable in any of them. Yet it brings a feeling of astonishment

to meet on the Rue de la Paix a gorgeously gowned woman walking in a costume of satin, the girdle high under her arms, the deep, square décolleté filled in with tulle or lace. The fashion certainly seems more suitable for the house than the street, but there is little doubt that time will bring so many such costumes on parade that the sight will cease to be remarkable. There are, however, many women who as yet have not become reconciled to the latest degree of fashion, and assume with such a costume—be it of satin, chiffon or cloth—a Directoire jacket which may, or may not, match the gown in material or color. The distinguishing features of the Directoire

period were the high waist line, long and scant skirts, high collar, long, tight-fitting sleeve, large revers and long coats. All of these points have been carefully reproduced for the women of 1908. A costume of the Maison Margaine-Lacroix is of khaki colored meteor crepe, tight-fitting, supple and graceful, with yoke and sleeves of tulle in the same shade. Ney Soeurs have designed a gown of tucked mousseline of which the sash is a very distinctive feature. The material is in a shade of palest rose; the girdle is of pale rose ribbon passed once around the waist, caught securely in the center of the back, brought round again to the front, and the ends are tied in a loose bow over the left knee. What a charming costume for a debutante! Drecoil has made an exquisite gown of black satin, heavy with embroidery. This is one of the handsomest dresses of its kind and shows what marvels may be accomplished by a real artist. The Maison Paquin—most famous, most

idealized—has made a gown of mirage silk which swathes the figure, while another Paquin creation is an embroidered frock for afternoon. The frock is made of new material—half silk, half wool. It is cut on the empire style; in fact, it bears some resemblance to a negligé, though it is really one of the latest conceptions for the coming season. The robe by Barroin illustrates the prevailing style of yoke and sleeves of tulle; while Chary, in one of his models, exploits the new shoulder scarf. These gowns are all particularly adapted for young women, a peculiarity of the present style, but an elder woman might wear any one

of them and yet keep all her dignity. They would even give the royal look that many silver-headed women so long for. It would take a knowledge of the couturier's art to arrange the gowns so that they would be becoming to stouter figures, but with a general idea of drapery any effect may be easily obtained. The French artists, when they make gowns for large figures, drape the material less tightly, while they accentuate every line of length that the model possesses. In this way the figure still looks somewhat tall and slim no matter how stout and dumpy it may really be. Every one cannot expect to have a model figure, but each may know enough of the art of dressmaking to so order her clothes that she may look her very best in them.