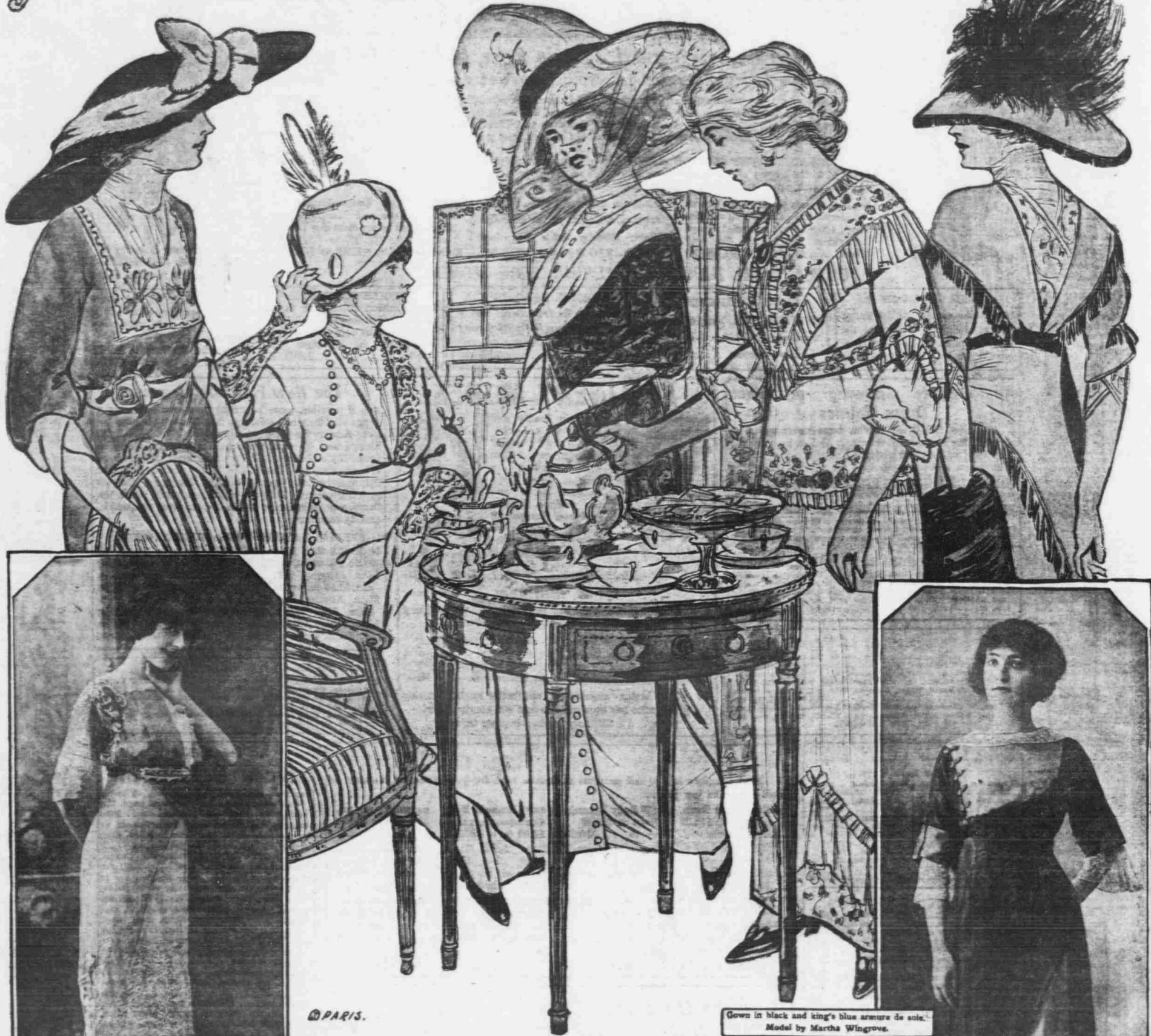


# PARIS FASHIONS FOR FALL

## Parisian Afternoon Dresses



Afternoon gown in tulle, with deep lace ruff. Tunic in changeable green and yellow mousseline de soie. Model by Drecoll.



Gown in black and king's blue armure de soie. Model by Martha Wingrove.

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and there is a perceptible lowering of the waist line, albeit the majority of models have a slightly raised line at the waist, in modified empire effect. Contrast in trimming is also a strong note, for, mark you, the Parisienne adores sharp contrasts; in proof of which fur is used with lace, heavy embroidery on chiffon, tulle and brocade.

Sapphire blue velvet is used in the first model. A vest of white broadcloth is embroidered in a large floral design in shaded blue floss and dull silver thread. The little yoke and collar, cut in one, are of pink tulle, while the girde is of silver ribbon, held in place by a silver rose. A scarf and bow of ermine trim the picture hat of black velvet.

Tiny crocheted buttons trim the deep revers which is seen on one side of the model gown of black charmeuse. Again the buttons are seen on the tunic, which opens to the waist line on the skirt. The left side of the bodice is trimmed with deep cream-colored lace. This is also used for the long cuffs. The pointed vest and collar are of tulle. The dainty little hat of fine French felt has an upstanding aigrette on the left side.

White satin, chantilly lace and ermine combine to make the elaborate afternoon costume in the next cut. A plain, modified empire frock of satin, buttoned from neck to hem with satin-covered buttons, has an overdress, or coat, of black chantilly, which is bordered with broad bands of ermine.

Cuffs of ermine finish the half-length sleeves. The hat, a black velvet model, is faced with white-and-gold brocade and trimmed with one very full willow plume, which stands high on one side, the fronds falling in beautiful confusion over the brim.

The gown of a belle of 1860 is copied (with slight varia-

tions) in the next model. Narrow ruchings, a new note, are seen on the fichu and skirt. Pale rose-colored embroidery is used in profusion and is delightfully girlish on the creamy mousseline de soie. The undersleeves are of fine net, which is also folded in the V-shaped neck.

The vogue for fringe is emphasized on the model of black charmeuse, which has deep, shawl-like revers edged with it. A draped tunic is likewise bordered with fringe.

Cream-colored lace is crossed over the bust and also in the back for a vest effect, while flash-colored meline is used for the yoke and high collar.

The hat of black has its crown completely hidden beneath cluster of black aigrettes, and the drooping brim has a narrow border of soft silk fringe.

Drecoll sends us an elaborate model of white tulle having the lower half of the skirt made of heavy lace.

This, in turn, shows a flounce of fine thread lace and a footing of fringe. The tunic and bodice drapery are of changeable green-and-gold mousseline de soie embroidered with gold thread. The high collar and yoke are of tulle.

Black mousseline and blue armure de soie go to make up the model by Martha Wingrove. In this the sleeves and wrapped tunic are cut in one and draped over the underdress of blue. Buttons and simulated buttonholes of blue satin are used as trimming. The undersleeves and collar are of princess lace.

This model shows a decided French neck, long on the shoulders and high front and back. This is another "straw" which shows the direction of the "wind" of fashion that marks the abolishment of the Dutch neck.

In choosing an afternoon frock one cannot go wrong if any one of these models be copied.

IT IS in the afternoon, at tea, at the matines and promenading in the Bois, that one receives the most vivid impression of fashion suggestions for correctness in reception and afternoon frocks for the coming season. Even now the costumes worn in carriages, on the round of social entertainments, proclaim those notes which will be strongest in the scheme of dress this winter. Wider skirts have come to stay.