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to Puris these days is a liberal education on matters of dress, for all the world 's here, and it goes without saying that the feminine portion of it is without exception out in its best and newest. Wherever one goes, to the races, to the numerous tea rooms in the Bols, to the many restaurants which are frequented only by the fashionables of this city and elsewhere, there is a perfect feast of color. a regular orgy of clothes that look almost good enough

Everything is fresh, dainty, and delicate, for it is a season of soft effects, of filmy materials, of great simplicity, and it really seems as if never before have women looked so altogether alluring and attractive as they do just now. Then, too, the gowns are, most of them, so delightfully youthful, not only in their making but in the stuffs of which they are made, though it is a youthfulness that is tempered with discretion and 's not used without judgment.

Perhaps the most noticeable costumes are those of lingerie, which the first really warm days brought out in numbers, and at Chantilly on Sunday I saw dozens, any one of which was an artistic triumph. Many of them are difficult to describe, because of their simplicity. their oharm being in their exquisitely fine materials, their beautiful hand work, and in the real lace with which they were trimmed. There were others, however, that were distinctly new, and the wearers of these were naturally the observed of all observers, and un-doubtedly objects of envy and much heart burning to others of their sex.

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The latent in lingerie is beaded, a statement that sounds incongruous, but these beaded frocks are really so pretty that one wonders that they have never been thought of before. They are made of a sort of crepe. much more transparent than order de chine-in fact, quite as much so as thin organdy, but with a slightly orinkled finish not unlike cotton crepon. The entiro surface of the material is sprinkled over with tiny beads, some quite round in shape, others oblong and all fairly near together. These beads differed on different gowns, some being composed of porcelain with a dull finish, while others were of wood and painted.

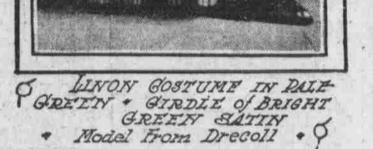
White was the only color employed for the white gowns, although I saw one dark blue frock which was beaded over in shades of oyster white and gray. All of this material is bordered as well as dotted with beads. and these borders showed elaborate dosigns made of several sized boads, none, however, especially large.

One charming model was made over white liberty matin, the foundation skirt having a narrow band of pale pink at its hem, and another about half way up. Just over these bands appeared the bordering of the outside material, which hung loose from the waist down and was not caught or tied in at any place. The skirt, however, was as scant as it could be made. Un the bodice, which was simple, scarcely more than a round bebe waist, the beaded border was used about the neck. and as a finish to the alceves, the lining as on the skirt being pale pink.

* * Another, slightly different in style, showed a wide border made over a soft shade of magenta pink, and two narrow beaded panels down front and back, also over pink. On the bodice of this there was a little queer fichu shaped collar of slik over which was a loose hanging collar of all beads. I am told that all these beads are put on by hand, which of course is one reason why all these gowns are so expansive, for they are quite as costly as the most elaborate confections of enbroldery and real laco. To be effective they must be plainly made, and on those I have seen there has not been a plait or a ruffle and scancely more than the smallest gathering at the waist.

The belts are either a narrow hand of beading, pur closely together, or else a folded satin ribbon is used to match in color the bands beneath. With these last there is frequently a short sach that is tied in at the left side and has the ends finished with a fringe of Londs that exactly match those on the frock.

In other lingerie frocks English embroidery and lace are the most popular combinations, and although the gowns themselves are straight and simple in their lines. the combinations of the two materials are quite the reverse. I saw one excellent model which had an under skirt bordered with English work, twelve or more aches wide and lined with dull blue tursor of a shade chiffon, healdes a narrow belt fastened with gold but-



that was a little darker than Nattler. Over this huns a tunic of plain batiste having a border almost a yard wide made of alternate rows of English embroidery and Cluny lace. This was unlined, but around the walst and bordering the sleeves was more embroidery whi showed the blue beneath.

Isish lace and point de Flunders are both greatly used with English work and both make beautiful gowns, it being a question of taste as to which is the more effoctive. There is also a strong liking for old fashioned dotted muslin combined with the heavier embroidery and for point d'esprit with hands of English work be-

tween. One dear little gown seen at Chantilly was of pink dotted muslin, rather deep in color and banded with English embroldery pure white in shade. This ne was on fine batiste and was put on like scant ruffles. having a little heading of ruched up pink ribbon. One of the dotted net had the colorings reversed, the foundation material being white, while the embroidery was done in soft pink on a background of the same shade. In node of these costumes is there any attempt to elaborate trimmings on the bodices, even the collars and cuffs heing the simplest little affairs of lace, frequently not even plaited.

Other winners costumes, however, are not quite so severe in all their details, although some of these depend largely upon their combination of material and ing to give them their eachet. In this stuffs gray and a glorings shade of bronze are the newest colors, and these go chrough several gradations of the shades. would seem as if all gray gowns are good and they are nearly as much worn as the ever popular white.

I saw a Doucet gown of chiffon, gray dots on white, which was made with a skirt that was quite full and an inch or two above the ground. It was drawn in closely by a hand of brightly colored cashmere chiffen, which confined the skirt at its lower edge to within the necessary two, yards, and there were two other narrow bands, placed at equal distances apart, which also held it in. There were sleeves and a shallow yoke of cashmere

the P Walker & Sand State of the

WHITE NET BEADED SAND TRIMMED WITH BIUT SILK AND GOVERED WITH BLACK TULLE

tons. The effect of this costume was further carried out and the new and smart gaintlet cuff of the same. It is by a huge Charlotte Corday hat made of the gray dotted chiffon, drawn tightly about the head by a band of black velvet and trimmed at one side with a big drooping cluster of poppies, cornflowers, and wheat. It was pretty and becoming.

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Another chiffon gown was of a new shade called 'fog gray," which is dark and has a sort of misty look that is particularly soft. It was a three piece costume and was made with a skirt finished only with a broad hem about the bottom. At the sides, however, beginning at the waist, were long openings, which tapered to a point at either end and were wide in their centers. and these showed a lining of brilliant mandarin real, over which was an open network of fine steel bends.

On the coat, which was short, this same open effect appeared under the arms, the remainder of the garment hanging loose like a kimono. It was made enfirely of network and fringe of steel heads, and was perfectly desailing in its effect. The little blouse which was worn beneath was hearly all of mandarincolor, there being only enough gray introduced to make it harmonize with the remainder of the costume. It was one of the most stunning gowns I have seen worn this Beason.

Bronze colored chiffon frocks are all combined with black, and frequently there is more than a touch of white to give them additional character. This takes the form of embroldery, of insertions of lace, or of satin bands. These last are striking, especially as the bands are usually white showing a narrow edge of black. When this style of trimming is employed for the skirt the bodice has invariably a sailor collar of white sails

impossible to say how smart these chiffon costumes are and yet they are so plain that it is also impossible to say more about them. They are generally worn with large white hats most simply trimmed in black and are as noticeable as they are chic.

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Tunics are more than ever the rage and they are of all sorts of materials and of half a dozen different shapes. Those of chiffon are the most worn, and black and dark gray are the prevailing colors for them. For instance, at Chantilly I saw one gown of blue and whith striped grenadine, the stripes going round the skirt, five in all, and of graduated widths. It was made with five shallow plaits, each tacked beneath so that it appeared marrow. Over it hung a tunic, having a long point front and back and short on the hips. As a finish was a double puffing, also of the chiffon, and between was a satin ribbon of soft mauve color. . The tunic was high neck and sieeveless, a fashion much in vogue at pres-It was loosely belted in at the waist and below it erni. the bodice of the gown, all white, with one broad band of the blue encircling it, could be plainly seen. The niceves, of course, were white with deep blue cuffs.

I also saw a dark gray chiffon tunic worn over a gown entirely composed of Valenciennes lace insertions, the real, and English embroidery. The tunic was slashed at the sides almost to the waist and was edged all about with a broad satin band of the same shade of gray. The sinshings at the sides, which were wide, were tied across with sashes of apple green chiffon, and under the gray satin sallor collar of the garment appeared an" apple green tie which was knotted in front and hung to below the waist.

WHITE CHIFTON TRIMMED WITH ROSES IN RIBBON & Model From Diecoll S

For utility suits for the street those of striped satin or of taffetas seem to have entirely taken the place of tussor, serge, or the light weight flannes that are generally worn at this time of year. Every woman who is not wearing the one has the other, and it must be confessed that for comfort they are beyond criticism. Of course one misses the tailored, well put together look that only costumes of serge, flannel, and even tussor can be given, but on the other hand these little frocks are jaunty and young and decidedly easy to knock about in. Black and dark blue are the colors most frequently chosen, although one occasionally sees red, dark green, and bronze.

* * Changeable taffeta has the preference over that of plain colors, and on many of the coats of these suits a narrow piping of satin, of one of the two shades, is used for a trimming. These costs are always short, that is to say, more than ordinarily so, many of them coming only two or three inches below the waist. With these the real waist line is not adhered to and an extremely short walsted effect is given them by the lifting of this line. Most have a finish of some sort of batiste collar, a sailor or otherwise, and deep cuffs adorn the sleeves, which are never more than three-quarter in length.

I have seen lately some good models in long coats, or cloaks, and every woman in Paris is always provided with one, and frequently several. A large number are in satin, many are of cloth, and some few are in tussor, which, although not as fashionable this season, always has its admirers.

The striped satin suits are made much more plainly than are those of taffetas, most of them having as much of a tallor finish as can be given to this material. The stripes to be fashionable are broad, at least the dark colored one is, the white line which divides these being about a quarter of an inch wide. Skirts and coats, both, are generally trimmed with bands of the satin going the other way, but otherwise they are plain even to severity.

One Paquin model is cut in kimono shape, but with a smaller and more modified sleeve. The garment is slightly double breasted and fastens with enormously large gold ball buttons. The sides of the coat open for about half a yard, and these openings are fastened across with gold buttons and narrow straps. Huge turnback cuffs and buttons trim the sleeves. Around the neck is an unusually large sailor collar with long shawl shaped ends in front, and these are of white satin, per-