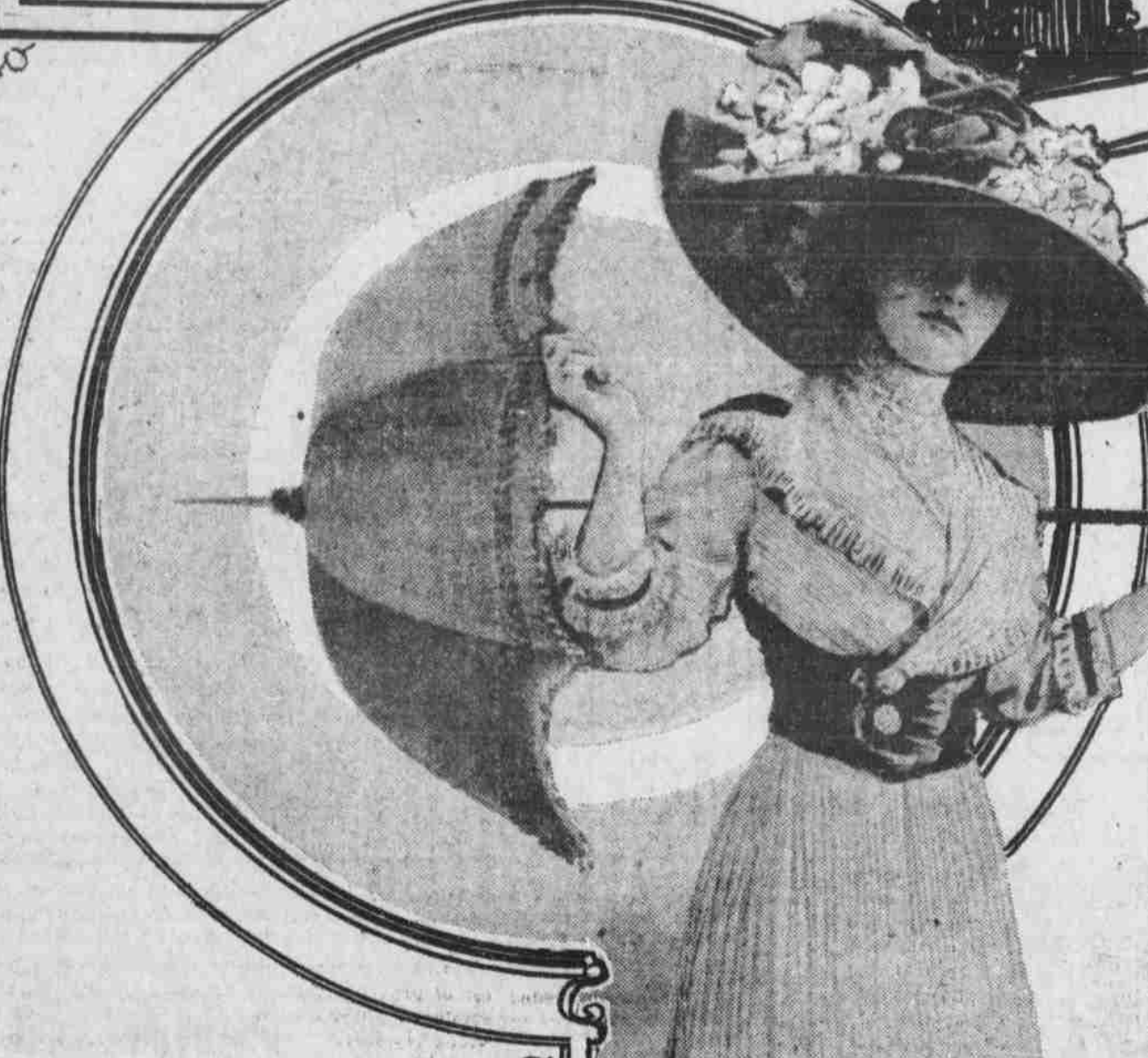


HINTS FOR THE HOME DRESSMAKER.

The Newest Lines in Paris Lingerie Frocks By MARY BUELO



LINON COSTUME IN PALE GREEN - GIRDLE OF BRIGHT GREEN SATIN - Model From Drecoll



WHITE NET BEADED AND TRIMMED WITH BLUE SILK AND COVERED WITH BLACK TULLY



WHITE CHIFFON TRIMMED WITH ROSES IN RIBBON - Model From Drecoll

PARIS—(Special Correspondence.)—A visit to Paris these days is a liberal education on matters of dress, for all the world is 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 Bois, to the many restaurants city and elsewhere, there is a perfect feast of color, a regular orgy of clothes that look almost good enough to eat.

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 is 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 charm 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 undoubtedly objects of envy and much heart burning to others of their sex.

The latest 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 crepe de chine—in fact, quite as much so as thin organdy, but with a slightly crinkled finish, unlike cotton crepe. The entire 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 designs made of several sized beads, none, however, especially large.

One charming model was made over white liberty satin, 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 beading 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 neat as it could be made. On the bodice, which was simple, scarcely more than a round beaded waist, the beaded border was used about the neck and as a finish to the sleeves, 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 fishy shaped collar of silk 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 expensive, for they are quite as costly as the most elaborate creations of embroidery and real lace. To be effective they must be plainly made, and on those I have seen there has not been a plait or a ruffle and scarcely more than the smallest gathering at the waist.

that was a little darker than Nattier. Over this hung 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 waist and bordering the sleeves was more embroidery which showed the blue beneath.

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

The effect of this costume was further carried out 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.

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 red, over which was an open network of fine steel beads.

Brown 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 embroidery, of insertions of lace, or of satin bands. These last are striking, especially as the bands are usually wide 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 satin

and the new and smart gamutlet cuff of the same. It is 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.

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 white striped grenadine, the stripes going round the skirt, five in all, and of graduated widths. It was made with five shallow plaits, each tucked beneath so that it appeared narrow. 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 sleeveless, a fashion much in vogue at present. It was loosely belted in at the waist and below it the bodice of the gown, all white, with one broad band of the blue centering it, could be plainly seen. The sleeves, 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, 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 slashings at the sides, which were wide, were tied across with sashes of apple green chiffon, and under the gray satin sailor collar of the garment appeared an apple green tie which was knotted in front and hung below the waist.

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 coats 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 waisted effect is given them by the lifting of the 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 tailor 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 turn-back 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-