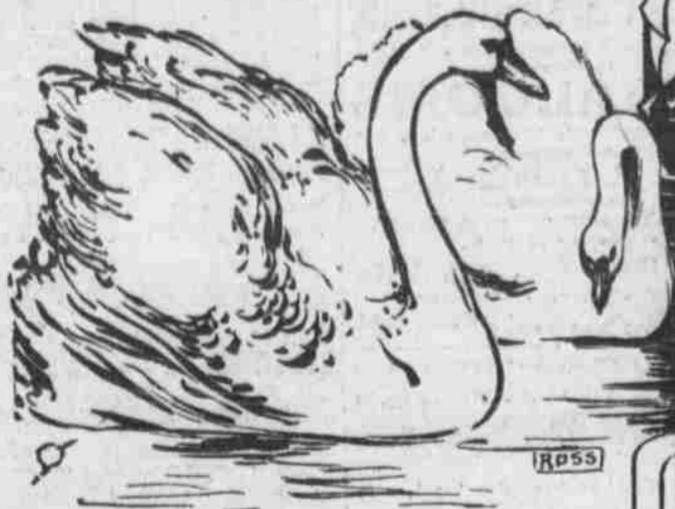


HINTS FOR THE HOME DRESSMAKER.

The Newest Line In Hobble Skirts and Other Early Fall Paris Fashion Notes

By Mary Buel



PARIS.—[Special Correspondence.]—The first great dress parade—namely: the Grand Prix at Auteuil, has just taken place under conditions so perfect that nothing seemed lacking. There was brilliant sunshine and heat, but so delightfully tempered that any costume from cloth to tulle was permissible. There were hundreds of exquisitely garbed women, representing every period under the sun, and there were thousands of other women, who, under ordinary circumstances, would have passed muster in a crowd, who stood about spellbound with admiration or filled with astonishment and awe.

Such a wonderful display of dress has seldom been seen, certainly not for several seasons past, for in addition to the vast numbers who were for the first time creations designed especially for them and executed by their favorite couturiers, every dressmaker of prominence in Paris sent his or her model, dressed from tip to toe in the cream of what each establishment had to offer.

The variety was great, for each one of these great artists by no means follows the regulation beaten track, except in a general way, but each strives to give some distinctive touch that will mark his particular costume from others. It may be a difference in material, in color, in trimming, in cut, or half a dozen other details, but, whatever it is, it has its due share of attention and undoubtedly its followers.

One most noticeable fact was brought out by Sunday's race, and that is that it is first and above all a black and white season. These two colors predominated and gowns in which the two were combined stood out as being among the smartest and most becoming. The most unusual materials were put together and in the most unexpected manner. Velvet and chiffon, fur and lace, linen and satin, the most filmy of tulle and the heaviest of hand work, bird, jewel, bugle, and all the vast horde of things with which one is familiar, besides dozens that were produced for that occasion only. Two new styles, Turkish and Egyptian, were introduced and each found favor, and equally there were directoire gowns, groups of the second empire, Louis XVI, and Louis XVII, gowns, and others that had no especial name or date, but for all that were fascinating and charming.

As lingerie costumes were the most numerous they may be mentioned first, but let no one be deluded into the belief that they are the simple muslin affairs of rows of lace and clusters of tucks that were the ideal lingerie costume of our earlier days. They are nothing of the sort, for these modern ones are as carefully planned and as intricate in design as are the frocks of silk or lace. Nearly all are combined with costly lace, a great many have chiffon, as well as lace, brought into their composition and the most ultra of all are part lingerie and part velvet, and are perfectly lovely and unusual.

One of these last was ivory white in tone, the material being marquisette, which hangs softly and is susceptible of being trimmed elaborately. The skirt was neither full nor scant—skirts, by the way, are a trifle fuller—and had a knee wide straight band of white panne velvet, in a gorgeous shade of deep cream. This band opened down the left side of the front, over what looked like a petticoat of chiffon made with wide tucks. There were velvet buttons and satin loops, but these did not fasten. Above the velvet band there were some incrustations of flat lace with heavy embroidery between, and the bodice and skirt were joined by an insertion of the former.

The bodice showed a deep pointed yoke in front of chiffon, with a high standing collar, and the sleeves were of chiffon edged with flat lace. Other than that there was little on the bodice, but in the back, beginning at the neck, was a panel of the material, which was fairly wide and perfectly straight, bordered with velvet. This was caught slightly at the waist and then hung in the bottom of the skirt like a broad sash. It was odd and naturally smart.

Another lingerie gown which had some novel features was of white batiste, bordered with a wide band of cashmere, patterned chiffon. On this band a portion of the design was embroidered over in heavy silks and chenille, the same colorings being used which were all faint and dull. At the extreme lower edge of the band were five rows of narrow silk fringe, mauve, yellow, pink, green, and white, one just above the other, and on the bodice, which had old-fashioned bretelles over the shoulders, there were the same rows of fringe.

A beautiful all white gown was made of batiste, in princess style, but loosely fitted. Down the front and back were narrow panels of the plain material, and the sleeves also were plain, but every other part of the dress was covered with soutache braid. This was put on in straight lines, but of irregular lengths, and the braid was sewed on to the material on end, giving it quite a new appearance. There was a tiny yoke of flat lace on the bodice, which reached only to the base of the throat, and at the left side of the back panel there was a flat bow of lace and one long tab which hung nearly to the bottom of the skirt.

There seems to be a great craze for adding sashes or bows with ends on some part of the gown where it does not seem to be needed. They are put on without any rhyme or reason, in the back, at the side, or in front and one end only, is allowed to hang. Sometimes these sashes take the form of a straight length of ribbon, usually white, to one side of which is attached a flat fold of tulle or chiffon. This is in a totally different color from the sash and the gown as well, and seems to have no connection with either. Sometimes the sash consists of two short ends, one falling directly over the other and from under a folded perfectly flat piece of ribbon.

The ends of these are trimmed with what are called "grigots," queer shaped little ornaments made of col-



Gown of Buffon Yellow Coespon with a Touch of White Chiffon. The Belt is of Patent Leather and Buffon Colored Silk Ornamented with Gold Buttons. On the Bodice is Cluny Lace Over a Deep Shade of Magenta Red.



The Rôle Played of Our Grandmothers Is the Latest Fashion. PHOTOGRAPH BY UNDERWOOD AND UNDERWOOD, NEW YORK.



Changeable Blue and Red Taffeta Gown, Veiled in Black and White Chiffon and Trimmed with Bands of the Silk Coat of the Same Over a Chiffon Blouse. Red Straw Hat Returned Around and Beneath with White Roses. MODEL FROM BERNARD.

This material formed the bodice to above the bust, where it was met by two or three folds of black chiffon which went across front and back and in points over the sleeves. These last and a little short yoke were in point de Flandre lace, all finished with a narrow fold of black. To this gown was added a black moire sash, one end only, on one side of which was a border of poucau red.

A black and white combination worn at Sunday's race was much admired, and deservedly so, for it was one of the prettiest costumes there. The material was a sort of gauze, a trifle thinner than chiffon, and soft, and with tiny hair lines raised on it that looked like beads that made broad stripes, and all pure white in tone. The skirt, which was slightly full, was plain except for a band of the material going the other way.

Starting at the top of the little square neck, both front and back, was a narrow panel of black chiffon, which extended in an unbroken line to the hem of the gown. At the left side of the back panel was a ribbon also black, which hung in two ends, one above the other, and each finished with "grigots" in deep red, over a yellowish wood. There was a little beautiful flat lace on the upper part of the bodice and the sleeves also were made of lace. They reached to the elbow, and were finished with three folds of chiffon, one in deep red, one in royal purple, and the other in black.

The costume was worn with a huge white hat in rice straw, the under portion being faced with Chantilly lace and trimmed on the crown with a monster cluster of purple iris tied with red velvet. It was worn by a manikin from Margaine Lacroix, and as I have said was one of the smartest gowns to be seen. A decided revival of dotted muslin, a material which is certainly pretty and summerlike, but which has been out of use for some time past. Now, however, it has come back with a rush and is to be seen in all colors and in fascinating frocks. One in pale blue had tiny dots closely sprinkled over it, and was made up with tulle de Jouy and Cluny lace. A broad band of the latter-trimmed the bottom of the skirt and directly above this was an equally broad band of tulle de Jouy in Pompadour colorings and design. A narrower insertion edged this, the trimming extending well above the knees. The bodice was rather simple, a good deal of dotted muslin appearing in it and the trimming, of course, being lace and tulle de Jouy.

Another in pink had its surface covered with large dots and was trimmed with quantities of flat lace and exquisitely embroidered batiste. Both of these wore in a decided yellowish shade, which formed a pleasing contrast with the pink. To complete the costume there was a wide tulle sash in dark mauve bordered with several rows of narrow fringe in all the shades of pink and mauve, and the hat worn was of yellowish lace trimmed with two feathers, one in shaded pink and the other in mauve.

Yellow dotted muslin also is fashionable, particularly when combined with any shade of violet or purple, and I have seen several models which were exceedingly effective of yellow muslin trimmed in purple ribbons or in chiffon of that color and cream lace.

Peacock Blue Chiffon Gown, Combined with Embroidered Net and Trimmed on the Bodice with Blue Lace. There is a Novel Effect of Embroidery over the Shoulders and on the Sleeves. Hat of Black Straw and Velvet Trimmed with White Lace. MODEL FROM DEUILLET.

possibly the most striking of any that are being shown this season. They are fashioned in a manner to give emphasis to the material and colors both, as part of the gown will be made of one and part of the other, in equal halves. For instance, a princess model will be made of black chiffon, which extends from just below the bust to the knees. This is mounted on to a foundation of this black Liberty, veiled in muslin. The entire upper part of the corsage and sleeves, and the skirt from the knees to the ground is of white batiste covered with superb embroidery done in cotton.

The lining of this part of the gown is white, and as all the foundations are made separate from the outside, where the two colors join, there is a folded ribbon with bows and short ends on the former. This is always in some marked color, poucau red, a new shade of magenta pink, or apple green, which when veiled by the outside gown, is much softened. I have seen several frocks made in practically the same style and all beautiful.

I have also seen a stunning model in which the colors were reversed, the black appearing about the lower half of the gown, with the white above. This was in black chiffon, laid in five inch folds from the knees to the ground. Between each was a row of hemstitching and this connected that portion of the skirt with the upper part of the gown. This was white sole de ninon, upon which were huge dots in black placed far apart.

ored silk over wood, the latter showing through the crochets of the silk. These are new and give a touch that is particularly smart. Another fashionable sash is made of tulle, in black or any dark shade, and put on to the dress absolutely straight. There is only one used, about ten inches wide, and the end is trimmed with bead fringe of the same color. Lingerie and chiffon costumes in black and white are