



CAPRICES OF THE VEIL

LATE PARIS STYLES

Vary Considerably From the Modes Here.

FETCHING TOUCHES

COQUETTISH DRAPERIES AT THE BACK OF HATS.

Novelties in Bodices Take the Place of the Lingerie Waists.

Special Correspondence of The Star.

PARIS, October 7, 1905.

One by one the "true fashions" of autumn and winter are beginning to appear. "Les premieres" (the first modes), the honest makers will tell you, are for rich Americans, and for the matter of that all Americans are regarded in Paris as coffers from which to pluck unnumbered pieces of gold. But Americans want the fashions too early to get the tid-bits of the dish. So it comes about long after the last summer visitor has taken herself away that the delicate and perfect styles which distinguish the Parisienne the world over begin to appear.

A feature with the hats now seen is the use made of the veils first exploited in Paris, by the way, by American women. But the French manipulations of the lace and chiffon scarfs are entirely new and entrancingly coquettish. Nevertheless many of the trimming methods are exceedingly simple.

A number of the chiffon scarfs are bunched underneath, trimming the crown bands of the little perky hats with a massed fluffiness ending in floating tails. The tail drop is a piece of the whole thing, and to obtain it a long veil may simply be divided in the middle and laid across the hat, the two ends, which are pinned together at the back, hanging in a limp drop far below the waist. Extremists carry the fall of these veils to any length, but the true Parisienne knows



PARISIAN TOILETS.

where to stop. A foolish and quite fetching veil drop is made like a little curtain at the back of the hat alone. Shaped Chantilly veils are used for these, the lace gathered and put on in a quaint old-fashioned way. All the old veil tricks are revived for the mode, which is likely to continue far into the winter if not all through the winter months.

The Combinations.

With the airiest lace hats, fur bands and heads are already being combined—ruffled capelines in dyed Valenciennes composing the prettiest of these—and they also sometimes display huge American beauty roses with the outer petals of velvet. French modistes show off these great blossoms with

a delicious appreciation of their loveliness. The American beauty rose, you may be told somewhere, is to be the flower of the winter, as if in the beloved far-off land you hadn't been born an American beauty rose!

But after all it is a compliment, for every good thing American is exploited in Paris, and many a smart shop openly advertises sartorial works of art one thought indigenous to France alone; corsets, boots and even millinery—all guaranteed strictly American make.

This seems a vast stride in a new direction, for surely everybody has been brought up to believe that only a French soul could conceive such things in their perfection. Good places in which to see the well-trimmed hats, which come out in vast numbers in the afternoon, are the various tea rooms scattered about the city. Parisiennes are not especially fond of tea, but the heure du gouter (hour for the bite) is tremendously patronized in the little shops where tea, coffee, chocolate and delicious pastries are sold. This comes at 4 o'clock, the moment when the smart elegant is always in dainty outdoor costume, and the higher priced the place, the finer the dressing, of course.

All Shades of Gray.

Gray, a dull shade which goes under various titles—London smoke, nickel, gull, etc.—is a quiet color employed with hats and gowns with wonderful effect. The newest shapes in hats are decidedly flat, a sort of mushroom (champion) is indeed the name, and upon a gray felt hat in this shape there may be one—the long gray chiffon veils and bunches of white roses. One of these is at the outside of the hat and the others becomingly all in the hollow underneath.

The champagne (the mushroom hat) is never worn perfectly flat on the head, though there is no immense lifting with under-trimmings as with other hats. Roses or velvet knots may give a slight prop at the under left side or at both; but the effect of the hat is one of extreme flatness, for nothing outside stands up.

Draperies, with a shaped black Chantilly veil, a black velvet hat in this model appeared yesterday at a smart little place in the Bois. Underneath at the right was a huge pink rose, and outside straight in front, a vast square steel buckle.

Leading Shapes.

As to shape, the flat champagne and smallish walking models heavily trimmed with plumes and upstanding ruffles of silk, velvet, ribbon or satin, are the newest things. The mushroom hats are kept to the

is recorded as even up to the average height.

The newest and most elegant afternoon frock are surpassingly fine, for French taste has chosen silk, velvet, satin and chiffon cloths as smart street textures. Tweeds, except in the form of very swaggy coats, which are used for availing, automobiling, etc., and are topped by high woolly berets (tam caps) have no popular vogue. Here and there a few dear little short frocks with bobbed collars and gay vests are seen, and are distinguished by sleeves which are anything but large. But everybody who is anybody drives in Paris in the afternoon, in the crowd of fine stuffs, with clinging long skirt, is most seen.

The velvets and satins used for these are of incomparable softness, and upon the velvet soubatte brades upon silk give an effective contrast. Cloth almost exclusively shapes the wool dress of elegance, though the Parisienne sometimes devises a little frock of extreme daintiness.

Soft Cloths Used.

The chiffon and satin qualities of cloth are preferred to the woollier sorts, and plush (a wild plum blue, with a tinge of violet and red) and the dark London gray are the smart colors.

With this murky tint, London gray, in the field, it would look as if moleskin would be popular revived, for the Parisian uses of this lovely fur are as yet only tentative. With one long limp skirt of London gray cloth, utterly untrimmed except for a shapely cuff, and a bodice of white lace jacket of moleskin and a bodice of white embroidered net. White is most often put with this slate-like gray, which, when evolved in a toilet of distinctive elegance, has a grave chic which is immensely fascinating. The gown may be tailored, but it falls with the grace of the most airy fripperies, and if there is a gray hat with white flowers and a long gray veil, the ensemble is delicious.

In the little cafes in the Bois, and in the tea rooms and smart reading rooms, which seem to be patronized for gossip alone, one sees the little bodices which have taken the place of the lingerie waists. Elegant novelties, which are made under the name of velvet or silk frocks, or under lace made for dyed-lace coats trimmed with a touch of fur are the latest things—are made of cotton net or crepe de chene, hand embroidered. The net affairs are for the moment the most admired, for they express the right Parisian simplicity which seeming extremely dressy, and often the "skinny" in any direction. They are made of the tinsel-edged emerald ribbons, which, if one may exclude some of the extraordinary birds chased, are the newest hat trimmings. The net waists are unlined, the padded emeralds, which are made in cotton floss, covering them completely; and this diaphanous form they are worn simply over lace-trimmed corset covers, though some general silk slips in delicate tints are ordered with them. The corsets of the bodices are white, embroidered with silk, but in a color so faint the incrustation is almost a pattern in the crepe. Floral designs are used, the delicate silks following the tints of leaves and stems of natural blossoms.

The Newest Things.

These dainty bodices are the very newest thing in waists, and the models follow the back-buttling and short-sleeved styles of the summer. They are not excessive in price; 150 francs—\$30—is thought quite a fair price, but buyers for the trade affirm that the same garments will cost in America from \$75 to \$125.

Already the lighter furs are beginning to appear, the autumn here is not the glorious and lingering season it is in America. The Paris season of dead leaves, as the French so poetically dub the fall (la saison des feuilles mortes), comes with a jump and generally furious rains. So the Parisienne walks over brown, wet leaves in her new blis and tuckers and looks up at once through naked tree branches at leaden skies. There are no Rousseau sunsets (to speak of), no golden and red glory of the autumn leaf; wherefore when Paris takes an autumn color it is in more senses than one a "dead leaf"—the present name for one of the colorless browns—and at once fur pieces are worn, though more in the way of ornament than anything else.

With the smarter frocks seen in the Bois, big, flat muffs and narrow sling scarfs are already worn. In these details is observed, too, a tendency to work up ermine with moleskin, and many of the short fur coats are distinguished by this mixing with other skins. Broadtail is used with sealskin, and ermine and mink or sable often go together, and though the combination is season old, the present methods of employment are distinctly novel.

Kimono Model.

For example, a loose short coat of Russian sable was shaped and trimmed kimono fashion with ermine. Fluffy undersleeves and a neck lining of superb lace softened the rather hard lines of the coat, which was in a new and rather admired style. Lace ruffles, the great people tell you, are to trim all elegant fur garments, but the long and stoles of the large sets will be left plain.

To return to the subject of coiffure, the superbly dressed heads one sees about Paris are such a sight, as much fatigue as in days when heads were coiffed for a week and remained coiffed. The hair dresser is invariably called in for any especially smart function, and many a requested not to come to him with her hair lately washed; and though the actual arrangement of the hair does not consume so much time, countless things are done by way of preparation. Women who understand their requirements to perfection have all the padding which goes into the hair made to the exact color of the hair or more used under metal-trimmed ones, and one or two coiffures are trying to revive the old English fringe or American bang. But only the daintiest fluff of locks at the temples is seen as yet, and this accompanies the low hair dressing of puffs and curls. The high waved pompadour arrangement, which is so wig-like in its smooth artificiality, however, is still the favorite coiffure.

A Regular Tyrant.

Delightfully endearing stories are told of one coiffure of regularity. Having reached the point where she can be trusted with a wig, she is so regular that she never wears a wig.

so every afternoon the queues of volutes and automobiles begin to form before his door at 1 o'clock. This necessitates a long and weary dawdling for both the first and last customer, for a number of the smart dinners do not begin till 9, and the last customer may not be reached till 8. And then, if report goes, monsieur finds himself hungry and madame is dismissed, uncoiffed with reproof for her impatience. Monsieur Et, who is very old, has an enchanting memory, and tells charming stories of Paris under the third Napoleon.

One of his most novel ornaments for evening is a large flat rosette of dyed lace like a Watteau cap, which he places at the left side of a high-dressed coiffure. This accords deliciously with the Watteau character of some of the evening dresses, and with the loose mantle like wraps of dyed Valenciennes many elegantes are wearing. In pure white and yellow white, pale gray, old rose and pale blue, these dainty wraps are being ordered for wear in the south. NINA FITCH.

DRESSY WRAP MODES

Semi-Tailored Appeals Most to the Business Woman.

POPULAR EMPIRE MODEL

LOOKS BEST IN DELICATELY TINTED BROADCLOTHS.

The Softest of Liberty Satins Are Used for Linings.

Written for The Star by Katharine Anderson.

What woman or girl is there of moderate income who has not longed to possess a dressy wrap for the various social events which are a part of her life during the winter season? The jacket or cloak that does service for everyday wear seems to do service for the dressy occasions, and all the lovely accessories that go to make up an afternoon or evening toilet. Yet previously the dressy outer garment has been the last acquisition to an economi-

the looseness and easiness of a theater coat, it still has the semblance of a garment for street wear and does not demand a great amount of trimming to make it look handsome.

Many indescribably charming examples are being offered for sale at exclusive shops, among which is a broadcloth in palest lavender. Two wide tucks of the material outline the deep empire yoke, from beneath which emerges a full skirt laid in several pleats at the back and front and opening up each side half way to the hips. A row of five cloth buttons is applied on either side of the pleats below the tucks, and three similar buttons appear at the head of each side opening. Deep porcelain blue satin forms the collar and is set in the lower fullness of the bishop sleeves. An exquisite blending of lavender and blue passementerie outlines the applique of satin and shades it to the cloth. Enamel buttons in the same coloring ornament sleeve and collar.

With unique lace trimmings another empire wrap that is distinctive has a long skirt of mauve broadcloth gathered into a plain deep koya. Heavy ecru lace cut in square bolero shape is joined down the middle of the back by lacings of silk cord. Near the arms both sides of the bolero are cut in the bolero lengths into long stoles that widen slightly and reach almost to the bottom of the coat.

The Cape Coat.

Decidedly the Parisian favorite for the semi-tailored wrap is the cape coat, the sleeves of which emerge from the shoulders like huge capes. In velvet it is particularly effective when lined with handsome white satin, for these wing sleeves spread each time the arms are lifted and display a broad expanse of pearly whiteness.

An example of this in plum-colored chiffon velvet has the wings attached to a tight-fitting blouse of the material. A jabot revers of velvet falls from the collar on either side of a vest front and is trimmed with a wide braid of silver cloth. Medallion-like motifs of the same braid ornament the collar and the plaited back.

A clever art student, who has just returned from Paris, has fashioned a fetching garment for herself after a model on cape lines worn by a French actress. Of supple garnet broadcloth, the under cape hangs in ripple folds, while the upper cape fits flatly over the shoulders and is attached in front well back of the revers like the front of a sleeve. Full cream satin lines the garment, and faces a point of the upper cape that is tacked back to show the forearm as it emerges from beneath the fold of broadcloth. A wide stercule braid of black trims the edges of the broad satin revers that are thrown back when the coat is open, and extend to the bottom of the capes.

For the girl who has to count each of her pennies in planning the winter wardrobe, as well as for the girl who makes her purchases with no thought of expense, the dressy wrap is built on less tailored lines

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serves the fine stitches that catch the capture braids. Warmth is added to these coats by placing cotton wadding between thin silk linings. Over the outside is tacked the chiffon, plaid or accordion pleated, and then the lace finishes all. Wonderfully lovely is a long coat on this order built of rennaissance lace with about seven capes. Kimono sleeves of the lace cover voluminous bishop sleeves of chiffon that terminate in wide ruffled cuffs. Bouffantes of chiffon edge the capes, and stoles of this cloud material hang from rosettes at the neck and are caught at intervals down the fronts of the coat by lotus flower medallions.

Popularity of Moire.

The season's craze for moire silks is evidenced in an all-enveloping coat of heavy white moire. Wide bands of Argentine lace outline four panels which extend from the neck and comprise the entire body of the ankle-length wrap. These panels are joined at the shoulder seam and caught at intervals under the arms. The lace-trimmed frill of the silk passes over the shoulders and the top of the exceptionally full sleeves of mousseline. Whenever Argentine lace appears on the coat wide velvet ribbon edges fit on either side, and alternate rows of Valenciennes insertion and ribbon set off the filmy silk-lined sleeves. The coat is lined with figured chiffon, and tabs of velvet outline the neck as well as the front on either side.

Another smart wrap which made its appearance at the end of last year is the Man-

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WHITE MOIRE PANEL COAT

BECOMING LACE WRAP

darin coat. This is a heavy silk garment worn by high dignitaries in China, and is magnificent in vari-colored embroideries. Hanging loosely from the shoulders to the foot of the skirt and finished with wide oriental sleeves, it is especially well adapted for theater use.

An inexpensive and charming little coat to slip on over party frocks is built of eiderdown in the shape of a long cape. Double-faced eiderdown is employed and does away with the need of a lining. At the neck is attached a Red Ridinghood cap, with a fine quality of satin and having a rich edge of the same. A very handsome silk cord fastens the cape throat. If the best of satin and cord are used this eiderdown wrap is quite as becoming as if built of more costly material, and it can be put together at just half the cost of a lined garment.

Useful Kitchen Utensils. Housekeeping is as much of a science as any other profession, and the housekeeper who wishes to do her work easily and well must have good tools. Inventors have given considerable attention to this fact, as is evidenced by the many improvements offered for cleaning and cooking by up-to-date housefurnishing shops

With Odds and Ends.

Chiffon is an inevitable accompaniment of it is distinctly a dressmaker's task, or softening effect needed and really practical woman's wardrobe. A growing sense of the fitness of things, however, has pervaded the entire feminine world, and this year a fancy wrap has become a necessity to any woman who makes a pretense of being properly and well dressed.

If it has been considered an impossibility before, it has to be made a possibility now, even at the expense of some other part of the costume. But the woman who plans out the cost of her wardrobe beforehand will not be forced to "skimp" in any direction. In the first place, if her income is small, she should choose a general color scheme for the winter, and stick to it. The color of the shoes and hat which complete one costume quite as appropriate for another. After this is settled the coat is a simple matter, and in reckoning the probable cost of all the coat comes in for its share of consideration.

Always Suitable.

Of the two the semi-tailored wrap appeals most strongly to the average busy woman of today. In it she never appears overdressed, while caps and French maids are not essential to preserve its pristine smartness.

The materials suitable for this kind of wrap are principally velvets and broadcloth, heavy shantung and basket weave being employed frequently with warm interlinings. Often a lining is chosen from broadcloth of very delicate colorings are what give it a dressy look, and the palest of blue tints, pinks in peach and coral, pale green and cream shades mark the season's most attractive models. Velvet wraps show bright colorings, such as royal purple, blue and red, as well as rich browns and greens.

Soft chiffon satins line these garments, and as the inside is in evidence both in the coat room and at the theater quite as much as the outside, the selection of the lining is of equal importance with the outside material. Delicately colored cloths and silks are chosen to match the outside material perfectly. More somber velvets are lined by linings of white or cream. Cloth-covered buttons trim the simpler coats, and more elaborate motifs mingle with hand-painted or enamel discs.

The Empire Out.

Especially suited to the semi-tailored wrap is the popular empire coat, which is

and department stores. Some of them are of much practical value, but there are many which are simple, inexpensive and of real worth to us. We must of necessity confine ourselves to kitchen utensils, and these there are five which are almost indispensable to a good cook—namely, the casserole, braising pan, timbale cups, sabatier and spatula.

A casserole resembles a shallow saucepan, but is made of heavy earthenware, well glazed inside and with a cover of the same material. It can be used for the oven or the top of the fire, and is better known abroad than in this country. Its special virtue is that it takes and retains heat better and more evenly than thin metal saucepans. For oven use the cover is fastened on with a thick paste of flour and water, which insures the retention of flavor and moisture.

The braising pan is designed for the cooking of meat in a slow oven, a movable rack in the bottom keeping the meat from contact with gravy or sauce, with a slide at the end may be opened when braising is necessary. This pan is a form of entree much the vogue at present, and the little timbale cups are well made of heavy tin and just large enough for individual service; they may also be used for molding jellies and blancmanges.

Nothing is more apt to ruffle the temper of the cook than a dull knife, and one of the best for kitchen use is a sabatier, or, as it is more often called, a cook's knife. It can be had in any size from a three to a six inch blade. The sabatier will cost about 75 cents, but it can be ground, and, with proper usage, will retain its temper until worn down to the handle. The remaining utensil is called by artists a palette knife, by druggists a spatula, and by some housekeepers a bowl knife. It has a round-ended, very flexible blade, without cutting edge, which will remove the last bit of cake batter from a bowl or turn an obstinate omelet better than any spoon or other utensil we have yet met with.

The Meaning of Different Colors.

Colors have a language of their own. White, for instance, which is a reunion of the seven primitive colors, is the symbol of power, divine wisdom, purity, candor, innocence and chastity. Red represents fire. It is, therefore, symbolic of passion, power and riches; hence kings and the powerful rulers of the earth wore red mantles. It is also emblematic of hardness and cruelty, being the color worn by the executioners of old and by the members of the Inquisition.

Blue denotes fidelity, sweetness, tenderness, loyalty, a spotless reputation. With the ancients yellow denoted glory and fortune. Now it is called the color of infidelity and shame. How is it that yellow has become the emblem of infidelity, perfidy and misfortune? Because Jews were forced to wear yellow during the middle ages, and the house doors of traitors were greened with the yolk of eggs.

Green is the color of hope and joy and the emblem of youth. Black denotes sadness. Pink denotes health, youth, pleasure, love. Violet is the color allowed to faith. Orange means divine inspiration, and poetry. The muses are all represented clad in orange-colored draperies. Orange was also the color of Hymen. Brides wore orange-colored robes, and they could not pronounce their vows unless covered with the flameum.

New Blouse Designs.

Broderie anglaise is shown with the new blouse designs, and hand-embroidered blouses—and blouse patterns—are everywhere.

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