

Womens' Viewpoint

PARIS WEARING TRANSPARENT COATS.

BY ANNE RITTENHOUSE.

Special Correspondence of The Star.

NEW YORK, September 8.—Since last spring the women in France who have made any pretension to keeping up with the fashions have adopted or gaudy coats over one-piece frocks. These were in white and pastel shades. They were cut on loose lines and hung limply from shoulder to knee. The correspondents sent over news of these coats week by week, but for some odd reason they were not adopted by the Americans. Possibly they were not even considered, for the shops did not offer them, nor the dressmakers advance them.

Those who were in Paris during the summer were immensely pleased with the fashion, thinking that it gave quite an air to a limp, one-piece frock of chiffon voile or grenadine; but returning travelers did not bring the garments back to these shores. When the French designers like a thing, they do not easily relinquish it, and it was to be expected that they would keep on



LIGHT BLUE PLAITED CHIFFON WITH COAT OF SULPHUR COLORED EMBROIDERY.

with the fashion for the transparent coat. One of the newest models for a dinner gown shows a coat of sulphur-colored embroidery over a knife-pleated slip of pale blue chiffon.

This frock is more suitable for informal entertaining at home than it is for the theater, or dances, or large parties.

The return of this coat to evening fashions is interesting. Five years ago these coats were projected in type and Paul Poiret. They were definitely oriental and were reminiscent of the lazzaris in Indian towns. They were lighter than the ones worn by the dancing girls there, and far more expensive, but their origin was strongly suggested. The first one worn over in America created something of a sensation; the young matron in New York who first donned it was the one who

exploited the smart fashion of the races in Paris began this fashion in America by wearing to one of her evening parties a coat of pale blue chiffon embroidered in silver and cut steel over a gown of gray chiffron.

The fashion speedily wore itself out and women wondered why it never returned, for it was a graceful way of giving long lines to the figure, and it was not adopted over here. But the French have persisted in the idea and so eastern embroidery in lavish form has come back for use in loose coats that can cover simple evening gowns.

Callot Likes These Coats.

Throughout the changing seasons the house of Callot has maintained a parity for this kind of drapery. There has been a new element in the oriental in everything that emanates from the brains of these three designers. It is a new element with spindle and thread and shears clipping and sewing the garments that decide so much of the fashion and commerce in women's apparel.

Rarely has the house of Callot laid emphasis upon the normal waist line. If such a thing is to be done, it is done in a manner that it lost its holdiness. Phetness or not, this house has been responsible for the influx of draperies that hide the curves of the figure from bust to hips is questioned, but the interesting fact remains that all the strenuous efforts made toward Victorianism have not belated that method of draping the figure, and it looks as though the new models will place it back on a pedestal.

The coat which is shown in this sketch is of net, strong enough to hold metal and silk embroidery. This type of handwork is to predominate in our clothes this winter, and this gracefully arranged coat is only one of the evidences. It falls in a cascade from shoulders to knees in that peculiar manner that the house of Callot mastered many years ago. It is used to strong with lace and it has become a trade mark of this house that one says "Callot" as soon as it comes into view. One says the same about a narrow evening skirt which has a train like an alligator's tail, and which Callot still advocates, despite the passion

for full skirts shown by the rest of the world.

The sulphur coat in the sketch is almost a frock in itself, for it entirely covers the back, the shoulders and sides and is looped up in front with an ornament from which drop pendants of jet and crystal. The slip beneath the coat is the simplest affair of pale blue, knife-pleated chiffon with a band of silver and jet across the chest and a crushed belt of blue satin.

The mind that turns to economy will instantly see in these transparent coats the opportunity to use up what evening gowns are in the wardrobe. This is the first that will come to the mind, but, remember, embroidery is not cheap.

THE DAILY MENU.

- BREAKFAST**
- Cantaloupes
 - Kidney Stew
 - Corn Bread
 - Coffee
- LUNCHEON**
- Scalloped Fish
 - Potato Cakes
 - Biscuits
 - Preserves
- DINNER**
- A New England Pot Roast
 - Potatoes, Scalloped
 - Spinach
 - Cucumber Salad
 - Apple Tarts
 - Coffee

AMERICAN FASHIONS.

What a woman is insensible to the charm of a dainty negligee? Well she knows how becoming and how comfortable is this garment to be worn in the seclusion of her boudoir. The pattern shown here is one that is simple in its lines, very attractive when on the figure. It is easily made. But just let me tell you how those simple lines may prove the foundation for a thing of beauty, and, if you take care of it, "a joy" for a long time, if not forever.

The secret of the charm of negligee lies largely in the materials. There are Japanese cotton crepes in every possible hue and design—not all Japanese, by any means, and very cheap. There are thin wool challis, with their dainty figures and colors, at a higher figure; there are pretty muslins in all sorts of lovely designs, and there are voiles and silks that are cheaper than challis and prettier in the negligees.

There is an indestructible voile that gives hand service and is yet of a delicate silk weave and can be found in both plain and decorative designs, and there is a thin weave of tafeta that is neither tafeta nor liberty silk, and which is prettier and wears better than either. Suppose you make the dainty garment of the voile, or of the silk in delicate ground color with sprigs of flowers, or those Dresden medallions in the pattern. Then on that lovely foundation sew a full ruche ruffle over the seam which joins yoke

and skirt. Sew the same around the neck and down the fronts and around the sleeves. The effect will be lovely. If you want to be very attractive, indeed, you may add two ruchings on the sleeve and around the bottom of the negligee, and around the neck, bringing them to a termination at the yoke seam and adding a rosette of ribbon here. Rosettes of ribbon may also be sewed on the arm, and now that people wear pockets so generally that pockets in the hats are to be expected, you might add a little pocket, not little, really, for pockets are not small, now—and ruche the top of that. Ruffles will do instead of ruchings, and on voiles, shirtings and cordings with lace will be exquisite.

To obtain this pattern mail 15 cents in stamps or coin to Lucile Gordon, care of The Evening Star, to state number and size of pattern wanted, and give your name and address.

A New England Pot Roast.

Lay a round of beef in a broad, deep pot. Pour in a cupful of boiling water, add two slices of onion, cover closely and cook gently ten minutes to the pound. Transfer to a dripping pan, rub with butter, dredge with flour and brown in a quick oven. Strain and cool the gravy left in the pan, take off the fat, put the gravy in a saucepan, season with pepper, salt and a little kitchen bouquet, and thicken with a teaspoonful of brown roux. Boil up once and serve in a gravy boat, or pour around the base of the beef.

Sleeves should be mutton-leg, dolman or bishop, and the dropped shoulder seam will be much in favor.

Gowns of faille are apt to have broad Louis XIII collars of velvet, with flaring turnback cuffs to match.

HOW TO MAKING A FETCHING NEGLIGEE.

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FRESH AIR AND GOOD LOOKS.

Fresh air, the doctor books tell you, is the source of all life, strength and substantial good looks. With the proper deep-lung breathing of pure air the blood is washed of impurities, the mind made clearer, the heart action made truer, and the muscles of the neck and throat receive the impetus for a healthy rounding out. Slowly breathers, those who are of inactive habits and just whistle enough air in and out in a desultory way, are the people who are preparing the way for tuberculosis and every other lung and throat disease known. They are inviting flat chests, skiny throats and colorless skins prone on occasion to bumps, blackheads and enlarged pores. For when the good air goes into the lungs—through the nostrils and with deep, conscious breathing—some of it passes through the skin, and like soap and water, cleanses and strengthens the lazy pores. The lung bath is the most important of all washes. You can't live without breath, and a good deal of systematic breathing is required for the sort of looks that fill out the chest and throat rapidly. A long course of lung exercises is needed. They must be taken in the freshest air possible—never in a tight-closed room—and in this manner:

Stand by the open window, or on the veranda, or in the yard, and inhale slowly the fresh air. Well, you know, it is made there to arrest impurities which are carried into the lungs by the wind. You have seen the tiny hairs in the nostrils; these constitute the strainer for dust and germs. After taking the breath, prolong the movement till the whole lungs are filled, the lower as well as the upper parts giving as well as the upper parts giving empty the diaphragm, which will be accompanied by a definite movement of the stagnant cells in the lower part of the lungs. While doing these

exercises try to realize to the full that breath is life, health and beauty. For, singular to say, there is some occult connection between the breath and the desire of the heart and mind. In India deep breathing is a part of religious exercise, the old teachers of the science declaring that breath was a part of God, as, indeed, the Christian faith teaches. At any rate, the adequate breathing of pure air not only improves human looks, but is a boost to that diviner thing we call the soul. With the many valuable physical exercises which are taught for a more harmonious development of the body there is always the caution for the student to breathe deeply, as without the assistance of the lungs muscles remain flaccid and torpid. All mechanical exercises, such as are taken indoors, begin with relaxing movements, so as to reduce the body to a condition of perfect flexibility. The order of practice, says an excellent instructor on the subject, is to commence with the fingers; withdraw the vital force to the knuckles; make the fingers feel numb and then shake them. The hand comes next, then the forearm, the whole arm, the head, torso, foot, lower leg, whole leg, eyelids and lower jaw.

All of these points of the body are de-vitalized as much through the operation of the mind as with the relaxing of muscles, and such general exercises are a good foundation for the neck and throat ones to follow. One good stunt for filling out the neck is to secure the head around by shaking it from the throat first in one way and then the other; do this screwing from the right side first and then take the left. But make no more than five counts each way with this rather violent exercise, as it is apt to make one very dizzy; with practice twenty twists may be taken each way without discomfort. Following these, make rhythmic backward and forward movement with the head, and then in the same quiet, orderly way drop it first one side and then the other; do this screwing from the right side first and then take the left. 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