

Vanity's Millinery

OUR WOMAN'S PAGE.

THE LATEST FADS IN MILLINERY
THIS FALL.

THE COLORS, SHAPES, AND FABRICS

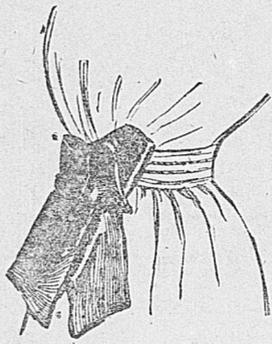
All New This Season—Many Harmonies in Soft, Rosy Shades—Some Interesting Details About Evening Gowns—Collarettes and Capes.

(Correspondence of the Dispatch.)
NEW YORK, September 23.—Autumn millinery is bursting upon us with hitherto unequalled splendor, and we find in it the greatest variety in colors, shapes, and fabrics ever before displayed in a single season. Fashion, no longer seeking to uniform its devices, as used to be the custom, now allows a scope of choice which leaves to no woman an excuse for being unbecomingly bonneted. Milliners and modistes alike are learning that variety lends spice to all things, and there is no lack of it in the styles.

The toque and the hat with the upturned brim are perhaps the most favored shapes, but the identity of these is often lost in the treatment and the modifications they undergo in the hands of the trimmer. Pink is seen taking almost the pre-eminent position so long occupied in the world of millinery by shades of violet. It is found in many combinations, and, in some cases, entire hats are made of a harmony of soft, rosy shades. Brown is unexpectedly prominent, being used in great deal in both velvet and fur, and very often in combination with the fashionable pink. A beautiful model, showing these shades combined, has a crown of pink wings, so deftly moulded one can hardly trace their forms. The hat is lined with pink chiffon, suggesting variable rosy clouds of dawn and the passage of impossible pink-winged birds. Twists in brown velvet and fur-knotted up over the brim in front complete this gem among hats, which only a debutante of flawless complexion should dare to wear. Many of the turbans are composed of one large velvet and silk rose, which forms the entire crown of the hat, and is sustained and upheld on the left side by a twist of velvet or spangled gauze. Other turbans are made entirely of material elaborately spangled and embroidered. Black and silver or black and gold spangles are often seen in combination upon white or black gauze, while other rich effects are gained with bead embroidery of flowers in natural colors done upon towle, which is used over velvet or silk. Gold is found in all combinations, even sober black velvet and lace toques for matrons are relieved with strings of gold ribbon, which drop together from the back to be crossed in a loop in front, being always accompanied by wider strings of black velvet ribbon, upon which the gold braid rests loosely. Black hats are very popular, and are usually larger than those in colors. They are often relieved with touches of white, but ostentatious gold is used. A striking model has a soft crown of draped black velvet, with a wide brim made of folds of gold. On the outside of the brim a fold of gold ribbon stands up right between each fold of towle, giving a very new and

chic effect. The hat is finished with a black plume and aigrette, which rise together, from the left side sloping towards the front, where the tip of the plume curls over the edge of the brim and the aigrette stands smartly forward. Fur has lost none of the favor which it will deserve to hold through its becoming effect. A charming round turban, entirely of pink, which is worn off the face, bears on the left side near the front a dashing white military cockade of soft Coque feathers. At the back three small tails of milk from two to four inches in length, are caught in a knot of white velvet ribbon and fall gracefully from the brim over the hair. These small tails of fur are also seen on a Napoleon hat of gray felt. Three bands of gilt braid are stitched upon the upturned brim, and the hat is simply trimmed with a band of fur from which the tails drop over the hair, and a white ostrich feather pompon and aigrette on the left side. Among the wintry furs and velvets one finds light dress hats which seem to laugh defiance at the season. Conspicuous among these is a huge pink affair which has a drooping brim composed entirely of overlapping silk and velvet rose

The New Ceinture.



This new style of belt has just come out. It is made of gold galloon and fastened in the center with a black satin or velvet bow and long ends.

a reversion to Tam o' Shanter, is made of an enormous pink rose built out and elevated on the left side by a great massed rosette of the new satin antique ribbon in divers shades of brown and green. The maple and pheasant furnish various browns and tans for my lady's wear, and the Merle and Impian birds have died by hundreds that she chose strange bright shades of green and blue should she so will. Some of these hats are broad and low, others small high toques, almost bonnet shaped, all are trimmed with the breast and wings of the bird alone. They will doubtless be very much in vogue for certain occasions as they are both quiet and elegant. Walking hats, which have necessarily come to have such marked characteristics since short skirts are so much worn, are an interesting and almost a separate branch of millinery. The new golf hat is sporting a brim broader than it ever dared before, with a high crown

which is knocked in round. A soft scarf is always used in trimming, and usually combined with it are pompons of white feathers, a cockade of green coque, or a large soft chou of creamy silk. The Lady-smith is out in corded and stitched felt browns and shows signs of lasting through another season. Other distinctive walking hats are made of black and white striped velvet with tiny white polka dots. The brim shades the face and narrows towards the back, rolling up a little on the sides. One seems to note in these a mile effort to replace the short-backed sailor, which has at last entirely disappeared. They are trimmed usually with black mercury wings perched upon each side, with carelessly twisted bands of black velvet and gold ribbon around the crown. These hats are English in their style and are more smart than graceful.

Collarettes, capes, and boas are to have unusual prominence in the scheme of dress; the newest and most attractive of these are made of marabou and coque feathers as soft and light as swansdown. They form a wide collar and marabou with long tabs of the same which end in longish tails, falling one over the other almost to the knees, each tail being finished with soft clipped coque. Soft grays and tans are the shades for these fleecy wraps. Fur collarettes are also many tailed and unusually long, but the newest fad in fur is the great white fox hood, which will be in great demand for evening wear. A new idea is the silk shoulder cape of overlapping scallops bound with velvet of the same shade. They are finished at the throat with a heavy double puffing of velvet which stands up in a broad ruche. The cape extends in long tabs of tapering scallops nearly to the bottom of the skirt, and has a mull to match in material and design.

Evening gowns, which are still in chrysalis form and are yet to emerge from Paris boxes, are to be very wonders of art and industry. Whispers reach us of rare combinations in pastel shades which are more than ever in vogue. Flowing skirts are to be trimmed with layers of overlapping flounces of mousseline or chiffon to form a foundation for the exquisite laces and embroidered and spangled nets which are the glory of this season's fashions. Long tunics of spangled net end in scallops of points of exquisite workmanship. The finest lace is considered all too dull and prosy to keep the pace unless patterns are outlined with gold thread or worked over with French knots the color of the gown. A vision of beauty is a filmy white mousseline de soie with delicate apple green trimming. The mousseline is decorated with innumerable green pinhead spangles, and tiny apple green velvet ribbon runs through real Valenciennes heading is lavishly used upon both flounces and bodice. All soft clinging materials, such as crepe de chine, panne velvet, satin antique, and embroidered gauzes, which lend themselves so gracefully to the Directoire and Empire styles will be the fabrics used in evening gowns, the colors being white first as favorite, and pastel shades of greens, pinks, blues, and mauves.

"Yes, I am a woman." The words came at last, firmly, almost defiantly, like thunder in Halbert's ears, stunning him.
"My God!" was all that came from between the parted, eager lips of the other.
"But this costume—why this? I don't understand."
"Because everybody has a prejudice against petticoats in the professions," the girl answered, "and I was bound I would not let that interfere with my progress. Why should I be bound down, tied like a slave, because of a mere selfish, unreasonable prejudice?" The color burned in her cheeks brilliantly, and Halbert

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Model Dinner Toilets.



The wide contrast between these two charming dinner gowns is the proof of the elasticity of the present fashions. The Empire gown is undoubtedly in great demand, and in this model we have a very beautiful example of its grace and elegance. The material is a pale pink Oriental satin, with a jewelled ceinture formed of the guipure edge, held together by small choux and straps of rose-colored ribbon. The second costume is of satin merveilleux, with a bolero of Chan-

Chic Fall Hat.



This charming new hat, with its long sweeping ostrich plumes, is of black net, richly covered with gold embroideries. The plume which envelopes the hat and curls under the brim at one side is held with a large chou of the black net at the side of the back.

stepped toward her with a sudden, quick movement, his arms outstretched, love on his tongue, in his eyes, in his gestures. The girl stepped away from him as he would have touched her arm.
"Mr. Halbert," she said, with dignity, "I am your secretary and in your rooms, and you have discovered that I am a woman. Please respect my unhappy position, for I want you to believe that I am neither a designing adventuress nor a simpering dolt. There is another class that you seem to be unacquainted with—that you do not seem to take into consideration." She looked at him steadily, her eyes burning with determination.
Halbert's head sank under the siege of her look. Her speech hurt him; it crushed him. Yes, he loved this girl; he understood it now. He had been a blind, self-absorbed fool.

"Girl, don't crush me under your heel." He had not thought that there could be lack of respect where love dwelt.
"While I am your secretary you must not speak of love. It is an unfair advantage."
"Then I discharge you this moment," cried Halbert, aroused. The girl could scarcely suppress a smile, though she struggled to be adamant. She turned and walked quickly toward the door.
"Come back, girl; don't go and leave me like this. You've wound yourself all around my heart with a million tendrils. I can't let you go now—I want you to be my wife. Don't you love me? You won't go away now, when I want you most!" She turned and smiled at him. He was pleading in abject humility. "Don't you love me?" he cried out to her—ha, Halbert, the cynic—conquered!
"Well—yes," she called back, "I think I do." She was laughing, but her kiss was there on his hand still. He knew.
"Then you will go to Abyssinia after all, won't you—dear?"
Her laughter still greeted him from a distance, and he flung himself back on the divan and gave himself up to love dreams such as never before thawed the chilly exterior of the man who had fled from petticoats and hid from them in smoking-rooms for the last twenty-five years. Halbert was overcome, in love like a schoolboy, his heart fluttering, buoyant, ecstatic. And the kiss was there on his hand. He carried it to his lips and drank the honey of the spot where her own lips had been.

Authorities Against Roosevelt.

(Utica (N. Y.) Observer.)
Those who know, including President Schurman and Admiral Dewey, have given testimony, showing that Governor Roosevelt's classification of the Filipinos with the Apaches is not at all correct. If Aguinaldo and his countrymen are so bad as Roosevelt paints them in the West, how did it happen that the good President McKinley offered them commissions in the American army, as no less an authority than Perry S. Heath, Neely's sponsor, says he did? Did McKinley think that American soldiers should be led by an Apache chief?

GOLD MEDAL, PARIS, 1900

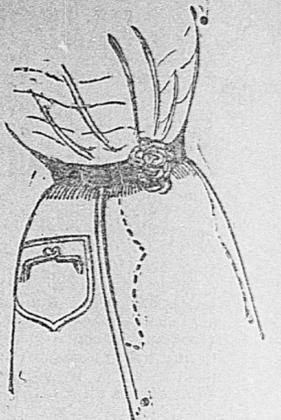
The Judges at the Paris Exposition have awarded a GOLD MEDAL to
Walter Baker & Co. Ltd.
the largest manufacturers of cocoa and chocolate in the world. This is the third award from a Paris Exposition.

BAKER'S COCOAS AND CHOCOLATES

are always uniform in quality, absolutely pure, delicious, and nutritious. The genuine goods bear our trade-mark on every package, and are made only by
Walter Baker & Co. Ltd.,
DORCHESTER MASS.,
ESTABLISHED 1750.



The Latest Idea in Pockets.



In the smart skirt of reversible soft cloth a new and original idea is seen. The problem of the pocket has attracted woman's mind for a long time, but this clever combination of a pocket and tiny hand satchel promises to give great satisfaction. The pocket is stitched upon the skirt and is opened and closed by metal satchel clasps. It is a patent arrangement.

Small Boy Fashions.

(Harper's Bazar.)
The picturesque has at present a very strong hold upon the mothers of small boys who take a delight in dressing their young children in odd little garments that are modelled after fashions that have already been decreed. At present the long, striped suit seems to be considered as necessary for small boys as for large women, and the belt is pushed down as far as possible over a box-pleated or double-breasted blouse, with a collar and cuffs of lace or embroidery. The material is cloth, serge, pique, or velvet. This blouse upper garment is worn over full knickerbockers or a very short knit skirt, below which are worn short trousers of the same material as the suit, this, of course, if the suit is made of pique or duck. For the time being these suits are rather more popular than the sailor costume, which has been so fashionable for so long, and which is really the very best fashion that was ever instituted for boys. The picturesque also rules in the arrangement of the hair, which has now quite the look of the old-fashioned queue, the hair being curled down at the back, tied in one big curl with a black ribbon bow on the top of the head is also a black bow, fastening back the front locks. The boys who dress in this picturesque style wear their hair quite long till they are 6 years old, either curled or in the way just described, or cut off straight around the head, and with a heavy bang.

No Use.

(Harper's Bazar.)
Cattermole: Look here, old man! Let me tell you how I manage my wife. I always give her money when she doesn't want it, and when she does, I refer to the time when I offered it to her.
Hatterson: That's a fine scheme, but it wouldn't work in my case.
"Why not?"
"Well, I've never yet seen the time when my wife didn't want money."

The Only Possibility.

(Harper's Bazar.)
He: Nothing could ever come between us, could it, dear?
She: I can't think of a single thing, unless I should happen to become engaged to some other man.

Smart Tailor Costume.



This stylish and original tailor gown is of the palest shade of gray. The bodice is quite simply made, with a che missette of cream guipure and shoulder capes of the cloth. The same idea is gracefully carried out on the skirt, which is on the tunic pattern, the lower portion consisting of a number of superimposed circular flounces. The black velvet ceinture adds a note of contrast, and a finishing touch is given by the old paste buttons on the blouse.

New Ideas in Millinery.



Strikingly novel models in millinery are now seen. The first is a return to the Dutch bonnet style so much in vogue several years ago. The little high crown is of woven gilt studded with jewels, an extremely long buckle of brilliant extends across the front and holds in a strip of black velvet, which is allowed to stand out in loops at each side of the bonnet. The second hat is designed as a cap to be worn upon dress occasions, such as receptions and teas. It is made of cream-colored velvet, which is richly embroidered in gold and black and draped over with cream chiffon. A black velvet band surrounds the crown, and a bow of black velvet and heavy Brussels net is caught at one side.