

The NEW CARLIER CAPUCHONS already a Furore with Theater-goers



Chiffon may be used, too, gathered into a becoming shape.

Soft taffeta with pleatings of wide Valenciennes lace.

Taffeta shirred on wires, like the "calash" of our grandmother's days.

How a lace scarf may be transformed into a theater head-dress with the addition of some artificial flowers.



An infinite number of tiny ruches of softest chiffon.



A ravishing little theater hood into which to tuck one's head.

Photographs by Manuet.
Designs by Carlier.



Made of taffeta, with a frill of lace around the face and a top knot of roses, this evening wrap for the head is so light that it cannot crush the most elaborate coiffure.



A glorified sunbonnet for night.



A lace scarf, draped like a veil over a plain bonnet of silk.

"NI CHAPEAU ni coiffure" is the sign now seen in almost all the theaters of Paris. If woman is not allowed to wear either a hat or a head-dress, what will she use to cover her cranium during the little trip from home or hotel to the theater door? It is a question of much importance in Paris, for the French woman—unlike many Americans—will not think of going out in the evening without something on her head. In France the absence of a hat or other head covering is the sign of the peasant, and what woman, even though dressed in diamonds and satins, will take a chance of being mistaken for a "bonne"?

So the new sign forbidding hats was for a while a very serious question. But Carlier, of the Rue de la Paix, so famous for small hats, has evolved an answer to the question, and it seems to be an answer that pleases Paris very much; so much, indeed, that already his creation is known as the "Carlier capuchon." A somewhat difficult task it was, too, to find something that would not only please madame but would not crush the hair, would afford protection from the wind, would be becoming, and might be laid aside and donned again at will without the aid of a mirror. Carlier the modiste, Carlier the genius, has found it in these dainty bits of taffeta, of lace, chiffon and

mousseline de soie. Madame has now at her disposal the old sunbonnet, glorified beyond identification and made up to date. From a commonsense viewpoint, how strange it is to go to the theater by starlight or electric light in sunbonnets! But then no contradiction is so great that it cannot be a fashion. Under the fascinating capuchon it is possible to wear a coiffure that complies in every detail with the latest ultimatum of the Parisian hairdressers. The hoop-like frame will allow of a coronet of diamonds, while the back is made quite full enough to admit the largest of English buns and Grecian curls, jeweled hairpins and nets. And not only are they roomy, but they are also very light. The materials used in their construction weigh only a very few ounces, so that madame, on her arrival at the place of amusement, need not pat her coiffure and wonder if it is just as Monsieur le Coiffeur's hands left it. She need have no doubt on the point. It cannot fail to be perfect. Again we have a form of the old-time "calash," with taffeta shirred on a series of hoops. In olden times these wires used to be arranged to pull forward with a string, so that

the bonnet could protect the face if desired; but today they are stationary, for the ladies of Paris have no desire to hide their beauty. The plainest of the "capuchons" are made of lace or chiffon scarfs caught up with a cluster of roses or held in place with a bow of ribbon. Surely this picturesque fashion will find favor in America. It is so much more piquante than winding a scarf round the head and neck, and it is so much less destructive to the coiffure. The chiffon, if desired, may be arranged in the most fascinating way with an infinite number of tiny ruches adjusted quite loosely to a wire frame. The effect is perfectly charming,

and if the capuchon is in the same shade as the opera coat, what an irresistible picture milady would be! A bonnet of taffeta is arranged artistically round the face with shirrings and ruchings; the silk is folded on either side, making the lady within look like an old-fashioned print. Indeed, all of these bonnets were once worn—during the time of Bath chairs—and it seems almost impossible that they have appeared again when there are not only all the modern conveniences for locomotion, but when the dark and gloomy streets, through which dainty figures hurried long ago, are now transformed with electric lights.