

What to Wear and When to Wear it.

Spring has come with such a rush the milliners are working day and night to meet the demand for spring hats. It is not often than an early Easter brings such warm weather, and in the Canadian West there is always the desire of every woman to get into her summer clothes as quickly as possible and not lose an hour of time in wearing light garments and flower decked hats.

And what shall be said as to hats? Are they pretty or ugly? Becoming or trying? Large or small? Speaking generally, I think the hats are hats prettier and more universally becoming than they were last year. There are possibly more extreme hats than any that have appeared in previous seasons, but on the other hand there are a greater number of moderate sized and graceful shapes. Only a desire to be oute need tempt a woman to deck herself in what looks like an inverted umbrella.

For the early part of the season turbans are the leaders, and the term turban really covers quite a variety of shapes, both in size, height and curved or straight brim. These shapes are all comfortable on the head and very generally becoming. Next to the turbans come the tri-corns and bi-corns, and many of these are comparatively small; and they also fit snugly and stay in place without veils.

The materials of which the tailored hats are made are mainly fancy braids, of which the tagle braid is the leader.

It is pretty, very light in materials weight and so flexible that it lends itself easily to almost any method of treatment. It is very decorative, and a wing and a rosette of ribbon and a fancy buckle are all that is necessary by way of trimming on a hat of this kind.

Flowers, however, are one of the leading materials for the making of hats, and the all-flower turban is one of the prettiest things imaginable. What is more, with a proper shape it can be made at home at a comparatively small cost. Roses, poppies, violets, orchids, buttercups and indeed all the smaller flowers are used in this way, and frequently there is a combination of two or three in one of the flower turbans. Personally, I do not think the mixture in good taste, but a hat of roses or poppies is a work of art and a thing of joy. With many of the smaller flowers tulle of the same or contrasting shade is employed and is frequently arranged in large fluffy bows standing high at one side of the hat. One model noticed was a straight round turban with a brim of dark red poppies, a crown of tulle of a lighter shade and aigrette bows of the tulle combining three shades of the red. All red hats, by the way, are quite a feature.

In the large models, many of which are gracefully curved at side or back, the leghorn and tuscan are the leading materials, and in addition to the natural leghorn there is a shade between putty and cream that combines especially well with decorations of the new aeroplane and Parisian blues. White chip hats covered with chantilly lace either in black or white and hats of all-over lace in both black and white are also popular among the larger models.

There are many new shades this season, and more new names for old shades. Chanticleer red is the leader in that shade and an exquisite color it is, being a deep cherry with a sort of blue bloom on it. Bows of velvet of this shade are most effective on a hat of black Chantilly lace over white chip. Among the greens are reseda, sage, mignonette, mullein and sea weed. In the more neutral

shades are manilla, sweetgrass, grey bronze, pongee, old gold and bronze. Then there are the lovely rose shades, old rose, ashes of roses, cedar and nutmeg rose. The violet shades, old violet, lavender, ashes of violet, ashes of iris and dark and light heliotrope. Wood browns, tobacco and cedar browns are all good. It will be seen from this that the range of color is large and gives scope for all complexions and colors of hair.

The Human Side of Twine.

When we drive home from the implement dealer with our little load of Sisal twine for the coming harvest, we do not often realize that we are giving that twine its final lift on the journey of many thousand miles which it has taken months to make. Seldom do we appreciate when we give it its final resting place in the binder box that the first hands which touched it were those of a Maya boy or girl in far off tropical Yucatan whose ancestors were a great civilized people, with temples and literature, centuries before Columbus came ashore in his red velvet suit.

Or, if it is Manila twine the first step in its long pilgrimage was under the guidance of a bare-footed, brown-skinned little Filipino savage, who perhaps had never heard of a binder, and whose views of agricultural implements are a pointed stone or a crooked stick.

Yet, if it were not for the industry of these two widely separated nations, the farmers of this rich state would still be obliged to bind their grain with old-fashioned wire, which never worked, or with untrustworthy cotton strand. In fact, the problem of twine was the problem of successful binding for years after the self-binder was an established fact.

It took many years and thousands of dollars to eliminate this primary out of the country. One manufacturer alone spent \$15,000 trying to make twine out of grass, \$35,000 using paper as a substitute, and \$43,000 on straw—all in the end to be discarded as unsatisfactory. Then, after searching the world with a close tooth rake, as it were, it was found that two fibres could be made to do the work—Manila and Sisal. The Manila—long, soft and even—had generally been used in multiple strands for making cable and cordage; while the Sisal—strong, pliable and smooth—was found to lend itself perfectly for the manufacture of a single-strand cord, such as the self-binder necessitated.

Then commenced a merry struggle between the distant races for the honor of supplying the twine which was to make His Majesty, the American farmer, the greatest food producer in the world. At first, owing to the established position of the Manila hemp trade caused by the cordage industry, the little brown brother in the Philippines forged ahead, but he made no progress in his methods of production, using the knife and block and other simple methods followed by his primitive forefathers in extracting the fibre. It was soon seen that Sisal would either be the ultimate material to supply this demand or the demand would not be filled. At this point of the race a number of clever, aggressive Yucatecans, educated in the sciences in this country and abroad, sprang into the game. They saw the future commercial possibilities of the neglected Sisal plant. At their own expense they built railroads into the arid, dry territories where henequen grew. They invented new machines, capable of cleaning 100,000 leaves a day, and soon began to compete on an equal basis with the Manila fibre.

The Spanish-American war temporarily advanced the price of Manila fibre to such an extent that good grades of



Send For This Booklet It's FREE

When you have read your copy of our illustrated Booklet, "INSIDE INFORMATION," you will have 40 years' experience of fine piano making at your fingers' ends.

"Inside Information" tells the facts about the construction—step by step—of a high grade instrument. In response to a heavy public call, a new, amplified edition of "Inside Information" has been written, illustrated and published for the benefit of those who want a master-builder's knowledge of the inside, the hidden parts—of a good piano; in plain language, easily understood, devoid of technicalities.

"Inside Information" takes you through one of the most up-to-date piano factories in America—tells him why each step is taken—what each part in the piano should do. Above all, it shows how the **TONE** is arrived at. How under certain circumstances, exclusive to this one factory—the tone can be so enriched and broadened—made so integral and lasting a part of the piano as to earn for it the title, "The Piano With a Soul."

"Inside Information" will guide the reader to an unerring distinction between the high grade and the merely commercial—the necessary and the superfluous—in the construction and tonal value of any piano.

"Inside Information" is invaluable to anyone interested, directly or indirectly, in the piano question. Write while you think of it—now—for a copy, a postal will do, to

The Mason & Risch Piano Co., Ltd.

Factory Branch: 356 Main St., Winnipeg, Man.

Manila fibre commanded a price which was practically prohibitive for binder twine. Therefore, manufacturers of binder twine concentrated their energy and genius in the production of a perfect binder twine from Sisal. This required some adjustment of machinery and some change in methods, but manufacturers of twine succeeded so that the twine made from Sisal has for some years been as perfect and satisfactory as any binder twine ever made from any material. This has resulted in the increased use of Sisal, until during the past season not less than 85 percent, and possibly 90 per cent. of the material which went into the manufacture of binder twine in the United States was Sisal fibre.

First-class binder twine can be made

from high-grade Manila fibre, but it is very difficult to make even a reasonably good article of binder twine from low-grade Manila. Before the American occupation of the Philippine Islands, the Spanish officials at times exerted their arbitrary power for the purpose of maintaining the quality of the fibre which was produced by the natives. It was not an uncommon thing for the governor of a district to seize a quantity of inferior fibre and publicly burn it in the middle of the plaza. This was an object lesson to the natives to produce better grades of fibre. However, since the Americans have taken possession of the Philippine Islands, no authority has been exercised and no influence exerted by the officials in connection with the quality of