



FIG. 22.



FIG. 24.



FIG. 23.

## MILLINERY.

The Middle Ages are claiming our attention this season and furnishing us with designs for ribbons, gauze, scarfs, etc. Heraldic motifs, painted or embroidered, are incorporated in stripes, cross-bars, squares and medallions, and a large portion of gilt used with quaint, antique colors. Etamine scarfs, seven inches wide and fifty-four long, are used for both hat and bonnet trimmings. Sarah handkerchiefs, shot with two colors, bordered or gold striped, are worn for the same purpose. Unbleached etamine and Bulgarian crash are highly embroidered in silks and gilt and mingled with velvet gilt. Angora and colored woolen laces, worked in tinsel. The simplest straw bonnets have a large rosette of velvet, moire, gauze or velvet ribbon, woolen lace or etamine, almost covering the top, with pointed ends extending down the sides of the bonnet.

Other shapes are trimmed with a bow on top of wide moire or striped ribbon.

Capotes of brown straw have large bows of brown moire and strings of the same; inside of the edge is a gold cord, and a frilling of woolen lace embroidered with gold shows on the outside of the brim. Figure No. 23 shows a capote covered with a piece of embroidered etamine caught in irregular folds, the edge resting upon the hair; pouf and aigrette in front and moire strings. Figure No. 22 represents a fish-wife poke, with brim of plain ecru canvas laid in reversed plait, inside and out, and finished with bronze beads on the edge; large crown of the etamine dotted with brown chenille; full bow of corresponding ribbon toward the left; strings of the same, and the inside of the peak is placed a bunch of pink roses with greenish brown foliage. A new feather ornament consists of two pieces of the glossy aigret skin and a bunch of tiny ostrich tips, surmounted by an aigrette. Gauze, tulle, and etamine designs will be with brims of velvet. One model is a combination of sage-green velvet, striped gauze and moire ribbon; the flowers are heath and maiden-hair fern in velvet and chenille. Gold also, black gauze and scarlet poppies form another striking design.

A bonnet that is easily made at home consists of a black straw with closely-woven crown and open brim, bright red velvet bow on top, with a jotted aigrette; another bow much smaller is placed inside of the slightly



FIG. 21.

peaked front; ties of the velvet ribbon are passed around the back and caught on either side. The ribbon velvet, gauze, and moire ties are of No. 16 ribbon and much longer than they have been, now consisting of two loosely tied loops and ends about twelve inches in length. Straw bonnets are powdered with gold and silver dust. Several shades of a color are skillfully combined on both hats and bonnets—this is an especially notable feature in the green designs. Open-work brims are used with close straw crowns, as those of some silk, chenille or gold wrought fabric. Ribbons will be used in profusion and are shown in several received styles, Roman stripes, cut and uncut velvet blocks on satin, cross-bars of

gold and several bright colors, frise dots, squares and diamonds on satin, checks of gauze and satin, canvas with painted or brocaded devices, and embroideries of silk and gold, are a few of the immense varieties shown.

Long pins with ball heads of coral or turquoise are used through the loops of trimming; others have a claw setting with a stone. Bees are used on bonnet ties as well as for lingerie pins, in cat's-eyes, onyx or pink coral with diamond wings. Gentlemen's scarf-pins are worn for the same purpose. Dragon-flies of gilt gauze with jewelled eyes are poised lightly over the gauze and etamine bonnets. All sorts of gold pins are in vogue.

Figure No. 21 represents one of the stylish shapes of the season. The crown is high and conical, brim slightly rolling, and faced with velvet and gilt galloon; band of galloon around the crown; several loops in front, with two loops of velvet held by gold pins; two straight plumes are placed sideways through the loops. A shape that bids fair to be popular has a coronet front, comes low over the ears, and no brim in the back; crown high and square. The brim is faced with a strip of velvet, one inch and a half in width, or fancy galloon; a scarf is wound around, forms several loops in front, and is kept in place by several long pins. Later on etamine scarfs will be worn in the same manner, with flowers in front. Two small gilt herons' plumes are worn in the scarf knots. Figure No. 24 illustrates a slightly rolling shape of garnet straw faced with garnet velvet; bow of garnet moire ribbon with ornament of aigret skin and feathers, shading from garnet to ecru. Dark green and ecru are combined on a straw of a medium tint, with a rosette of ecru lace, gold embroidered.

The peaked hats have a ruching of Angora lace around the crown, flowers in front, and a fluffy rosette of lace inside of the peak. All-black designs have ruchings of woolen lace, jotted and a rosette in front mingled with jotted wheat and aigrettes. A handsome design is called the Toreador, which has a high crown and narrow brim. One of brown straw is bound with velvet, has a large scarf of moire around the crown, and a bow of stiff, upright loops of moire ribbon edged with velvet, half a dozen long gilt pins adding to the effect. All the fashionable colors are shown in the English, French and Milan braids—even shades of colors are represented in the various plain and mixed straws.

## Overworked Women.

An overworked woman becomes merely a machine—a woman without the time to be womanly, a mother without the time to train and guide her children as only a mother can, a wife without the time to sympathize with and cheer her husband, a woman so overworked during the day that when night comes her sole thought and most intense longing are for the rest and sleep that very probably will not come, and, even if it should, that she is too tired to enjoy. Better by far let everything go unfinished, to live as best she can, than to entail on herself the curse of overwork.