

Winter Modes and



Her Pretty Bonnet.

When meeting bells begin to toll,
And please to see you pass,
She deems to see you pass—
The little, sober, meeting lass—
All in her neat, white-curtained room,
Before her tiny looking-glass.
So, nicely round her lady cheeks,
She smoothed her bands of glossy hair,
And innocently wondered if
Her bonnet did not make her fair?
The mirror told her foolish heart
For harboring such fancies there.
So, square she tied the satin strings,
And set the bows beneath her chin;
Then smiled to see how sweet she looked;
Then thought her vanity a sin—
And she must out such thoughts away
Before the sermon should begin.
But, sitting 'neath the preached word,
Demurely, in her father's pew,
She thought about her bonnet still—
Yes, all the sermon's sermon through—
About its pretty bows and buds,
Much better than the text she knew.
Yet, sitting there with peaceful face,
The reflex of her simple soul,
She looked to be a very saint,
And maybe was, but for the whole—
Only that her pretty bonnet
Kept away the sacred!
—Mary E. Wilkins in Mail and Express.

PLANNING EASTER FINERY

Leut But Just Begun and Yet "Openings" Already Being Advertised by the Metropolitan Shops.

NEW YORK, Feb. 26.—Simultaneously with the announcement of Lent, comes the widely advertised news of "grand openings" in all of the big millinery departments and stores. A mere coincidence, but one that brings a smile of good-natured cynicism to the corners of the masculine mouth, until, perchance, in 40 days of prayer and contemplation have spent themselves, when presto! the smile transfers itself to smaller arched lips and the object of the smile is viewed with satisfaction, poised upon hundreds of pretty heads, in hundreds of reflecting mirrors Easter morning.

Judging from the models that have been shown so far, the styles this spring and summer, will accommodate themselves to individual wearers, rather than be, as they were last year, of definitely pronounced, but limited shapes, becoming to but few types of beauty. It cannot be said that hats will be worn down over the eyes, or way back on the head exclusively. Both modes, as well as a happy medium, will prevail. It is an indisputable fact that brims which shade the face from the glaring sun, especially those that are partly open-worked, and that catch and hold the fancy in a net of dimpling shadows, are far more becoming than the severely turned-up rims that so mercilessly reveal the slightest irregularity of features, or the tiniest bluish of the skin.

Wide silk straps, loosely braided, will be very much in evidence; they'll be seen in blue shades, in rose, rich browns and violet. Many of the new hats have brilliantly-colored, are far more becoming, without further show of straw, the foundations being of wire, covered with tulle, tremendous roses and scarfs of real lace. In the turned-down brims a noticeable feature is the immensity of the bandeaux, covered with huge flowers, resting against the hair behind. As a rule the rims are turned straight up in the back, and have the flowers pressed against them, fluttering detail is the facing of the rims with fold after fold of bias peau de soie.

Louis XVI style. A shape that gives promise of tremendous success is the Louis XVI, in which the rim rounds up behind and is peaked down in front. Some idea of the shape can be had from the hat worn by the left-hand figure in a group sketched on this page. An exquisite Louis XVI is made of loose white straw, faced with bias folds of rose-colored peau de soie. At the back is a cache-poux of very full-blown pink roses and a mass of pale green leaves. The whole top of the rim is covered with a generous twist of rose-colored mousseline de soie, coiled so full that it completely hides the small crown. An upright bunch of pink roses is tacked to the front of the crown, and the roll of pink, mousseline de soie, is lightly veiled with a scarf of cream-colored Renaissance lace, the pattern of which is deliciously emphasized by the tint, beneath it.

It is really quite an expensive hat, but one that the home milliner need not despair of having. The facing is not so difficult as might be imagined. The peau de soie is first cut and stitched into one long bias strip, two inches wide. The first row is then applied by holding the strip double and tacking it to the inside edge of the rim, with the raw edges turned, of course, towards the middle. The second fold is applied without cutting and is allowed to lap over and cover the raw edges of the first; the third lappet is the same way, and so on until the crown is reached. The last row of raw edges will be caught in with the facing. Any good cream or ecru lace may be substituted for the Renaissance.

The Louis XVI in the sketch is of rose-colored straw, with a black straw facing. It is uniquely trimmed with an immense black satin bow, in six loops, caught by a small brilliant buckle directly to the center of the crown on top. The black satin has three rows of red silk

picture indicate rows of heavy, gray silk thread stitching.

The hat, worn well down over the eyes, is a bolero-shape. The doubled-up rim is covered with gray velvet and the crown is filled in with softly-folded white cloth. A twist of the cloth, coming down over the rim at the left side, holds in place a pair of bands of cream-colored Renaissance lace, the pattern of which is deliciously emphasized by the tint, beneath it.

The center figure in the same sketch shows the latest development in the pale, straight, ample front is double-breasted and decked with two rows of large buttons. The sleeves are extremely novel in cut, the outer part of the sleeve beginning at the neck, instead of at the armhole, and ending in a band in the place of the usual cuff. The rim is rolled double, and the crown is one of those wide, almost protruding affairs that are, at present, so popular.

The dress skirt is of black velvet, stitched around the bottom with several rows of gray silk thread. The dainty hat accompanying the costume gives to it a lively touch of color, without which it would be almost too sombre for springtime.

Black Velvet Skirt. The dress skirt is of black velvet, stitched around the bottom with several rows of gray silk thread. The dainty hat accompanying the costume gives to it a lively touch of color, without which it would be almost too sombre for springtime.

The round shapes of straw known as "flats" are to be worn again this year, but in a mode so different that they are hardly recognizable as the same simple shapes with which everyone is familiar.

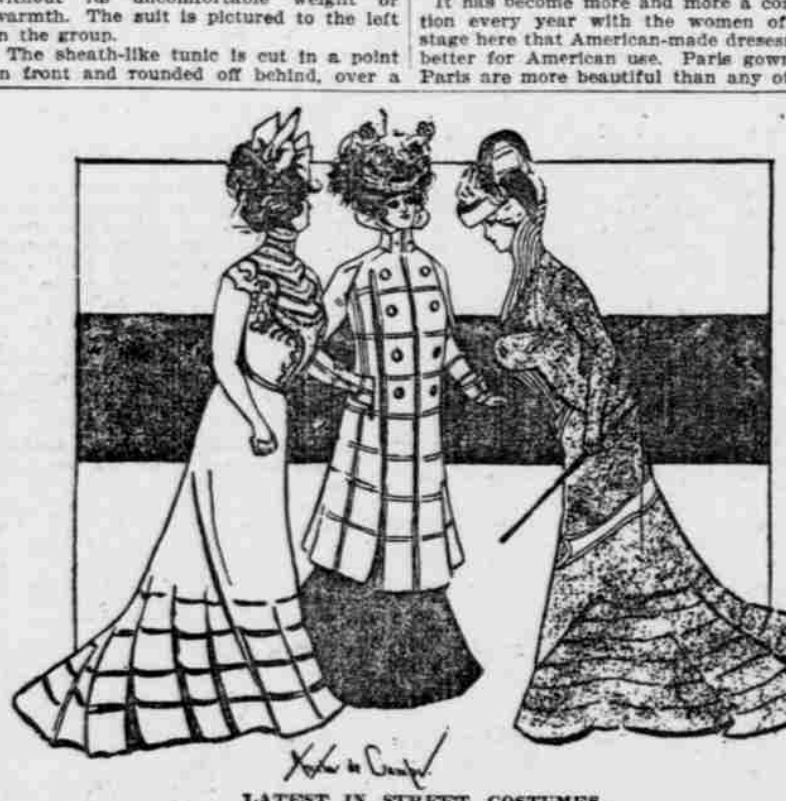
More hats are being made "in costume," as it were, than have been worn hitherto. The trimmings, or even the entire hat, is repeated in the millinery, with the happiest effect. In such cases, fussy arrangements are barred, simple handling being considered by far the more elegant and dignified.

NEW YORK GOWNS THE BEST. Accessories and Society Women No Longer Depend Upon Paris.

In one of the plays now this week, says the New York Sun, of recent date, the gowns of the women are made an especial feature of the production, and it is proudly maintained that they were all made in New York.

It may be interesting as a matter of record that all the gowns in this production were made in New York. That condition of things is not nearly so novel as it might seem.

Out of the Ordinary. Distinctly out of the ordinary is a gray velvet hat, designed to accompany a striking promenade costume. The hat is made of the same material as the gown; that is, of that light-weight velvet that has been manufactured for spring wear, and that has all of the beauty of velvet, without its uncomfortable weight or warmth.



LATEST IN STREET COSTUMES.

the world, but they are not so well suited to wear here. Women in society in private life who dress well come to this conclusion some years ago. Women of the stage stand far behind the well-dressed women of private life in this country. Stage dressing in several individual parts, but very much improved of late years, but the rank and file of actresses can never equal the dressing of wealthy women in society.

White Prevailing Color Tone—Carving Done at Sideboard. One among the new touches that have been lately observed at well-served dinners is that various condiments are no longer separately passed with raw oysters.

deemed that home-made gowns were better than those brought from Europe for their purposes. It was not long before the women of the stage came to the same conclusion, although some of them still have the idea that it is necessary to announce the Parisian origin of all they wear.

DRESS BECOMINGLY. Unnecessary to Be Arrayed in Latest Style to Look Smart. Of course, says a writer in McCall's Magazine, people with plenty of money can nearly always present a fashionable appearance. I say "nearly always" because, unfortunately, women of wealth are not invariably blessed with good taste, and, lacking this latter commodity, no one ever looked really stylish. But the possession of a slender purse need not despair, for a "smart" appearance does not always consist, as men will persist in thinking, in buying great numbers of the costliest clothes and wearing them but a few times each.



"FLATS" TO BE WORN.

look fashionable does not mean to be arrayed in the latest style. If it happens to be unbecoming to the individual figure or face, the style latest but one is equally entitled to the designation. Then the ugliest mode can be softened down so as to be elegant and pretty.

MITTENS TO BE WORN. Latest Edicts of Dame Fashion on Summer Handwear. Women are to wear two lengths of gloves this year, the three or four-button length with the long, light-fitting sleeve, and the 12-button length with the waists with elbow sleeves.

LEGHORN IN REQUEST. Will Probably Be Largely Used for Summer Hats. Leghorns promise to be in much request for summer hats, although as yet hardly any orders have been taken for straw shapes of this sort.

Adding Insult to Injury. "Wadleigh seems to be taking all his meals at the club lately. I wonder why?" "He's afraid to go home." "The dickens! What's happened?" "It's all an account of his wife's poodle dog. He was telling me about it yesterday. It seems that somebody stole the animal a few days ago, and when he got home that night she was almost beside herself with grief. You must advise," she said to him, and he promised that he would do it. So the next morning the following appeared in all the papers:

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cook, reddening: "you are the person who wrote that horrid article in which you called me a cook. Me a cook!" and she groaned. "Yes, I know, I told you about it, but I never thought you would use names. If, though, when I first saw you that there was something peculiarly disagreeable in my recollections."

Woman's Work. When breakfast tables are cleared away. The same old problem's rising. For she again sits down to think Of something appetizing.

Love for the Man Child. Adoration of Their Male Offspring. Leading Characteristic of Filipino Womankind.

"She is like no one else in the world—the Filipino woman," writes a correspondent of the St. Louis Globe-Democrat. "From the woman's standpoint she is least like a white man's feminine creature. She will work for you, sell you things and treat you politely, but beyond that the attitude of her life, as it is presented to you, is as inscrutable as a bolted door. You can get well enough acquainted with her husband to detect him cordially, but the nature of the woman is as hard to fathom as a sheet of Chinese correspondence."

Well-Deserved Rebuke. Chicago Newspaper Woman "Calls Down" a Poet-Cook. A South Side Chicago woman who writes poems, runs a fancy cooking establishment. Both occupations are managed with fine impartiality, and the right hand never knows what the left hand does. The cooking establishment is never even remotely referred to by the lady's friends and calling acquaintances.

The Marriage Name. The practice of the wife assuming the husband's name at marriage is a Roman custom and originated soon after the Roman occupation. Julia married to Pompey became "Julia of Pompey" in later times married women signed their names in the same manner, but omitted the "of." In the sixteenth and seventeenth centuries, we find Catherine Parr so signing herself after she had been twice married. In Iceland the opposite has always been the custom. There, after marriage, the husband assumes the wife's name.

All That's Necessary. A woman's smile will oft beguile The sterner sex, assure. But let her smile prove a faulty move, Just let her frown at a star. —Ohio State Journal.

DESIGN IN VIOLETS. dog. He was telling me about it yesterday. It seems that somebody stole the animal a few days ago, and when he got home that night she was almost beside herself with grief. You must advise," she said to him, and he promised that he would do it.

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