

# THE EARLY SPRING BONNETS

By Isabel A. Mallon

WITH ILLUSTRATIONS BY ABBY E. UNDERWOOD

**THAT** plaited straw, yellowish in tint, will form the fashionable bonnet there can be no doubt. But the shape selected will depend this season, more than ever before, on that fancied by the wearer. Since the Direct-



AN ARTISTIC BONNET

**UNDOUBTEDLY** the most artistic bonnet of the season is the small poke, but whether it will obtain here as it has in Paris remains to be seen. A particularly pretty one is of white chip with an inner facing of rose-colored velvet. On one side, standing up high, but pointing toward the front, are two large pink roses, with their stems and foliage, while twisted around the crown is a scarf of soft pink chiffon. Pale pink ribbon ties, at least three inches wide, are on the bonnet and must be looped in rather a prim bow just under the chin. In brown straw with cornflowers upon it, in gray with white or pink roses, in dark blue with mignonette, or in yellow with blue forget-me-nots the poke shape is seen and is admired.

Another shape which will, undoubtedly, be favored is shown in the fancy straws, and suggests nothing so much as a child's cap with the corners turned up. This permits either of a trimming on each side or one just in front with a handsome paste ornament at each side. The small bonnet has, properly enough, a very strong hold on the affections of the average woman. She knows she looks well in one, and she knows that generally they are becoming, so that their popularity is easily accounted for. Some small bonnets of lace straw are made elaborate by being spangled with crystal drops that look like dew, but, unfortunately, I am afraid that like the dew-drops the spangles will quickly disappear, and this effect surely will not be desirable.

Chip, in stem-green, trimmed with black satin and black tips, constitutes a fashionable chapeau, and one showing the contrast is noted. The bonnet itself is of the green chip, an elongated capote in outline, with an edge finish formed of green straw braid fancifully plaited and with emeralds set in at regular intervals. At the back, on each side, is a rosette made of black satin, and from the heart of each rosette stand up

## THE FASHIONABLE RIBBONS

**DOUBLE-FACED** satin ribbons in black, dead white, cream white, stem-green and violet are all liked either for bows or ties; the Persian ribbons, though they may have a certain vogue during the early spring, will not achieve the popularity given to the Dresden ribbons, for they are not as generally becoming. Ribbons showing a white ground hair-lined with black, and with an inch-wide stripe of pink, blue, violet or green satin upon them, are rich in effect and make specially smart bows on small bonnets.

A very delicate chapeau to be worn on Easter Sunday is of yellow Tuscan, the shape being one of the rather large capotes. A bandeau is under the brim, and around it is twisted a dead white satin ribbon that terminates at one side near the back in a tiny rosette, and on the other side in a small bow immediately at the back, resting almost, in curtain fashion, on the hair. On the left side near the front is placed a rather high bunch of small white roses framed in their green leaves, while on the other side is a stiffened pompon of white lace thickly spangled with tiny green emeralds. The ties are narrow ones of white satin ribbon, and may or may not be worn, as is fancied.

Paste gems, noticeably emeralds, amethysts, rubies, pearls, and, of course, Rhinestones are liberally used upon fashionable bonnets, decorating them sometimes as if they were spangles, or forming clasps or



oire, First Empire and Louis Sixteenth styles are all in vogue, with a suggestion of the large bonnets fancied during the early part of this century, and the small bonnets such as were in vogue among the beauties of the Second Empire, it would seem as if every face should be suited. The fact that the stock and the jabot are growing nearer and nearer to the ears means, so say the milliners, the coming in of ribbon ties, and broad ones at that. Importers announce that the enormous straw hats will be tied by inch-wide ribbons under the chin, while the small bonnets will be put on securely with three-inch-wide ties. This, however, is a prophecy, and the truth of it will depend entirely on the taste of the general woman.

## THE FAVORITE TRIMMINGS

**WHITE** satin in the piece and in ribbon is counted a favorite trimming, and is specially smart when yellow straw lace is combined with it. Stem-green, all the lavender shades, the various pinks, indeed all the colors that are well developed in flowers of the field or of the hothouse, are offered to adorn the bonnets of women all the world over, in bunches or wreaths, in single flowers, or in trailing blossoms. Velvet flowers are greatly liked; carnations in pale pink and chrysanthemums in the yellow of the sunshine are particularly



buckles, tiaras or combs. The comb design in jet is specially smart, and on all jet bonnets it will, undoubtedly, be in favor. A dainty little bonnet that is quite flat, and of cut jet, has the high Spanish comb of cut jet standing up in the back, while around the edge, to make a soft framing, is a band of tiny feathers, and just in front is a large double bow of black satin ribbon caught in the centre with a round clasp of emeralds. This bonnet needs to be worn well forward.

## AN ORIGINAL COMBINATION

**STRINGS** of pearls, very small seed pearls, are draped over lace frills on elaborate bonnets, especially those that are made of stiffened lace. The Tam crown made of silk or velvet with a brim of stiffened lace will be worn during the season, especially because of its becomingness. A chapeau which cannot be called either a bonnet or a hat, inasmuch as it has a Tam crown and a bonnet brim, displays the favored black and green combination. The flattened crown is pulled over to the front, making it not quite round, and for it stem-green velvet is used. The brim, which is about two inches wide at the front, and narrows at the sides into nothing at the back, is made of coarse black lace carefully wired. On the left side are three orchids, apparently fastened to position by pins with emerald heads. Under the crown is a twist of stem-green ribbon and a tiny bow of it. This is barely seen from the front, but the bandeau makes the bonnet set better and much more comfortably. Ties may or may not be worn with this.



two short stalks of mignonette. In front, mignonette like that at the back, only with very long stalks, is laid crosswise, and has a cut jet clasp fastening it down just in the centre. The flowers are so arranged that while the stems do not look awkward, still they show, and show very plainly. Two sets of ties are with this bonnet, one of black velvet and one of stem-green ribbon, but the wearing of either is, as I have said before, entirely a matter of personal becomingness.

## SOME OF THE MOURNING BONNETS

**THE** widow's bonnet in mourning continues to be either the Mary Stuart or the capote shape simply covered with English crape, having the white ruching in front and with dull black ties. The veil, of course, hides all but the extreme edge of the bonnet. For lighter mourning, where no veil is worn, the small poke shapes are seen, having their edges defined with dull jet and decorated with high loops of dull black ribbon. The silk bonnets, no matter how light the mourning may be, are no longer counted good form. The French milliners are using quantities of dull jet and much silk crape upon crape bonnets, but this rather elaborate style of trimming for mourning is not counted good form by either the English or American milliners. One rule always stands: a mourning bonnet should always have ties, and it goes without saying that the ties should always be of the dull shade of black, and of ribbon of an extra good quality.



effective in velvet, and especially so when velvet leaves closely imitating nature, frame them. Deep purple and yellow pansies claim popularity, and the violet, modest as it is, has attained a smartness never given to it before. But there are violets and violets. The violet of fashion is the single one, with its wee buds framed in green and many of its green leaves about it. Entire bunches of the buds and leaves are also seen and the effect is extremely artistic, for one is impressed with the idea that one is looking at a bunch of leaves, with here and there a purple fleck upon them. Dead white roses, large pink roses, cornflowers, and especially mignonette, inasmuch as it can be developed in stem-green, are among the blossoms favored. Orchids, so true to nature that it seems an insult to call them artificial, or to suggest that they may be purchased for money, are prominent, and those showing the green tones are specially liked.

Where flowers are not used the only touches of color upon the fashionable bonnet are seen in the ties which some women find so becoming, and in the large Alsatian bows of ribbon, satin or velvet, which fashion, with its constant desire to effect a change, has, for the present, removed from the front to the back of the bonnet.



# THE NEW SUMMER MILLINERY

By Isabel A. Mallon

WITH ILLUSTRATIONS BY ELIZABETH SHIPPEN GREEN

**I**F all womankind wears the fashionable summer chapeau, then the garden of girls will be materialized, for every bonnet and every hat this season is heavy with flowers and their foliage. And the hats themselves are of fancy straw, and the fashionable colors are more generally seen than the plain ones. Stem-green, dahlia, dark green, dull rose-pink, violet, dull heliotrope, écreu and dead white are shown. For the small poke bonnets, which will undoubtedly have a special vogue given them, white Neapolitan is liked. These bonnets, much smaller than the poke as we have known it in the past and a little more like the poke as worn during the time of Queen Anne, are, when properly worn, which is slightly forward, very becoming. They do not shade the face—indeed, they show it, allowing the forehead and the front hair to be seen with good effect. Expensive laces are put on these bonnets, and very often the entire brim is studded with paste ornaments.

A typical poke, which has the stamp of simplicity as well as of good form, is a white Neapolitan; the brim is underfaced with pale green silk, while on the upper part it is thickly studded with imitation emeralds. Around the crown is a twist of soft silk, and on the left side, standing up rather high, but well toward the front, is a bunch of mignonette, for which five stalks are required. The long stems are quaintly tied together with ribbon grass; the

**SOME OF THE PRETTY HATS**  
**A**N extremely smart black hat is the fancied shape—that is, has a medium square crown, and a rather narrow brim turning up in the back. The decoration is formed by a wreath made of bunches of violets, which is so arranged on the hat that the crown is almost entirely hidden, though the edge of the brim is visible. The straw is softened in color by having between the last two rows of black braid and on the edge, a frill of very narrow rather yellow Valenciennes lace. At the back, where the brim turns up sharply, there are three high, but graded, loops of violet gauze ribbon that is quite three inches wide. These stand up stiffly, and are not placed on the outer part of the brim, but between the brim and the crown. A double bow of many grasses seems to fasten the brim tight against the crown, and at the same time to make the loops firm.

A pretty hat noted is made of écreu fancy braid, with the usual square crown and a brim bent in a curve at each side so that three niches are formed; in each one is placed a white rose, very small, and framed in its own green leaves.

About the crown is a bandeau, a narrow one, of yellow stones, and above this, framing the upper part of the crown, is a wreath of white roses and small yellow flowers arranged in bunches and having their foliage sticking up in rather a pert fashion above the wreath and the crown. At the back the hat is turned up sharply, and there are high loops of yellow taffeta ribbon and an aigrette of black osprey feathers. This bit of black, oddly enough,



A PRETTY TOQUE

A simpler hat, but an equally pretty one, is a very light brown glossy braid, showing on its brim a tiny frill of yellow Valenciennes between the rows of braid. Around the crown is a scarf of yellow lace, which has its ends knotted and wired so that they stand up in loop fashion at the back. Below the lace scarf, at the very foot of the crown, is a double row of small yellow panicles, to which their stems, sticking out here and

A VERY SMART HAT

there, form the only color contrast—a contrast which is decidedly effective.

## THE BONNET IN VOGUE

**B**ESIDE the poke which bears the stamp of Parisian approval, there is a small, close-fitting bonnet, quaint in shape, and made of rather coarse straw, or else of the fancy braids. These bonnets, though not unlike the Dutch cap in shape, are somewhat larger, and are worn further on the face. The trimming in some instances takes the form of a wreath and encircles the bonnet. Then the dexterous milliner bends it so that it seems almost oval. Sometimes the chief decoration is at one side and stands up very high; again, the entire front is quite plain, the trimming is at the back, and either flares out in bows at each side, or stands up quite straight just in the centre. Rosettes of piece velvet or gauze ribbon are liked on these bonnets, and many good color effects are obtained when a little care is taken, and some thought is given to the contrast between the rosettes and flowers.

A particularly pretty bonnet of the shape described has its edge finished with a narrow frill of yellow lace, and then at each side of the front on the brim is placed a rosette of violet velvet; at the



CLOSE-FITTING BONNET

ties are of taffeta ribbon matching the brim facing in color, and are looped under the chin in the old-fashioned manner. A number of the bonnets have ribbon ties on them, a fashion that should be welcomed by most women inasmuch as the tie tends to soften the face, and conceals that first evidence of age, wrinkles about the throat. Tuscan braid is still in vogue, and some very elaborate hats have a crown of Tuscan and a stiffened brim of coarse crochet. Most of the black straws are fancy in effect.



A STYLISH HAT

gives a special air to the hat, and one is almost tempted, before looking at the name on its lining, to say that it is from some famous French milliner.

Another smart hat, tending to the oval in shape, and suggestive of the toque as we used to know it, is of stem-green straw with a narrow brim edged with a ruching of dahlia velvet. A twist of velvet is about the crown, and a double box-plait of it, fan-shaped at one side near the front, forms a background for a bunch of leaves, all showing the stem-green color, but having neither bud nor blossom among them.



TWO DAINTY HATS

back is the main decoration, which is formed by two low bunches of violets, and three crimson roses bunched closely together, but standing well up. The ties are violet taffeta ribbon, or if these are not fancied, lace, like that which outlines the edges, may be used. Another bonnet, equally pretty but much quieter, is of black straw in fancy braid, and has, wreathing it, a double row of forget-me-nots made of velvet and in the palest shade of blue.



A TYPICAL POKE