

# WOMAN and HER WORK.

Though the rather exaggerated incro-able bows are no longer as universally worn as they were in the spring, there are still numerous devices in the shape of neckwear which serve to give a style and distinction to the sim-



PRETTY AFTERNOON DRESSES.

The gown on the right is of seal crepon with black ribbon loops and bows over fans. There are wide moire revers, with black jet guimp over shrimp pink ribbon. The vest front is of white chiffon and lace. The center figure shows a white serge suit, tailor finished, with white satin vest, cuffs and revers. The bonnet is to be a leading style this fall, and is of cheney ribbon and gaufered silk. The gown shown on the left is of pink figured challie trimmed with black silk.

plest costume at a very moderate expense. Few of these new ties reach below the waist, and the ends are therefore less in the way, and less likely to get soiled than the very long ones.

One very handsome tie which is suitable for an elderly lady, is of black moire ribbon five inches wide. The collar is two and a half inches deep, and covered smoothly with moire, in front, set on the lower edge is a large soft bow of the ribbon, with ends fifteen inches long. On these ends and also on the knot of the bow is set an applique of duchesse lace. It made a very rich looking and elegant decoration, to be worn with either the plainest, or the handsomest dress.

Another, and more striking neck decoration was in cravat style, with fitted dog collar covered with folded cherry velvet, the folds held in place by a large rhinestone buckle in front. From beneath the lower edge of the front, fell a deep frill of

of three inch Valenciennes lace, which was carried up to the front in a jabot fold to the top of the knot, where it returned over the bow in the centre.

Descriptions of these pretty trifles could be multiplied to an utmost unlimited extent, but the few I have mentioned will serve as examples, and they can be varied to suit the taste and the purse of the wearer.

I never can understand how women with a particle of taste, or even the average allowance of vanity, can disfigure themselves with some hideous garment simply because it happens to be the fashion! The skirted basques, especially those with the additional monstrosity of a "double ripple basque," that is two skirts instead of one, and both hanging in fluted folds, is one illustration of this weakness; the long coat basques of three years ago were pretty and had a certain style of their own, but the ungraceful flapping draperies attached to some of the bodices worn this summer are a disfigure-



FOR COUNTRY MORNING WEAR.

The figure at the right shows a figured mousseline delaine trimmed with shirring, puffs and narrow guimp. The center figure shows a little girl's frock of dark blue serge braided with tau colored soutache. The guimp is of white lawn. The figure on the left shows an elegant morning robe of biscuit cashmere, with a richly braided jacket and sleeves, blue under gold. The front is gracefully draped and held by blue watered ribbon. The loose caps to the sleeves are of blue china crepe. The hat is almost a mob, and is of shirred mull.

cream lace with single box plait in the centre; above this was a similar frill, half the depth of the first, the whole forming a very graceful cravat for afternoon, or evening wear.

A bow of six inch wide black moire tied

ment of the female form divine, and should be discouraged by all women who wish to be really well dressed. They destroy the outline of the figure, and I firmly believe make the waist look large, though they are supposed to have the very opposite effect.

A deep frill of lace falling from one of the very short basques so much worn now, is not so bad, but even that will give a homely appearance to any but the most slender figures.

Another illustration of our slavery to the goddess of fashion, is the manner of head-gear we are to adopt during the coming autumn and winter, if the advanced models of millinery are to be depended upon; because nothing so perfectly hideous, and wickedly dowdy has been seen since the coal scuttle horrors of our grandmothers' day.

It may sound like exaggeration, but according to a very up-to-date fashion writer, some of the new designs resemble the bonnets of fifty years ago, coming close down over the ears, and well over the nape of the neck. The materials of which these models are composed are almost as ugly as the bonnets themselves, being a mixture of horsehair and straw, in open work patterns and with scalloped and notched edges. Around the upper edge of the crown of these graceful creations is a sort of chevaux de frize of the fancy braid standing up sharply like a miniature picket fence,



NEW SUMMER BLOUSES.

The blouse at the top is of hairline taffetas, and is shirred closely around the throat. There is a collar and also a belt of blue ribbon loops. The draped balloon sleeves reach but to the elbow. The lower figures represent a waist with gathered polka and huge draped sleeves of velvet striped silk and a large incroachable bow in front. Two hands of white insertion cross the bust and back. That on the left shows a waist with polka and a cord around the waist line. The short figaro is of surah with Bulgarian embroidery. The sleeves are coat shape with large draped caps.

and by way of trimming a plain ribbon is folded around this crown, ending on each side with a small bow without ends. The ribbon is then brought forward and continued into strings which tie beneath the chin. Immediately on the top is a small bunch of flowers, set amongst upright loops of ribbon. Inside the brim, and around the face like the "bonnet caps" of the fifties is a puffing, or shirring of crepe lisse or tulle in some pale tint. The whole bonnet is lined throughout with silk of the same color as the puffing, which of course shows slightly through the semi-transparent openwork of the bonnet itself.

Another model is a sort of cross between a salvation army poke and a wide sun hat of the present day slightly tied down over the ears. It has a wide brim which is slightly narrower at the back and forms something very like an old fashioned bonnet "curtain" when it is on the head; the brim is lined with silk or velvet and the trimming is a folded scarf of silk around the crown, ending in front in a cluster of soft bows and loops, the strings are set on the outside of the brim, quite far back, and tied under the chin. I know just how hideous this description must sound, but it really falls far short of the models themselves, if the illustrations do them anything like justice. I only hope they may be merely a Parisian "scare" as it were and that none of us will ever reach the length of wearing anything so ugly and so unbecom-

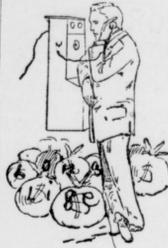
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coming, because even the loveliest face would suffer from such a framing and, alas, so few of us possess that kind of face! One drawback to this new-old style of headgear, which seems to strike the writer I have quoted is the fact that in these



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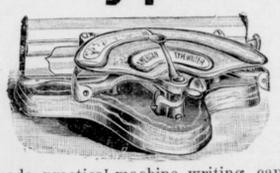
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