

# Woman's Domain.

## MILLINERY COMBS.

### A Distinctive Feature of the New Spring Bonnet.

New spring millinery is not of a nature to soften the frate heart of the male theater-goer.

The body of the latest bonnet, which, like that of the water, covers only the back portion of the head, is made of a material as soft as ever, but its width is something to make the playing-laborer weep.

Wings of jet or lace or ribbon, mixed with huge pompons, are now used, and project far beyond the ears. Under these jabot ends of lace that almost touch the shoulders, and at the back of the bonnet, as if tucked rakishly into the hair, are worn some of the high Spanish comb effects in gauze and angles.

These millinery combs are a distinct feature of import, because they are especially becoming to dark melancholy types. They are made of thin lace as well as gauze, though when of lace they are only finely wired, when of gauze, along with the angles, there will be an outlining in fine jet or gilt. In shape they imitate exactly the rounded or square-tipped Spanish combs, but a later and charming design in these novel trimmings is a tall half-furled fan that is fastidiously to one side.

An imported bonnet in black lace and red net, with a true Castilian air—and an almost fearful equestrism—is backed by one of these fans.

The lace is as fine as a spider's web, patterned meaningfully enough with flies, an exquisite pointed border forming the tips of the fan, which is shaped with a hair wire, and is adjusted so that it looks as if blown into the breeze. A scarf of the lace arranged in two loose pompons and ends when the sides and back of the head are reached, and is lunched, nestles two knots of black red roses, as if also in the hair. Altogether it was a very fetching bit of headgear—and admirably worn.

In the same shop that held it was a bonnet that a man might behold in peace, and whose entire crown was a huge loose-laced pompon, and from under the pompon, which was in cold shaded pink, came a ruffled border in green straw braid, that belted out at the sides in two "ears" of the color of millinery, and a ribbon velvet. There were also narrow strings of velvet at the back, and at the rim of the pompon crown, two tiny mercury wings of white and black.

This bonnet was not in the least suggestive of romance; from stem to stern it breathed that prosaic, ordinary air, that our mothers have taught us, in to the masculine mind necessary for bonnets and human happiness. Yet it was pretty in a way, and gave ideas of the things that are to come.

Lace, in both black and white, plays an important role in spring millinery.

Often entire bonnets will be made of it, and adjusted so that it looks as if blown into the breeze. A scarf of the lace arranged in two loose pompons and ends when the sides and back of the head are reached, and is lunched, nestles two knots of black red roses, as if also in the hair. Altogether it was a very fetching bit of headgear—and admirably worn.

All of these bonnets fit snugly and come well down to the ears, and are worn far above the head after the fashion of the head-dresses of European peasant women.

Bonnets for strictly tender veils are more minute affairs and are prominently flowered. A bunch of heavy-lashed flowers, which may be worn by either maid or young matron to the play, begins with a wreath of tiny pink crash roses that are drawn together until they form one or two loops that lie flat over the head from ear-tip to ear-tip.

Next in evidence comes a narrow white lace barbe of misty fineness.

This is introduced in front of the roses and is lunched delicately at the sides, at one of which rears a white feather egret, the other a white egret. Behind the whole affair to be seen from the front, two great rhinestone balls, with hairpin ends, fasten the side wings to the hair.

This dainty little crown was decidedly Dutch.

Theater bonnets for oldish women show fewer flowers and more jet.

Trimmings are flattened and put on with a sedate air.

In the matter of her street bonnets, the oldish woman can choose from many curious shapes never seen before.

One of these is a fine straw braid that is as delightful in tone as texture. Mild browns and tawny reds are the colors of this braid, but a particularly captivating bonnet has a triangle in ivory white, with trimmings of black lace, black velvet and white satin ribbon.

Other braid millinery is in the shape of turbans, whose two-inch brims are dented in places, or effecting together over the top with ribbons or velvets, or a narrow band of soft baskets for sailors and gypsy country hats. Flowers are invariably the chief trimmings, and are never worn over big-hat flowers more charming than now.

Orchids and other wild hot-house blooms have given way to all the sweet things of the old-fashioned flower garden, such as roses and spice pinks, daffodils, nasturtiums rose leaves and sweet mignonette; even the dear old blue harkspur we have known in our school days and fashioned into wreaths and crosses, is seen.

With great masses of these large hats for country and seashore wear are made further big and beautiful with wide brims, and a hat that has a taffeta finish and often a dowerly border or corded edge in a different color. The crown is always a dome, and is high, though smallish, and brims are waved slightly to a perceptible cock at the left side. Trimmings are put on to have an extremely trim and airy appearance.

Black Tuscan, with a vast front bow of clumsy net, was witnessed at the sides with dumps of black feathers sewed on the brim and highest at the back.

Another of black wired tulle had great windmill arms starred with jet, compassing entirely both front and sides. The first was purple and the second was black and white.

Renovating Old Crapes.

To those who are in deep mourning it may be useful to know how to renovate crapes.

I learned how from a fashionable New York dressmaker, who, in turn, got her information on the subject from an equally successful dyer and cleaner.

Get into the kitchen, have the kettle-boiler two-thirds full of boiling water, throw in 5 or 10 cents worth of gum arabic, place a new sheet of heavy brown wrapping paper, doubled over like a book, over the kettle, and let it stand until it has cooled.

Put a piece of pasteboard in the water, and this will hold the paper to the kettle. Then place the crapes on the paper, and let them stand until they are thoroughly saturated with the water.

When the crapes are thoroughly saturated, take them out of the water, and let them drain on a clean cloth. Then press them with a hot iron, and they will be as good as new.

kitchen and a large boiler a small oil stove or alcohol lamp with a wide open sauce pan will accomplish wonders with small pieces of crapes, and the result will repay you for your trouble.

To clean small pieces of velvet place a wash-handkerchief over a hot flatiron standing on its end and draw the wrong side of the velvet over the handkerchief. Have several pieces of paper pinned on the handkerchief each time you change your iron, until the pieces are steamed to your satisfaction. Take an old handkerchief and do not burn your fingers. Large pieces of velvet could be successfully steamed over a kitchen clothes boiler without the sheet of wrapping paper and without the gum arabic.

## WATER AND ITS DANGERS.

### Precautions Every Householder Should Take to Protect Health.

Primitive man may not have enjoyed the luxury of palaces, railroads, aesthetic civilization or political strife, but he certainly drank pure water. He did not have to pay his money for the privilege of having it directed through lead pipes from streams polluted by house and barn waste, nor did he have to boil it. Lucky, indeed, was primitive man, and lucky today the householder who knows how to get his water straight from a pure crystal spring, safe in the depths of some woodland, untouched by the filth of his summer sitting room.

Water is the most essential of all things, and was meant by that great sanitarian, Hippocrates, when he named "pure water" as the first of the three requisites of long life.

Nineteen century advantages are terribly offset by the vitiated fluid we drink. There is scarcely a city throughout the world that does not suffer from the impurities of its water. For instance, London is supplied by two grossly polluted streams, but a scientific filtration makes it almost harmless.

The United States has about a tenth as much money invested in waterworks as in railroads. A good commentary upon the great importance of water supply, and its neglect, is the fact that in the United States, stands first as one to be dreaded. Unlike cholera, another water disease which asserts itself quickly and readily, and is more likely to be fatal, typhoid fever, its incipency, working its fatal way unnoticed sometimes for weeks before the victim succumbs, is a disease which is not so readily cured. It is a disease which is not so readily cured.

Text to such decisive action as the typhoid microbe exerts upon the physical forces, come those other less fatal but quite important maladies known as "water disorders." These are invariably the direct result of contaminated water. They make themselves evident by indigestion, nausea, flatulence, diarrhoea, and other ailments, and more prolonged troubles. All sorts of causes are ascribed to those who do not consider drinking water as all dangerous. But the water is the cause, and the water is the cause.

Water obtained from artesian wells, deep woodland springs, rivers in wild countries, and rain water gathered after the first fall of rain, is the purest and healthiest. Many defects are cured by simply achieving this. For instance, you may find a well in a rural district, and the water is so good that you may find it is soft and allowed to stand any length of time. Lead poisoning is too well known to need comment. Contracted in this way, the quantity would be so small that nothing more than a disturbance to digestion is probable unless the system is supersensitive. In any case, the poisoning is not to be desired, and liability should be at once precluded by boiling.

The best water for drinking is that which contains the better for health. Alkalies, iron, salts and copper are objectionable. Lime and magnesium give water the hardness, which is not desirable for domestic purposes. Some vegetable growths are injurious, while decayed matter, whether vegetable or organic, such as one seen in rivers and small streams, are likely to produce enteric troubles, if not carefully strained out by filtration. Bacteria thrive on such matter. Boiling for thirty minutes will purify the water, but renders it tasteless by setting free its oxygen. This can be restored in a manner by aerating it. Poured from one vessel to another a few times, it will be aerated. The next thing is the length of the step. It should be just twice the length of the foot, and is measured from the hollow of the instep of one foot to the hollow of the instep of the other.

Now, to practice these points, take a long tape, new bits of red flannel on it at intervals corresponding to the proper lengths of your step; stretch it across as long a room as you can get to practice in and spend an hour a day, or less, in walking on it. This should be done in the morning, and the benefit will be seen in the evening. The next thing is the length of the step. It should be just twice the length of the foot, and is measured from the hollow of the instep of one foot to the hollow of the instep of the other.

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light wash, if any color is put on to relieve the shine of the cardboard, and a band of silver or gold one-quarter of an inch wide, outlining the edges, makes a decidedly pretty finish. These can be hung up with a short loop of narrow ribbon.

Portraits of men of handsome linen, but the usual Burlap Agrarian linen or denim, prove themselves more of an ornament when pretty pictures are pinned on them. I know a bachelor who has attached photos of his favorite actresses, his many jockey colors and artistic collection favors on his bureau drawers. Large pieces of velvet could be successfully steamed over a kitchen clothes boiler without the sheet of wrapping paper and without the gum arabic.

A shadow wall is one of the prettiest ways of preparing a ceiling. She is an ingenious woman who thought it out last summer, and the hostesses who follow suit will give their guests a treat. The wall was painted the palest yellow—a near sunshine as possible. There was a luster in the paint that resembled the glint of sunbeams. Against this she held long vines and outlined their curves and stems. With a light gray wash were painted in drooping form from the ceiling at the sides to meet the black wood also that went about the doors and windows, was exquisite. One waited for the breeze to stir them. The pictorial effect on the wall was lent by a few simply framed water colors of growing fruit.

Never more in favor than today among the fashionable women are grouped pictures, to which three persons at most are permitted and their poses carefully studied with a sharp eye to naturalness and grace. Sisters in dancing gowns are taken just floating out to wait in each other's arms, or one leans against the piano while the other half turns to her music labourer to speak. A mother and daughter sit in low chairs beside a tea table chatting over their cups. Two pretty

any prints are made from it. The under throat is touched out, or a shade laid in to give the neck a rounded effect. The face is blown and the shoulder points of thin women or softer the profile of a pointed chin. In addition we are apt to cut up the corners of the face to give a brighter and more amiable expression.

"Throw cross lights on the thin girl whose collar bones are prominent and thereby smooth them completely and soften faces by an artistic arrangement of the hair. Also supply a too slender woman with an abundance of drapery and bring both bare hands into view by placing a pair of feminine hands but which studied and properly posed will show up as the most graceful ornament in a picture.

"We no longer tolerate the old attitudes of the head upon the hands, of photographs in fancy dress, in theatrical or masculine poses and in artificial light. The face is now only slightly turned from full view, drooped ever so little, the eyes glancing upward without straining, which lends the face a soft, half plaintive expression, while the whole photograph is dominated by perspective background given in soft shadowy figures. A lawn vista is given a pretty girl in white who bends her head to kiss a young man's cheek, or a suggestive conservatory entrance or distant tall painted window with palms and draperies.

The heedful photographer will almost always permit his subject to retain her fan, a handful of flowers or scarf in one hand. Repose has taken the place of attitude, and a very large dull white card that leaves a wide margin all about the photograph. These prints, always longer than they are broad, are used for handsome full length pictures that show an elaborate background. For busts an oval ground is given, mounted on a great expanse of board and meant to fill gilt ribbon frames.

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country, craved the tender and loving ministrations of wife and mother.

The princess was brought up at a distance from the capital, on one of those old and large Prussian estates, the owner of which is still somewhat of a patriarch—morally, if not in fact—to his tenants and subordinates. Johanna was the only daughter, and educated and bred in accordance with the old and proud traditions and strictly pious principles of the family. At the age of 22 she met Baron Otto von Bismarck at the country residence of mutual friends, and soon afterward the time came when—Bismarck would to her in after years—Johanna Puttkammer reduced to order Bismarck's hitherto wild bachelor ways. Her gentle and loving disposition, coupled with energy of character and sprightliness, proved to be the welcome change with which she bound to herself unto death the affection and tender solitudes of the powerful man whom the world associated with blood and iron. We know from letters published frequently the latter wrote to his wife, how, during his enforced and often prolonged absences, he yearned for her and the children's presence, and how, before the great political era of his life set in, he wished for nothing better than to live with his family the quiet life of a simple nobleman on the estates inherited from a long line of ancestors. It was during one of these absences that illness befell him, when his condition became alarming he sent for his wife, who came, ordered all the medicine bottles to be thrown out the window and established her in his bedside. She was herself an adept in medical knowledge, and under her supervision and nursing her husband soon rallied, and his recovery was due to the quiet life of a simple nobleman on the estates inherited from a long line of ancestors. It was during one of these absences that illness befell him, when his condition became alarming he sent for his wife, who came, ordered all the medicine bottles to be thrown out the window and established her in his bedside. She was herself an adept in medical knowledge, and under her supervision and nursing her husband soon rallied, and his recovery was due to the quiet life of a simple nobleman on the estates inherited from a long line of ancestors.

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# PRINCESS OF RARE VIRTUES

Mrs. Fayard Taylor's Recollections of Princess Bismarck's Late Wife.

WAS A NOBLE, HIGH MINDED WOMAN

Johanna Bismarck Felt the Pride of a Loving Wife in the Prince's Achievements, but Was Not Achieved by Power and Fame.

No one who ever came in contact with the wife of Prince Bismarck can possibly forget her—her graceful and simple manner, her winning affability, tall, slender, with a pliable figure, regular features, not handsomely attractive—dark eyes and hair, she was a woman to whom you felt drawn in sympathy at once. It was but natural that she should be the partner and helpmate of the great statesman, who, while he guided with an iron hand the destinies of his

country, craved the tender and loving ministrations of wife and mother.

The princess was brought up at a distance from the capital, on one of those old and large Prussian estates, the owner of which is still somewhat of a patriarch—morally, if not in fact—to his tenants and subordinates. Johanna was the only daughter, and educated and bred in accordance with the old and proud traditions and strictly pious principles of the family. At the age of 22 she met Baron Otto von Bismarck at the country residence of mutual friends, and soon afterward the time came when—Bismarck would to her in after years—Johanna Puttkammer reduced to order Bismarck's hitherto wild bachelor ways. Her gentle and loving disposition, coupled with energy of character and sprightliness, proved to be the welcome change with which she bound to herself unto death the affection and tender solitudes of the powerful man whom the world associated with blood and iron. We know from letters published frequently the latter wrote to his wife, how, during his enforced and often prolonged absences, he yearned for her and the children's presence, and how, before the great political era of his life set in, he wished for nothing better than to live with his family the quiet life of a simple nobleman on the estates inherited from a long line of ancestors. It was during one of these absences that illness befell him, when his condition became alarming he sent for his wife, who came, ordered all the medicine bottles to be thrown out the window and established her in his bedside. She was herself an adept in medical knowledge, and under her supervision and nursing her husband soon rallied, and his recovery was due to the quiet life of a simple nobleman on the estates inherited from a long line of ancestors.

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