



THE MILLINERY OPENING.

Inquiries to this department will be answered on page 29.

GENERAL impressions are first and strongest; matters of details come later on, and in the case of the large millinery openings of the month the general impressions were decidedly emphatic.

First, we note that the hats are large, and the bonnets small; second, that moss greens, heliotropes and black are prevailing colors, and last, that felt hats are in the minority, and velvet and braid hats to the front for all dress purposes. This for the emphatic points of general impression; now we may descend to matters of detail.

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In shapes, the modified Gainsborough is shown. The brim is of moderate width, and turned up at one or both sides and at the back. The hat is worn slightly over the face.

The crowns of the broad hats are generally shallow, and variously shaped; in many instances the tam crown effect is observable.

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In bonnets, the crowns run into all erratic shapes, but they are usually high. The bonnets are quite small and decidedly jaunty.

Turbans and toque shapes are shown, but rather as a variety than a standard fashion for the present season.

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In material, the prevalence of the velvet hat, for best purposes, is most marked. Felts are shown, but chiefly in the English walking shape or fedoras for adults, and broad brims for children.

The heavy effect of the ordinary velvet hat is quite removed this season by the use of chenille and mohair braids. The brim is made of these, and they are largely used for trimmings. Quite a pretty and popular shape has tam crown effect in velvet with brim made of one or two rows of mohair and chenille braid intermixed. This gives a soft effect, and relieves the hat either of the heaviness of the velvet brim or stiffness of the felt.

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In trimmings, velvets of every shade are largely used. A deep plaiting of velvet gathered about the base of the crown and standing erect to an inch or two above it in the front, is a fashion observable on many of the new pattern hats.

Mohair and chenille braids are largely used as trimming.

Ribbon bows take the rosette form, but are loose and deep, giving somewhat the effect of large crush roses. The ribbon used for this purpose is wide and gathered the full width. Moire ribbon takes precedence of the shot, although the latter is used to an extent.

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In feathers, the ostrich demi-plume is largely in evidence; three or four of these set up at the back

of the hat are well in fashion. Tips also are used freely; wings are worn, and neither hat nor bonnet appears complete without an osprey.

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Flowers are naturally less to be seen, although the fine French roses are noted on many small bonnets. These roses, of silk and velvet petals, give a delightfully effective and soft touch of color when placed beneath the brim, or at the back, resting upon the hair.

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The rhinestone ornament abounds on the season's hat, in pins, buckles and clasps; passementerie is also freely used for finishing the crowns. It has a rich effect when laid upon the velvet.

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We show this month some of the choicest pattern hats, taken from the imported stock of one of the large Toronto wholesales, and shown at their opening.

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No. 1 is a harmony in black and deep moss green. It is made of mohair and chenille braid entwined in these two colors. In shape it rests lightly over the face, and is turned up at the back and slightly at both sides toward the back. A deep puff of moss green velvet is gathered about the crown, extending nearly two inches above it and leaving the back open. This velvet is clasped in front, at the bottom, with a rhinestone spray. 'Crush' rosettes made the full depth of wide black moire ribbon are set in at either side where the brim turns up, and at the back, while two parrot or cockatoo wings (green shaded) are set up on either side at the back.

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No. 2 is a black felt, with brim faced with velvet and rolling up at the sides and back. It is trimmed with crush or 'cascade' rosettes, as some milliners aptly term this new effect in ribbon bows. The ribbon is a deep white corded silk; and the rosettes are clasped or finished in front with a rhinestone ornament. Four black ostrich demi-plumes set well up at the back of the crown. Black ribbon rosettes rest beneath the brim upon the hair. This is a stylish hat for the present popular black and white costumes.

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No. 3 is a unique little pattern bonnet, which attracted much attention among visiting milliners, because of the peculiar crown, which was styled 'hour glass,' 'shaving mug,' and various other frankly descriptive titles. This decidedly *chic* bonnet is remarkably small. It is made of moss green silk velvet and trimmed in front with bow of green velvet entwined with green and black chenille braid. A knot of the velvet and pink Dresden ribbon is set half way up the crown, with ends standing well up and out in 'perk' effect. Four green crush roses—the real silky French blossom—finish the back. Black ties of narrow moire ribbon are brought under the chin.

The effect of this little bonnet is startling, yet decidedly saucy.

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No. 4 might aptly be termed a 'swallow' hat. The brim is made of chenille braid, two rows deep; the crown is a tam effect in black velvet. The front is trimmed with swallow wings (black) centred by a jet ornament. The side is well set up with swallow wings and knot of peacock shot ribbon fastened with a second jet ornament. Two crush rosettes of the ribbon rest upon the hair at the back, where the brim is upturned.

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Two of the newest American pattern bonnets are 'Colonial' and 'Bryan,' which we show in 5 and 6. The 'Colonial' (No. 5) is a toque effect in green velvet. The crown is round and flat, and trimmed with a thick shirred roll of brown velvet, with looks like pheasant plumage. The brim is