

vogue in the fifties, must know that they are plain silks, with single flowers, bouquets, or sprays printed in rather light blurred tones. Here, too, the aquarelle effect comes in. Chinese silk was a very favorite fabric with the Empress Eugénie. The fault found with it now is that it lacks accent and brilliance.

BROCADES LIKE INLAID ENAMELS.

These two attributes are certainly not wanting in another class of silks. When I see a new style of pattern I immediately try to compare it to something so as to aid description; and then I find that the brocades of which I speak may be likened sometimes to inlaid enamel, sometimes to chased gold and silver-smith's work. Daisies of a natural size, studded as closely as possible over a ground of another color, all the outlines of the flowers being marked in black, look very much like enamelling, whereas, in some of the old damascene work, I have certainly seen the original of yonder brocade, with its large, circular, golden flowers woven on a chased black and white ground.

THE POPULAR COLORS.

I cannot pretend to tell you which of the many colors and shades of color will prevail next season, but for the time being, besides the grays of every possible shade, and the dark navy blues which are so well adapted to country wear, and the browns and beiges that suit travelling costumes and coats best, we find divers heliotrope and dull rose hues, bright scarlets and deep, gorgeous crimsons, such intermediate tints as dahlia and terra cotta, rosewood and peach blossom, reseda and russet, and greens of manifold depth and brilliancy, from the metallic serpent and lizard green to the sober tones of ivy and fir.

THE POPULARITY OF VELVET.

Velvet is shown largely, though, of course, as a dress material it is out of season. It is used immensely for trimming. Every sort of costume or dress, whether it be in delicate gossamer, simple muslin, or ornate brocade, may be more or less trimmed with it, and velvet promises to be the favorite material for making up the smart jackets and mantelets that are going to be the rage this autumn. Milliners, too, seem bent on making it the principal, if not the only, textile trimming and covering for the batch of hats and capotes now being gradually evolved from out their fertile brains. They intend to line and trim felt hats with it, to make draped borderings of it for capotes composed of beads, metallic embroidery, gimp, etc., and also to choose ribbon velvet as the most approved sort for strings. The fact that hats, as well as capotes, are to be supplied with these additions, will necessitate velvet being provided in unusually large quantities this season.

BLACK VELVET BEARS THE PALM.

Just now, it would seem as if black velvet were likely to bear off the palm. Light, as well as dark colored, felts are lined and trimmed with black velvet, while black velvet hats are the smart coverings *par excellence*. Later on, color may come into vogue (I have often noticed that black velvet hats will predominate during the fall, as black straw ones will in springtime), but of this nothing certain can be said, and I prefer to leave the matter in doubt rather than to lead anyone into error on so important a subject.

GREEN IS THE PREVAILING COLOR.

The color that prevails is, undoubtedly, green—not only green in most of the shades mentioned above, but green shot with some other hue—emerald-green shot with crimson, reseda with scarlet, vivid green with equally bright blue, forming a combination as nearly as possible akin to the rich color of peacock's plumage. As may be presumed, hats are not covered with such garish shades, but the crown of a hat will be of it, while the brim is soberly enveloped in black. For a bordering for bonnets green takes first rank with black, and the velvet strings must match the color of the material with which the bonnet is trimmed.

From Berlin we have the following about millinery:

Fashionable milliners incline to the idea that half-long amazon feathers in black, Bayocque and ombre will be prominent. Favorite color combinations show the ground tone in navy-blue, with emerald and tobacco color, or the reverse. Small panache feathers, of which ten or twelve suffice for a hat, are

greatly used. In fancy ostrich feathers a rich assortment exists. Especially patronized is a heavy pompon, with four half-long amazons, which garniture is well adapted for the tiny Directoire or Empire forms. Such a feather hat is always *chic* and elegant. There are dainty capotes, made entirely of ostrich tips, the brims of which are trimmed with an ostrich feather. Fancy feathers appear chiefly in green of all hues, from the darkest moss to the palest Nile and grass green. Attractive combinations consist of navy-blue and Havana as foundation, with several green tints. Scotch effects, and, of course, black and white, are well represented. In Paris many fancies are made of parrot feathers, either natural or changeable. These have advanced in price nearly 200 per cent. Fashionable hats made entirely of feathers have a high tilt in front.

Shapes like the "Constable" and "Napoleon" are much liked, also hats with crown and brim of different colors. Manufacturers of hat ornaments report satisfactory business. Pearls, square stones, half-moons, pins and imitations of cat's-eyes are in vogue. During a visit to a leading establishment, I noticed many black hats, embellished with white feathers or white lace. A small sailor hat has a garniture of two heavy velvet rosettes, with a little wing between either of natural color, or to match the rosettes.

MILLINERY FOR FALL.

Novelties in the lace branch are almost entirely confined to capes, of which several styles have appeared. It seems pretty certain that, instead of the accustomed cream and bright yellow, black will prevail again. This branch is rendered somewhat difficult, inasmuch as many orders of light-colored laces for next autumn have been given, while black now presses to the front. Something quite new is a cape of tulle "gros Grecque," of chappe and twisted silk, in widths of 44 inches and 48 inches, but principally 72 inches, the cape proper being 24 inches long from the shoulder. Another cape in double wave form has what is called a "clown" ruche; the width of the cape being 130 inches divided into three parts, each of which has a soutache border of half an inch in floral effects. The article is very elegant, and after its introduction a scarcity of tulle set in. A novelty in tulle veiling shows on a black ground combinations of gold and straw colors, maroon and beige, emerald and Nile, navy-blue and azure, purple and heliotrope, cardinal and rose. The same tints are noticed on a white and on a Havana foundation. This veiling is also produced with an ombre border, composed of cardinal, cherry, old-rose, etc. For ornamentation a wire pearl lace in gold with black beads is introduced. Pearl borders and gold lace are much used for trimmings, and so are borders worked on black bobbinet.

ROPES A SUBSTITUTE FOR MOULDINGS.

It is not known, says *Furniture and Decoration*, that new manilla rope will make beautiful and economical spiral mouldings for woodwork. It may be used as spiral mouldings in circular and curved work where wooden mouldings could not be employed without incurring extraordinary expense. The cost of rope will not usually amount to half the price of spiral mouldings of the same size. The rope should be soaked for a few hours in thin starch and glue, equal parts thoroughly mixed together. When the rope is to be nailed in place, take it from the vessels in which it has been placed and wipe off all the adhesive matter; then secure one end with a brad or two, and twist the rope until the spiral strands appear more prominent than when a rope is not twisted firmly. After the moulding ropes are secured where they are to remain, take a small stick of hard timber, dressed off like a three-square file, and draw the stick firmly in the creases between the strands of the rope, in order to make the strands appear more prominent. Such moulding must be finished with wood filler, painted and varnished.

—The tightness of the money market in the United States is well illustrated by the fact that a leading banker in the Ottawa district was charged \$500 premium in addition to the usual commission upon a draft for \$25,000 cash in New York recently.

Correspondence.

THE YORK COUNTY LOAN AND SAVINGS CO.

Editor MONETARY TIMES:

SIR,—I have patiently waited since your item by "Reader" in your June, 1892, issue, for the first annual statement of the York County Loan and Savings Company.

"Reader" at that date stated that this York's prospectus "says nothing of expenses, and in this respect is unlike the big \$50,000,000 Canadian, of Toronto, and the \$10,000,000 Guarantee, of Hamilton, which definitely state that they take \$17 out of every \$100 for expenses, and this limit must not, cannot, be exceeded if the heavens fall. I presume we must wait York's first annual statement to know its expenses."

Now I find York's first year's statement in the Dominion Report of Loan Companies and Building Societies for 1892, on page 56. York made "\$3,083 of loans during the year." Its assets are:—"Loans on stock, \$200; chattels and stock, \$693; bills receivable, \$2,190; accumulating stock redeemed, \$567; office furniture, \$230; cash, \$744; total, \$4,624." "Expenses during the year, including commission agency and other expenses at head office and elsewhere, not directly chargeable to, or on account of borrowers, \$5,225.13." I find in same Government report that the regular loan companies' expenses are $\frac{1}{2}$ to $1\frac{1}{2}$ per cent. on amount of assets. What per cent. is York's \$5,225 expenses on \$4,624 assets? Comment unnecessary.

Yours truly,

CASEY.

August 16, 1893.

JULY INSURANCE LOSSES.

The New York Journal of Commerce says:—"The fire losses of the United States and Canada for the month of July, as compiled from our daily records, amount to the important total of \$12,118,700, or over a half a million more than the aggregate for the same month of 1892. The following table shows the increase of fire loss during the first seven months of 1893, as compared with the same period in 1891 and 1892:

	1892.	1893.
January	\$12,564,900	\$17,958,400
February	11,914,000	9,919,900
March	10,648,000	16,662,850
April	11,559,800	14,669,900
May	9,485,000	10,427,100
June	9,265,550	16,344,950
July	11,580,000	12,118,700
	\$76,967,250	\$98,101,800

TIMBER TRADE CIRCULAR.

The circular of Farnworth & Jardine has the following to say of the timber trade:

The arrivals from British North America during the past month have been 52 vessels, 47,250 tons, against 51 vessels, 49,719 tons during the corresponding month last year, and the aggregate tonnage to this date from all places during the years 1891, 1892, and 1893 has been 176,483, 187,505, and 168,604 tons respectively.

Business during the month has on the whole been quiet; imports generally have been sufficient for the dragging demand; values, although steady, show but little improvement, and stocks of all articles are ample.

CANADIAN WOODS.—Yellow Pine Timber: Both square and waney have come forward freely, but the deliveries have been disappointing, values unchanged, and the stock is sufficient. Red Pine is seldom enquired for, and the stock is too heavy. Oak has been imported freely both from Canada and the United States, the demand has been dull, and only first-class wood is in request; the stock (which to a large extent consists of United States wood) is much too heavy. Elm is in fair request, prices are steady, and the stock is moderate. Ash has come forward freely, it moves off slowly, but prices are steady. Pine Deals have been imported very moderately, and the bulk of the arrivals have gone into consumption; the stock, however, is still sufficient, and values have been difficult to maintain.