

MILLINERY.



Hats have not varied much since the season began. The effort made to place the trimming toward the back takes well with a garniture of ostrich tips; otherwise it looks stiff. Stokingstie hats at \$3 50 often have a brim of silk Astrakhan; the latter is also used for flat or full crowns, with beaver, felt or velvet brims, the joining of the two materials being hidden by a double row of cord or tiny folds of velvet. Smoothly covered hats of velvet, with tips and birds, are certainly the most stylish designs shown. Figure No. 20 shows a popular shape, with a straight brim turned up in the back. The picture is of brown felt with the brim covered with brown velvet, banded with brown and gold ribbon, has a full bow of moire ribbon in the back reaching to the crown and four tips drooping over the front. Figure No. 19 represents a design of seal-skin trimmed with fur pompons. The shape shown in figure No. 18 is a round turban covered with boucle of silk in a full, irregular fashion, caught here and there, and finished with a bright wing on the side.

The college caps introduced by the Princess of Wales are not fancied for adults. The deer-stalker's cap of plush or velvet is becoming to young faces. A traveling cap is made like a man's, with the ear flaps tied up on top, and falling loops of velvet ribbon emanating from the centre of the crown. Some of the fashionable designs show as many as six ostrich tips besides an aigrette or bird.

In Paris hats are preposterously high, having large metallic buckles in front. Many of the felt, velvet, and cloth covered hats are dotted all over with beads half an inch apart, others with loops of beads; and some again are covered with fancy-wave open and transparent fabrics, and with netting like the bonnets. Many of the brims widen in front, and become narrow at the back. Beaver hats are made with the narrow pointed crowns worn about 1792. Hats, too, like bonnets, are closely covered with plush. The felt ones are to be had in all kinds of coloring—light blue, roseada, bright Zulu beige—but dark brown, black and green will be most worn. Another novelty are hats covered entirely with small feathers, like the breast of a bird. The new traveling hats exactly meet the wants of those who travel. They are made in soft felt, bound with corded ribbon, and have a flat bow in the same in front. They could be put in the pocket without injury. The Spanish or turban hat has been revived, and has found favor.

Felt crowns are frequently covered with metallic ornaments. Leaf passementerie, two inches wide, is worn as a band around high crowns. Many of the velvet brims have a tiny silk cord on the edge. Smooth crowns of brocaded stuffs are shown with velvet brims. Paris bonnets show long strings three inches wide; but we Canadians cling to the little strap bow under the chin or at one side. The ribbons have plait edges, and the rough, shaggy effect given to dress materials is also shared by them, for many ribbons are entirely of frise velvet; others have boucle stripes of silk or wool, and some are of curled plush; even wool ribbons, that look like Astrakhan bands, are to be seen. Faille ribbons have boucle borders, some are partly of either moire or velvet, the wrong side being satin. High loops of ribbon are arranged in front of both bonnets and hats, intermixed with slender wings or quills, powdered with beads. Lyons velvet ribbons have silk backs and purled edges, as also the fine faille plush ribbon; some have straight edges, and so have a large choice of baby ribbons of the narrow width. But composite ribbons are especially the fashion—faille satin and plush striped in such colorings as mustard, scarlet and cardinal, crass green, drab, and blue. Double-faced ribbons have moire stripes, and tinsel finds its way into many ribbons; some display large spots of plush, brown, or green on red.

Bows and loops are secured with a variety of ornaments in gold, steel, and beads, such as feathers of jet or gold leaves, daggers and quivers. Pins in every variety, too, are utilized, some with garnet beads, others with crests or hatchets. There is nothing particularly new in beads, though they are much used, especially the wooden carved ones. Dull jet is intermixed with bright French jet, and iridescent beads in all shades are employed with tinsel wherever it can peep in and in whatever form. The shamrock is a new shape of bead. The

FIGURE 1—No. 3358.—LADIES' BASQUE. PRICE, 25 CENTS

Quantity of Material (24 inches wide) for 30 inches, 3 yards; 32 inches, 3½ yards; 34 inches, 3¾ yards; 36 inches, 3¾ yards; 38 inches, 3¾ yards; 40 inches, 3¾ yards; 42 inches, 4 yards; 44 inches, 4½ yards; 46 inches, 4½ yards.

Quantity of Material (42 inches wide) for 30 inches, 1½ yards; 32 inches, 1½ yards; 34 inches, 1½ yards; 36 inches, 2 yards; 38 inches, 2½ yards; 40 inches, 2½ yards; 42 inches, 2½ yards; 44 inches, 2½ yards; 46 inches, 2½ yards.

inches, 2½ yards; 44 inches, 2½ yards; 46 inches, 2½ yards.

No. 3367—LADIES' TRIMMED SKIRT. PRICE, 30 CENTS

Quantity of Material (42 inches wide), 7 yards.

No. 3366—LADIES' WRAP. PRICE, 25 CENTS.

Quantity of Material (24 inches wide) for 30 inches, 3½ yards; 32 inches, 3½ yards; 34 inches, 3¾ yards; 36 inches, 3¾ yards; 38 inches, 4 yards; 40 inches, 4 yards; 42 inches, 4 yards; 44 inches, 4½ yards; 46 inches, 4½ yards.

inches, 4 yards; 44 inches, 4½ yards; 46 inches, 4½ yards.

Quantity of Material (48 inches wide) for 30 inches, 2 yards; 32 inches, 2 yards; 34 inches, 2 yards; 36 inches, 2 yards; 38 inches, 2 yards; 40 inches, 2½ yards; 42 inches, 2½ yards; 44 inches, 2½ yards; 46 inches, 2½ yards.

No. 3368—LADIES TRIMMED SKIRT. PRICE, 30 CENTS.

Quantity of Material (42 inches wide), 7 yards.

DESCRIPTION OF ILLUSTRATIONS.

FIGURE No. 1.—Pattern No. 3369, price 30 cents, furnishes the design for the far-trimmed skirt here shown. The under part is of the ordinary form, and may be finished with a narrow pleating, rows of braid or fur; the graceful drapery is rounded in the back and up the left side to the belt, the apron hanging straight on the side and carelessly caught up on the right, *a la Terry*, a style becoming to night figures especially. The wrap on this figure (Pattern No. 3366, price 25 cents) is handsome in any of the silk, velvet or cloth cloakings with a garniture of fur, chenille or feather trimming. The back is fitted in the usual manner, and is rather short; the dolman sleeves point quite deeply, and the "stole" fronts hang decidedly long. Elegant passementerie ornaments may be placed on the sleeves, front ends and down the back. The combination skirt is of the ordinary shape, with a long, square apron plain on the left and draped

under the panel, like left side, which apparently buttons over the apron; the plain goods forming the panel is faced with the contrasting material and turned up in a V-shape; the back is round and bouffant. Handsome cords or a plaque are placed on the vacant space, at the right side of the skirt. Pattern No. 3367, price 30 cents. The accompanying basque (Pattern No. 3358, price 25 cents) is remarkably stylish in effect and appropriate for any combination of materials. The back is laid in two double box-pleats, the side forms are cut in triangular tabs and the fronts deeply pointed below a straight and double breasted fastening. Ruffs, collar, cuffs and deep V in the back reaching to the waist of the contrasting fabric; the V may be omitted if preferred. An edging of beads is a fashionable fancy for all of the edges except the postillon pleats.

Lord and Lady Melgund have, left Ottawa for England.

SERIOUS MOMENTS.

"I would that on the desk of every counting-room and on the bench of every artisan there were a Bible, and that by its instruction all men were regulated."—[Talmage.]

Prayer is the chalice in which we fetch the water from the rock. It is the ladder on which we climb to pluck grapes hanging over the walled Heaven. It is the fire that warms the frigid soul. It is the ship that carries away our wants and comes back with a return cargo of Divine help.—[Talmage.]

The "wise men" were marching to the manger—we to the throne. They to see a babe—we to look upon the King in his beauty. They to kneel and worship—we to sit with Him on His throne. That trembling star shone for them through the darkness of the night, lighting their way—Jesus is always with us, our star of hope; and the pathway is never dark where He leads for He giveth "songs in the night."—[A. R. Kittredge.]