

## NEW YORK MILLINERY.

Dame fashion, says the Millinery Trade Review, rarely reaches her extremes by a sudden bound, but by easy stages. Carefully considering their acceptance or possible popularity, her designs are subject to a deliberate course of evolution, and she is slow in arriv-



PLATE NO. 1.—Toque of black chip having brim draped with jet and pearl, bows of black velvet ribbon back and front, with a chaplet of mauve shade of roses set at top of crown at back, with projecting heads of large jet pins. Strings of black velvet.

ing at her ultimata. Feeling her way, as it were, toward favor, she seldom abruptly forces changes of style upon her votaries, but introduces them so skilfully that the eye becomes unconsciously accustomed to them by the time the taste becomes reconciled to them.

It has been a comparatively short time since it seemed almost impossible to have the hat too towering, the crown growing higher and higher from season to season, until it attained a height altogether unexpected when first taking on the upward tendency, with the trimming adjusted to assist the effect of altitude. After awhile, it is well known, the high crowns ran their course, and, gradually lowering them from season to season, the sagacious arbiter of the mode toyed with the taste of the fair dependants upon her decrees until the crown has grown to be an inconspicuous, if not a questionable, adjunct of the fashionable head-dress. The toque has become a mere little scoop that rests snugly down on the head, and one of the most approved shapes in hats is nothing more nor less than the toque to which is attached a brim that projects deeply in front, and is narrower and turned up at the back, the adjustment of the brim at the back suggesting the present pleasing style of trimming, which rests on the back hair.

Varying the general ideas involved in the bonnets and hats alluded to, one of the most approved shapes of the season, and one which may be regarded either as a bonnet or a hat, and which be-

comes either one or the other according as trimmed, is a mere plaque given a slight elevation in the centre so as to fit snugly on the head, with the brim turned up at the back and voluted at the front; and many subtle differences of effects, if not of actual shape, grow out of the plaque conceit.

But, as usual, New York shows great moderation in the styles of head-dresses that rule the existing mode, and modifications of shapes rather than the extremes of Paris styles. The New York large hats are small compared with those commonly worn this season in the French capital. With the low crowns and the scoop-crowns that prevail here, the Paris large hats have brims which are very much deeper in front than the brims of the New York hats, while the shadow effects of the shapes are very much more pronounced.

It is easy in New York to find a hat of medium size, and one that any lady may wear without attracting unpleasant notice. It is not easy to find a hat of this description in Paris, and yet feel that one is strictly following the mode.

As in New York, lace straw braids and transparent effects obtain there in the summer millinery; or with the lace braids, plain silk tulle, point-d'esprit tulle, and laces in the toques and small bonnets, while hats that are most sought after have the crown or the head-piece of close braid and the brim of lace braid; and because of being of lighter weight than the straw braids, the head-pieces or the crowns of the large hats are frequently of Neapolitan braid.

A remembered large hat devised in Paris, with the crown of Neapolitan braid and the brim of a very transparent lace braid in black, has the brim faced with lightly-shirred point-d'esprit tulle, and trimming of No. 16 black velvet ribbon surrounding the crown and forming a bow at the back, the bow supporting a panache of black ostrich-tips at the back, and having several loops to droop down under the brim, and a bunch of ostrich-tips posed at the front. This hat, however, was an exceptional model.

As in New York, this is essentially a season for artificial flowers in Paris. Many of the small bonnets are objectively made of flowers, and many little bonnets are no more than frames lightly and loosely covered with plain or dotted tulle or lace, with a bunch of flowers supported by a bow of lace or ribbon upreared at the back, and strings of lace or ribbon set at the back.



PLATE NO. 2. A very Frenchy hat is here represented which is almost crownless and widely flared in front. The brim is faced with lace, and the outside trimmed with black ostrich tips, yellow or red flowers. The illustration plainly shows the manner of trimming.