



MILLINERY IN NOVEMBER
AND DECEMBER.

S. F. McKINNON & CO., in speaking of the November trade, said that it had been a most satisfactory month with them, both in millinery and mantles, showing a large increase over the corresponding month for last year. They are also of the opinion that it has been, generally speaking, a good millinery month all over the country, and that, although the exceptionally mild weather experienced during the greater part of November militated very much against the heavier or more staple class of goods, it was favorable to their specialties. This firm, from their experience, believe that more millinery has been sold in the Dominion in October and November than in the same two months of any year for eight years. They also claim that the tendency towards sudden changes in styles as the season advances makes the millinery resorting trade much heavier than a few years ago, demanding, as it does, fresh goods and new styles from time to time all through the season, and say that they had firmly grasped this idea of things and have had their European buyers at the other end of the cable since early in September, ready to promptly respond to their oft-repeated cables for assorting novelties, and further say that their early predictions with regard to the popular lines for the season came true, ribbons, silk velvets, velveteens and fancy feathers and ostrich effects being the leading features in the season's trimmings.

This firm believe that December will be a big millinery month in retail circles, and also believe that plain and moire ribbons, silk velvets, velveteens, ostrich effects and chiffons will be the most important factors in millinery and dress trimmings for the month, and add that they have passed large shipments of the above-mentioned lines into their stock within the past few days.

PARIS HINTS.

To rest on their laurels would be for the Parisian milliners to abdicate the high place they have won and secured for themselves. They must be ever in the breach with fresh batches of novelties. After reviewing these, I come to the conclusion, says the Paris correspondent of *The Millinery Trade Review*, that the tendency toward a brighter scheme of coloring, noted in my last letter, has certainly become more emphasized in the interval. The comparatively quiet style adopted in the first instance has not taken the fancy of the general public, although it pleases a certain minority well, including some of the best people here. But fashions are

not made by minorities. Therefore our eyes are once more gladdened by the exhibition of a good deal of brilliant coloring, either used alone or as a relief to black, browns and neutrals.

Within the last few days there has been a great influx of different shades of violet, while some new shades of blue have been added to the list of colors suited to materials used for the covering of shapes and to felts. For trimmings, very brilliant yellows and orange are in demand, as well as cerise, ibis, and other intense pinks and scarlets. Shaded tones are once more to the fore, three different shades being generally used in conjunction. The new two and three-storeyed beret is generally a combination of as many shades, the darkest being more often than not at the top. It is, as its name implies, a double or triple cap, each formed of a circular piece of material or felt turned underneath at the edges, and either plain and flat or full and capriciously fluted. Of the former sort, here is one with a brown beaver-felt beret mounted on beige cloth, trimmed at the sides with several broad tawny feathers covering over the crown, at the foot of which is a pouf of beige velvet. Another, giving the effect of a three-tiered beret, is composed of three shades of violet velvet and has a white osprey tail fastened by a satin bow showing the two lighter shades of violet encircled by a simili brooch in the shape of a serpent. The same appears in a more voluminous toque, the upper stratum of which is fuller than the lower. Three ostrich tips, one of each shade, and a velvet torsade twisted into a big knot compose the side trimming. In one model a somewhat similar toque is represented, but with the upper portion overlapping the lower considerably, the two layers of flutings resting on a frilling of lace. Combinations of shade are extended to drawn velvet toques and hats, and charming models are produced in pervenche and blue, mauve and violet, deep pink and red mixed with intermediary shades.

Drawing is accomplished either by simple gathering or with runnings of cord. The latter permits of the greatest variety of arrangement, and is therefore best suited to toques, which are extremely fanciful in their forms. The cord used for the purpose has a wire embedded in it, and when run into material makes it quite firm. Sometimes several runnings meet in the centre of the crown, radiating out toward the brim, or the brim alone may be corded so as to form a roll, or again the cording may run up into the side poufs made out of the same piece as the covering; the fashion of raising the toque on one side and slanting it down on the other continues in much favor, while side trimmings are still in the majority. Velvet is perhaps more used than anything else for making them. Very dashing toques, however, are built up of the close piled plush called panne, of cloth, of soft thin felt and of silk. A puffed drab cloth toque has a white bird on one side, about the neck of which is twisted a torsade of orange velvet, the extremities forming a knot resting on the hair beneath. Fawn colored felt, striped with bands of hairy pile (arranged so as to run diagonally) is puffed up into a pyramid form, crushed in on the left side by a large bow made of fluted velvet in two shades of nasturtium, the lighter being a bright orange. A taffeta silk toque—medium blue glaze with white—is striped diagonally with half-inch band of black