

## THE NEW HATS.

It is time to consider hats. For my own part I hate them, and would like to go bareheaded all the summer and most of the winter, with only a parasol or a cap, according to season, between me and the shining canopy. I quite envy the Galician woman with the little shawl over her head, as we stand together on the corner waiting for the car on a winter morning with the thermometer below zero and the wind blowing sixty knots an hour. Her head covering gives warmth, has comparatively no weight, and is comfortable; mine lends no heat, weighs a ton (more or less) and with every gust of wind tries anew to separate my hair from my scalp. Isn't the advantage all with her?

This is not exactly the orthodox beginning to a talk on fall millinery and its beauties, but it is true, anyway. The first hats shown in felt appeared as early as August, and were mostly little soft round shapes in white, brown or navy blue with a plain band of leather or silk, or a sash of broad soft ribbon tied in a bow at the back. Then came the formal millinery openings with all the pattern hats from Paris and New York in evidence. Oh, my suffering sisters, I wish you could have seen some of those hats! It would be hard to recognize them as headgear at all if you had met them anywhere but in a millinery establishment. One pink effect looked like the large half of a coal-scuttle (if you can imagine a pale pink coal scuttle) turned upside down and heaped with ribbons and pins and feathers. I didn't "heft" it, but am sure it must have weighed only a little less than the plebian article it resembled. Another, my companion decided, looked remarkably like a fruit basket which had been stepped upon and then gracefully draped with a faded duster. And we both wondered what we could get to cover our craniums from the wintery blasts, that would not too greatly burden our heads and unburden our pocket books.

But a little later, the Canadian milliner with her deft fingers and good taste got to work to moderate the imported fashions to a size and style more suited to Canadian heads, and utilizing all the good ideas shown in the pattern hats evolved head coverings that were not only wearable, but really artistic and becoming.

Nearly all the hats except the comfortable, sensible little toque (which is the head of some sweet motherly woman of forty,



This hat is of panne velvet trimmed with velvet flowers and pleated taffeta ribbon. There is a band around the crown and two large ribbon bows at the back.

This is a beaver flop, trimmed with bands of velvet and velvet rosettes, steel buckles and a shaded ostrich plume.

The mushroom sailor style of felt, and velveteen trimmed with duchess ribbon and wings.

Picture hat made of velvet, trimmed with ribbon and a handsome coque plume.

This hat is made of silk braid, trimmed with bands of velvet and wings.

*These cuts were kindly supplied by the D. McCall Company, Ltd., Wholesale Milliners, Winnipeg.*

the sailor style, have a tendency to droop toward the back, being, usually, narrow in front and wide at the back, and this drooping effect is carried out in the trimmings. Many have very high crowns after the Gainsborough style and these are trimmed with plumes. And once more after years of rest the bonnet is again shown—not only styles for mourning and old, old ladies, but for the middle-aged and younger matrons. I saw one in golden brown that I could just imagine upon the head of some sweet motherly

Nearly all the shapes are of felt, some soft, some hard, but there are also velvet shapes and some in mohair or silk braid. Trimmings are a bewildering variety, plumes, tips, wings, quills and whole birds; ribbons, broad and soft, in plaids, Dresden, Roman stripe and plain; shot silk and mirror velvet in large rosettes, held in the center with fancy hat pins or medallions; and almost as many flowers are shown as for the summer styles, including not only violets and roses, but also the new clusters of convolvulus and wisteria.

A case was recently tried in Philadelphia, in which a woman claimed damages of a furniture dealer for the injury done her furniture by his men while moving.

The lady testified that the men had "slammed" her things around, and had been in too much of a hurry.

To a colored man in the employ of the dealer the judge put the question: "You say that when you were handling this lady's effects you were going at a furniture mover's gait?"

"Yas, sir."  
"And what is that gait?"  
"Jes' keep movin,' yo' honah, that's all."