



WHY is it that some mothers will persist in severe styles and stiff effects in the hats and bonnets of their little ones? Laboring under

the delusion that children look well in anything, they shadow or environ the soft young faces with hard felts, bare skull caps and stiff tams that fail to harmonize with the undeveloped child face and give a curious impression of incongruity.

Child faces, even the prettiest, require soft garniture about them. The veriest witch of a girl child cannot have her sharp little features accentuated by stiff effects without much loss of beauty.

The expressionless baby face appears most attractive in the soft little hood, not quilled with stiff ribbons, but full bordered with lace or fur or any other soft garnishing.

One always pities the bare little baby heads covered with some close-fitting tam of felt or cloth. The impulse is to shroud them in soft lace or fur, from which the little faces peer out cosily as nested birds.

The softer the garnishings of a child's headgear the more becoming it is. Yet not a few mothers seem hopelessly unaware of the fact.

If the child be under three, instinctively we select white and cream; at four or five other colors may be permitted, although the bonnet shape is still the prettiest during the winter season. Crimson, brown or blue velvet bonnets, with lace inner next the face and fur outer border are cosy winter wear for little girls from five to seven or even ten years.

After that age broad-brimmed soft felt hats or pretty tams with soft crowns and fur trimmings are becoming.

We show this month some especially

charming child millinery, reproduced from a well-known Toronto firm.

No. 1 is a bonnet suitable for child of three years, of white velvet, cut in one piece

effect is extremely dainty. No. 2 is a bonnet suited for child girl of five or seven years.

It is of dark fawn velvet, lined with pale pink silk and having a deep full plaiting of the same about the face. An outer border of ostrich feathers of natural color rests upon the pink silk plaiting. The entire effect is very soft and artistic.

A pretty hat suitable for baby boy is Henry of Navarre shape—a wide-brimmed tam made of white corded silk, the brim formed of shirred silk and flared up in front.

In No. 3 we show a second hat, much the same in shape, but made of cream opera cloth, banded with cream satin ribbon; a bow of the same at the side and border of the Angora. Elastic, not ribbons, holds this hat, which is perhaps more distinctively boyish than the first.

In No. 4 our artist illustrates a pretty chapeau for a girl of five or seven. It is made of cream opera cloth, with under surface of corded silk. It has a wide ripple brim, which flares directly in front. White silk ribbon bows and a border of cream feather trimming tipped with tint of bluish grey constitute the only garnishing.

A charming picture hat for a girl of ten is shown in No. 5. It is a Gainsborough of cream velvet with narrow crown, which is brought below the brim and rests upon the forehead, where it is softened by loops of cream ribbon. The broad brim is finished with border of delicate cream ostrich feather trimming.

An exceedingly dainty muff of silky Angora fur and a collar of the same complete a charming picture outfit for any little Canadiane.

JADAM.

Thanks are due to R. Walker & Sons



and loosely gathered to form the crown; an inner all-round border of white silk plaiting and an outer one of white ostrich feather ruffling. The top of the bonnet is furnished with bows of narrow white silk ribbons. The