

DAME FASHION'S DECREES

Of first importance in the consideration of spring garment lines are the materials that are being used. More than ever are the cutting-up trade taking the initiative as regards a new season's fabrics. Garment manufacturers are users of high novelties, and, instead of following the lead of dress goods buyers, often set the pace for the latter.

Serge is said to be the strong note this spring, says the Commercial. Large purchases have been made in serge weaves of both staple and fancy character. In tailored suits, practically nothing else in plain color will be used.

Starting with the staple fine twill serges, the lines include almost every degree of weave, from fine to medium and rough. These twills run gradually into diagonals. The medium effect rather than the very wide and pronounced



A Novel Trimming for a Hat of Blue

diagonals and chevrons that have been in such favor this winter, will have the preference. The latter are too heavy for the spring season and will naturally be replaced by less pronounced weaves.

In addition to the so-called staple serges, among which may be classified the fine twills and diagonals, there are novelty chevrons, two-toned diagonals, basket cloths and mat weaves. These will be prominently shown by all manufacturers catering to a high-class trade. Being expensive, they can only enter into this kind of merchandise. It is essential that they be made of a high-quality yarn, spun perfectly, treated in a special way, and woven by a process necessarily slow. Much of this material is imported, consequently orders must be placed far in advance of the time they will be required.

The essential thing regarding spring materials is that they be made from soft yarns not in any way stiff or wiry. The surface is often rough, as is indicated in the diagonal, basket, boucle and chevron effects. The unfinished worsted with a tendency towards a nap is a most important feature. It will unquestionably lead up to the most pronounced styles in these effects. Next fall, materials of zibeline character and camel's hair effect will doubtless dominate in novelty showings.

The colorings for spring in worsted suitings are most interesting. They are still of the character known as pastel, but the use of two tones of one color, or a combination of color with white, gives a softness that is indescribably attractive.

Grey effects are prominently shown, together with many new and interesting shades of green. There are two types of green shadings; one of a distinctly grey tendency, and the other running more into the yellow. Just as there are green shades that might be classified as greys, so there are also greys that might classify as yellow or tan, so closely are they allied.



Blue Messaline

In addition to piece-dyed serges and other fine worsteds, there are many two-toned and melange colorings. Sometimes as many as four colorings unite to form a neutral. This makes a most interesting color selection.

Such materials as come under the head of men's wear effects are having strong representations. Grey melanges, homespun and worsteds, in mixtures, invisible checks and invisible stripes, are being taken by tailored suits and separate coats. Manufacturers of separate skirts are also favoring these men's wear patterns. Every indication points to a popular run on materials of this character. These naturally tend more strongly to greys, produced by combinations of black and white threads with some introduction of color, rather than to other shadings.

There is such a strong leaning towards black and white combinations that the ultimate tendency will doubtless be to Oxford greys. This coloring, however, is too dark for spring and will not be important until next fall, at which time the Oxford coloring in men's suitings will doubtless be a predominant feature.

A vogue of extreme novelty effects characterized the veiling business of the past year. Not for some years have there

been so many styles and patterns put on the market, in both yardage and face veils.

Among the most prominent of these oft-times conspicuous and bizarre effects were the Chantilly lace face veils in black, white and colors which came out during the summer. Shortly after these veils were introduced, the bold open-mesh hexagon veilings with enormous dots and blocks had a large sale everywhere.

Then came the hierre lace face veils, which proved to be such good sellers in black and white. Everything in veilings was favored in black, owing to the vogue of black in millinery and costumes.

During the summer and early fall the white lace veils, especially the cotton wash goods, had an excellent sale right until cold weather came in.

February finds the subject of dress more than usually interesting owing to the period of transition through which so many of the modes are passing. There is a severe test pending for many vogues now holding a tentative position in our midst, vogues that the fashions of spring will make secure in their holding, or doom to banishment.

The most serious bouleverserment of long accepted schemes is the abandonment of the severely cut sheath costume. Let it not be imagined that in its stead a toilette supported upon a crinoline is likely to appear. No such absurdly long strides are taken by Fashion from one point of beauty to another.

Changes are made gradually. Nevertheless, that we have departed far already from the dress in which it was possible only to totter owing to its very limited width, the veriest toy in matters sartorial is aware.

With the utmost cunning the task of reconciling their customers to the toilette of many draperies and wider proportions is being attempted by the couturiers.

The coat and skirt toilette, en princesse, was the first step taken; the dress and mantle made all in one is another and a more daring innovation.

It is possible to see, in the saloons of the most exclusive makers of the modes, wonderful confections which to the uninitiated eye are neither the fish, fowl, nor good red herring of dress, but something entirely new.

They are the mantle toilettes to which I have just made a reference, toilettes so schemed that when they are on the stage the appearance of a dress over which a cloak is worn, while all the time the two garments are allied, and form a conspicuously smart costume for open-air wear.

Sleeves and the shoulder-line always tell a tale. The shoulder-line slopes now, with a pretty feminine look, and is made to assume more than the natural air of fragility by the fashioning of the corsage and sleeves all in one, and by that potent resource, the sweeping coat collar of fur, moire, or velvet. If we consent to wear the very shallow round guimpe of lace with our dresses and no collar, or if one at all, then a mere quilling of net posed flat, then our appearance should be choseny feminine still. Cold, perhaps, but not but in more fragile fabrics for winter wear we are only, after all, following the lead of the belles of a hundred years ago, except that in our sagacity we provide ourselves with warm and clinging span silk camisoles, tinted to match the color of the skin, and thus of no detriment to the effect of the guimpe.



An Odd Band of Folded Ribbon

I have observed that the sleeves of those toilettes that are going to the sunny and elegant winter resorts extend only half-way down between the elbow and the wrist. They look exceedingly smart, and are a change after the long sleeves of the winter months.

What of coat collars? They have been a most important consideration of late, sweeping down to the waist-line and below it and extending at the back into a broad sailor pattern. All the more reason for their banishment, say the tailors, who are hatching schemes for doing away with them altogether. Their revolutionary methods are extending to lapels and revers, and what is most astonishing still, in some cases the new coats will be cut in a V-shape at the back and in front, to show the corsage, while in others a tall military collar will be added, so that every type of build and beauty can find satisfaction and at the same time secure an absolute change in modes.

There seems to be very little likelihood that the short skirt will be superseded by one of greater length. There is so much liberty in the skirt that by no possibility can it touch the ground; so that the pedestrian will not feel disposed to say good-bye to it.

It is not intended for the afternoon costume; in point of fact, the skirts of such gowns are already in many cases long. They are short, however, in the ballroom, which proves how very sensible Fashion is becoming.

The great success in the millinery of the moment is most decidedly the Murat toque, a turban made of folded gauze of mousseline de soie, ornamented at the edges of the drapery with jet or pearl beads, and, furthermore, adorned in various ways.

One exceedingly smart model has a couple of spreading wings, made of Chantilly lace outlined with jet; another a handful of black bristles, and a third a tall ostrich feather curled at the tip. All such trimmings are arranged at the back, and when the turban is placed on the head, little, if any, of the hair is visible save in front, where a few stray locks draped across the forehead or a fringe of lightly curled tresses may be seen.

The turban has a distinctly eastern appearance, and is called by many different names, among them the Indian, the Prairie, or the Persian toque, but always by the generic term of Murat, in deference to the aristocratic source of the model which made it fashion's favorite form of millinery in Paris. The demand for fur headgear has abated, though there will be doubtless many wearing peltry when the bitter, wintry weather of March arrives. It is with ermine and with broad strands of satin straw plaited with velvet that the milliners are conferring now, and of flowers they are using multitudes of exquisite specimens.

It would be a short-sighted and foolish individual who would imagine that when her hat was bought and paid for her expense in connection with it had come to a conclusion. In addition to the hat pins, which may cost many dollars, if made of real gold and set with real jewels, there is a costly in France and Egypt women advocates are allowed to plead before the Bar. In England the victory is still to be won.

Many pages are given over to the work of women as scientists, both at home and abroad, and it is interesting to note that so many Englishwomen figure honorably in the list. For instance, there is Lady Huggins, the only living woman to be elected Honorary Member of the Royal Astronomical Society; and Mrs. Ayrton, decorated for her researches on the spider-web veil is being recognized, and happily one sees now few of this pattern, which certainly mars a pretty face.

ZAM-BUK CURES PILES

Evidence From All Sources

There are so many so-called "remedies" for piles that sufferers are often at a loss what to try. Piles are caused by distension of the hemorrhoid veins, and the tissue becomes highly inflamed, dry and sore. Zam-Buk cools and soothes the inflamed tissue and the healing essences in Zam-Buk penetrate the diseased parts, giving ease quickly and eventually curing the most obstinate case of piles.

Mr. George Harris, of Virden, Man., says: "I suffered acutely from piles, but I am glad to say Zam-Buk gave me ease and brought about ultimate cure."

Mr. William Kenty, of Upper Nine Mile River, Hants Co., N.S., says: "I suffered terribly from piles. The pain from these was at times almost unbearable. I tried various ointments, but everything failed to do me the slightest good. I was tired of trying various remedies, when I heard of Zam-Buk, but thought, as my last resource, I tried the balm as a trial. I procured a supply and commenced with the treatment. In a very short time Zam-Buk effected what all the other ointments and medicines had failed to do—a complete cure."

Wherever there is inflammation or ulceration, there Zam-Buk should be applied. It heals ulcers, abscesses, festering sores, cold cracks, scalp sores, cuts, burns, scalds, bruises and all irritated, inflamed or diseased conditions of the skin and subjacent tissue. All druggists and stores, 50 cents a box, or post free from Zam-Buk Co., Toronto, for price. Refuse harmful substitutes.

PERFECTION IN PIE

It is difficult to understand the panic into which the strike of the pie bakers has thrown the city of New York. Why some sane human being should care to eat the fearful culinary rhinestones sold as pies in New York eating houses or feel any regret at their disappearance from the city bill of fare, in truth, should cause joy instead of sorrow, for even if it be but temporarily, it is bound to be followed by a decided fall in the death rate and an appreciable decline in crimes of violence. At its best, the average New York pie is a terrible conglomeration of glucose, sawdust, oleomargarine and apple peelings. At its worst, it is a deadly poison, comparable only to ground glass or carbolic acid.

The present famine in New York would seem to offer an excellent opening for some philanthropist of originality and imagination. Let him cut down for a while his contributions to the fresh-water colleges and invest a couple of millions in Maryland pie, New Jersey pumpkin pies from the pie ateliers of Kent county; fragrant, open-face peach pies from old Carroll; double-decker apple pies, dripping syrup, from the "Princesse" establishments; and slumice pie from the southern bay countries. Let him load these pies on a string of barges and have them towed to New York for free distribution among all the masses—millionaires as well as paupers. For one delicious day, it is safe to predict, not a soul in all Manhattan would do a stroke of work, but in that one day the community would advance a hundred years in civilization. If there were enough pies to last a week, New York would emerge from that week a cultured and happy town.—Baltimore Sun.

A BIRD'S DEATH-DANCE

BIRDS of paradise moult about January, and in May, when they are in full and gorgeous plumage, the males assemble early each morning for their dancing parties. Certain trees are selected, being chosen on account of wide-spreading branches and scattered leaves, and in one of these trees from a dozen to twenty of the birds will assemble. They raise their wings, stretch out their necks and elevate their exquisite plumes, keeping them in a continual vibration. The birds hop or fly from branch to branch, apparently in the greatest excitement, so that the trees appear to be seething with golden-orange plumes. The long, plumpy tufts, which are the pride of the bird of paradise, spring from the sides beneath each wing, and when the bird is in repose they are partly concealed, but during the "dance" the wings are raised vertically across the back, the head is bent and stretched out, and the long plumes are expanded until they resemble two magnificent golden fans, striped with deep red at the base, and fading off into a pale brown tint at the finely divided points.

It is hard to determine just what is the motive of the dance of the birds of paradise, but the natives take advantage of the occasion to secure specimens of the birds without injury to the feathers. As soon as it is found that the birds have fixed upon a particular tree for their dances, a native builds a little hut or blind of palm leaves among the branches, and here ensconces himself just before daylight, armed with a bow and a number of arrows with a round knob upon the end, instead of a sharp point. A boy waits at the foot of the tree, and when the birds have assembled and begun their dance the hunter begins to shoot. The blow of the blunt arrow stuns a bird, which falls to the ground and is secured by the waiting boy, not a drop of its blood being shed and the plumage uninjured. The other birds rarely take any notice of those that fall until their number has been considerably reduced.

SOCIETY LADIES IN THE AIR

EVEN in these days of aeronautical enthusiasm and experts there are very few men who can point to such a record as that possessed by the Hon. Mrs. Assheton Harbord, who recently crossed the English Channel in a balloon and covered altogether 330 miles in just over fifteen hours. This is the fourth occasion on which Mrs. Assheton Harbord has crossed the Channel by balloon, and altogether she has made over 100 ascents and taken part in six balloon races.

MONARCH LIFE 1909 Increases

ASSURANCES—	Increases over 1908	
	Amount	Per Cent.
Applications Received	\$1,239,000.00	\$271,000.00 29p.c.
Policies Issued (computed amount)	1,112,500.00	250,000.00 29p.c.
Premiums on Same	39,945.00	11,529.00 41.9p.c.
RECEIPTS—		
Premiums on Insurance	55,001.48	21,037.15 61.9p.c.
Interest on Insurance Premiums	10,020.10	1,277.43 14.6p.c.
DISBURSEMENTS—		
Death Claims Paid	(2) 10,315.88	6,270.18 \$7,882.92 (Decrease 12.9p.c.)
Total Disbursements	55,648.40	
ASSETS—		
Cash and Loans	161,300.47	54,523.72 51p.c.
Total Assets	254,152.18	70,591.49 38.5p.c.
LIABILITIES—		
Reserve on Policies	74,370.00	38,937.60 109.9p.c.
Excess of Assets over Liabilities	174,774.18	27,715.87 18.8p.c.
NET SURPLUS	74,762.12	20,027.53 36.6p.c.

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She owns two balloons, which are stabled near the Battersea Gasworks, and it was from this spot that last year she made the journey to France which led to one of her most exciting adventures. After reaching the French coast she encountered a storm, the balloon being driven up and down and from east to west in violent cross winds, while lightning played round the car and snow half filled it.

On another occasion she started from Paris and arrived in Holland after a journey the speed of which worked out at seventy miles an hour. At the end of the run the balloon was approaching the North Sea at a terrific rate. In the nick of time the rip valve was used, and the balloon descended to earth within fifty yards of the sea. The car overturned, and, as Mrs. Assheton Harbord dryly records, "Princess di Teano and I can claim to be the first women to arrive in Holland on our heads."

The Princess di Teano referred to, who was Mrs. Assheton Harbord's companion on this occasion, is never so happy as when in the air, and has made several long balloon expeditions of her records, not only has Mme. Surcouf, one of the presidents of the Stella Balloon Club of Paris, which has nearly one hundred lady members. Not only has Mme. Surcouf a greater number of ascents to her credit than any other woman in the world, but she has accomplished ten journeys in balloons entirely alone.

Another enthusiastic fair balloonist is Mme. du Gast, probably the finest all-round sportswoman in the world, who is never so happy as when taking part in motor-car or motor-boat races, and who can hold her own very well with gun, tennis racket, and on horseback. A short time ago she had a special balloon made for her, and, not content with making daring trips, indulged in several parachute descents.

And talking of the parachute calls to mind the thrilling balloon adventure of Miss Viola Spencer in August, 1908. Miss Spencer was engaged to make a parachute descent at a sports meeting near Nottingham, but when the balloon rose to a height of about 2,000 ft. she found herself unable to liberate the

parachute. The result was that she was carried helplessly by the balloon for a distance of thirty miles. She managed to keep her feet until the balloon descended, by which time she almost perished from the cold.

The idea, however, that it is only of late years that ladies have indulged in balloon trips is quite erroneous. As a matter of fact, between 1783 and 1849 forty-nine women made balloon ascents, half of whom were Englishwomen. The first Englishwoman to make a balloon ascent was Mrs. Sage, who went up in 1784 with a well-known aeronaut of that day, Mr. Lunardi, a cat, a dog, and a pigeon being also of the party.

One of the most daring of English lady aeronauts was Miss Stocks, who commenced her experience of balloon ascents by nearly being the victim of a fatal accident. In company with Mr. Harris, a well-known aeronaut, she made an ascent in the "Royal George," which was wrecked on some trees in Lady Gee's park at Brompton, Surrey. Both Mr. Harris and Miss Stocks were thrown on the fall killing Mr. Harris. Miss Stocks happily recovered from her injuries, and made many more ascents.

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