



Fig. 1.

is good, but not otherwise.

Loose blouse vest fronts cut a little longer than the waist and confined by a belt, are also inclined to regain their popularity.

The high coat collars are coming down a trifle with the season. Rolled and flat collars also close fitting collars and cravats will also be in vogue.

The sleeve modification is as yet more noticeable in costume than in coats, but in the former the fulness has come to be a puffed shoulder bit that hardly does more than enclose the arm.

In the *chic* street costume worn by Isadore Rush as the female detective in "The Wrong Mr. Wright," the sleeves of the fawn costume coat were perfectly plain—the ordinary coat sleeve in fact.

Pelerine bodice sleeves are to be seen (semicircular pieces of material which form natural folds) falling a little below the elbow.

Cashmere and light weight ladies cloth will be the favorite fabric for early spring costumes.

Later on denim, duck and pique will be in vogue for the jacket suit to be worn with the cotton shirt waist. These suits will be trimmed with braiding, both cotton soutache and wide braid trimming.

The linen collar and masculine tie going with this suit will make our society girls decidedly jaunty, if not mannish.

A novelty is a heavy red canvas or duck fabric, intended for jacket suits to be trimmed with braiding. It has not reached Canadian counters yet, but probably will.

We show a charming gown of black silk velvet (fig. 3) turned out in February from a fashionable establishment, intended for wear during antelenten and lenten weeks.

The skirt is plain, of course; close fitting over the hips and gathered at the back to fall in there plaits, which set out well by reason of stiff lining.

The bodice is a simple round waist fastened up the back with small close set jet buttons. The front of the bodice is slightly gathered in the centre and arranged to form a soft box plait. The sides and back are close fitting.

A band of white satin, four and one-half inches deep, crosses the front and is trimmed with bands of narrow black ribbon velvet, each finished in the centre with bow of the ribbon caught with small rhinestone ornament. The belt, point-



An Organ.

Sometimes one front is wider than the other and the vest is fastened by a single button near the collar.

Other short vests are made tight with short basque skirts, rolling collar and high gauntlet cuffs. These jaunty affairs are fastened with frogs or olive shaped buttons.

Patelot sacques are being introduced, when worn open over a pretty blouse the effect

ed, is of white satin trimmed to correspond. The sleeves are tight fitting relieved at the shoulder with bows consisting of three wide loops of the velvet fabric. At the wrist the sleeves are plain, and shaped with point which falls over the back of the hand. The collar is high and has two bishop tabs on either side at the back. Both collar and wrists are finished with white silk chiffon.

A low second bodice accompanies the gown. A most artistic affair, with front and Elizabethan epaulet collar of the velvet embroidered in fine jet beading. This embroidery is done by hand.

Both the bodices are perfect in simplicity, softness and richness, the effects to be sought in velvets; and more important still, shapeliness was retained by perfect fitting.

In figs. 1 and 2 we show two of the advance spring costumes of ladies cloth.

The first has the army coat which promises to be fashionable. The cloth is the new tint of purple, trimmed with black soutache braid. The vest—or mess jacket, as it really is, in shape—is very stylish. The fastenings in front are invisible. But the jacket front should be lined with some



A Tucked Summer Gown.

pretty silk to wear open over a shirt waist or soft vest front in warm days.

The second, fig. 2, is of dark green cloth, with "army coat" bodice or basque. It is trimmed with black tubular braid, and finished in front with graduating frogs and loops.

The sleeves are close fitting with circular epaulets. Both the back of the bodice and skirt front are trimmed with the braid to correspond.

A very pretty dress suit is of bronzo brown ladies cloth. The skirt is plain. The bodice has a front of brown accordion plaited chiffon over cream satin. Bolero, belt and collar are of bronzo velvet braided with gold sequin braid.

The collar is finished both top and bottom with full plaiting of cream chiffon.

#### NOVELTIES.

Diunity is used for the newest night robes. It is trimmed with Mechlin lace.

One is afraid to mention much about hats yet; but on the continent picture hats of the Rembrandt, Louis XV. and Directoire periods are pronounced for the summer season.

A peep at some New York shapes brought over to Canada early shows that high crowns are pro-

bable, and that Java hats are likely to be favorites for general walking purposes.

In ribbons striped effects and gauzes take the place of plain ribbons, except indeed the moire, which is always choice.

Narrow fancy belts are quite as popular as ever, and the latest novelty is of white leather, with clasps of gold and turquoise. The belt clasps are all more ornate than ever, being studded with rhinestones, imitation jewels and pearls, and fashioned in rococo designs of both enamelled and plain gold.

The usefulness of the old-fashioned Chantilly shawl is revived again, and it is to be worn for gowns mounted over black satin. This sort of lace dress, with a touch of color at the neck and belt, can be made very attractive, and the use of something which has been stowed away for years is always a satisfaction.

Cordings are a feature of the new dress models, and small cords, two or three close together, are set in around the bodice of a foulard gown an inch and a half apart. The material gathers on these cords just enough to give a soft, pretty effect.

To tie broad ribbon over the coat and below the turned-up storm collar, finishing with bow at the back, is a pretty fancy for March and April—one that will continue between the seasons.

The use of baby ribbon in satin, gros grain, and velvet is a feature of fashion which will develop greater possibilities later on, and a surprisingly pretty and mysterious effect is produced by gathering it on one edge. For example, a brown cloth bolero, elegantly trimmed with arabesques of cream embroidery, has a finish on the edge of one row of baby ribbon and one of cream white gros grain baby ribbon gathered to form tiny frills, set on close together, the white over the brown—a very simple trimming, but the effect is away beyond any previous illustrations of the beauties of such narrow ribbon.

The downfall of fancy waists, unlike the skirt, is not yet, if conclusions can be drawn from the many indications of their continued popularity. They are certainly shown in greater variety than ever by the dressmakers who import their models and by the stores, and they are made up in new and pretty materials, which render them more attractive than any we have seen before.

Many fancy buttons are also used as a trimming. More fancy waists are made of alternate rows of lace insertion and velvet, satin, or moire ribbon an inch and a half wide, running around or up and down, as is most becoming, and they are fastened on the shoulder and under the arm, or opened a little on one side of the front and fastened with a jabot of lace.

If a woman would have the latest elegance in silk petticoats she must avoid the rustling kind and wear dainty, soft brocaded silk skirts, ruffled with silk crepe.

Taffeta silk hats are the latest cry in millinery. The silk is doubled and shirred for the brim. The crown is one high puff, and the trimming consists of black feathers, black velvet, and a fancy ornament.



A Pique Suit.