

LEUMS

and Durable
terns
& Co.
, Victoria.

Property

numerous inquiries
business, etc.
in a number of the
in MANITOBA
them particulars of

th us for sale, be
improvements and

ration, Ltd.

AND COMMISSION

ES, VANCOUVER,

0 \$5.00

The
Gillette
ety Razor.

are now enable to save
he duty on this razor.
said, "Once you get used
Gillette way, it is the only
ou will go."

US H. BOWES
Chemist
8 GOVERNMENT ST.
NEAR YATES STREET.

ice that, 30 days after date, I
apply to the Hon. Chief Com-
missioner of Lands and Works for a spe-
cial license to cut and carry away tim-
ber on the following described land, sit-
uated in the N. W. corner of T. 1, N. 30,
R. 1, E. 1, containing 40 chains, thence
north 80 chains, thence east 40 chains,
thence south to the point of commence-
ment.

E. L. BAILEY,
Per E. J. Conner.
berni, Feb. 26th.

ice that, 30 days after date, I
apply to the Hon. Chief Com-
missioner of Lands and Works for a spe-
cial license to cut and carry away tim-
ber on the following described land, sit-
uated in the N. W. corner of T. 1, N. 30,
R. 1, E. 1, containing 40 chains, thence
north 80 chains, thence east 40 chains,
thence south to the point of commence-
ment.

R. S. HUGHES,
Per E. J. Conner.
berni, Feb. 26th.

NOTICE.

is hereby given that, 30 days
after date, I intend to apply to the
Hon. Commissioner of Lands and Works
for a special license to cut and carry
away timber on the following described
land, situated in the N. W. corner of
T. 1, N. 30, R. 1, E. 1, containing 40
chains, thence north 80 chains, thence
east 40 chains, thence south to the
point of commencement.

W. L. THOMPSON,
Per E. J. Conner.
Victoria, B. C., April 2nd, 1907.

is hereby given that, 30 days
after date, I intend to apply to the
Hon. Commissioner of Lands and Works
for a special license to cut and carry
away timber on the following described
land, situated in the N. W. corner of
T. 1, N. 30, R. 1, E. 1, containing 40
chains, thence north 80 chains, thence
east 40 chains, thence south to the
point of commencement.

H. J. HILLIER,
Per E. J. Conner.
Victoria, B. C., April 2nd, 1907.

THE TIMES, VICTORIA B. C.

PRETTY CONCEITS PARASOLS



THE NEW EMPIRE PARASOL

The Coming Season to Be a Lavish One
for the Sunshade Maker—Elabora-
tion Runs Riot in Even the
Simplest Examples

With the first day of spring the parasol
makes its appearance, not only upon the
counters of smart shops, but in the car-
riages that spin gaily through the park
and along the boulevards as well.
The changeable and showery days that
are characteristic of late March and early
April make the coaching parasol pecu-
liarly effective—the kind that the French so
dearly term an "out" car—or, to translate
it freely, in any event—thereby declaring
it suitable for either rain or shine, which-
ever may occur during the morning's or
the afternoon's outing.
There is a certain sturdiness of make
followed in those that makes them a
most fitting and attractive accompaniment
to the walking suit, which is rapidly be-
coming almost a uniform among smart
women, so wide is the field of its adap-
tation. Stout sticks, of the kind that are
known as club, and thick ends that dis-
tain a ferrule are the hallmarks of this
particular parasol, and a smart service-
ability is written all over it.
Quite a fad it is to have this everyday
and workaday parasol match the costume
in tint. But this does not necessarily
mean a plain taffeta or poplin silk, for
the colors have come to be high-
ly esteemed for parasol purposes, offering
a welcome change from the never-ending
procession of taffetas.
Quite at the other end of the procession
are the new Pompadour parasols. Not
that we have the slightest evidence or
reason for believing that the famous
or infamous, whichever view one prefers
to take of history—Madame La Marquise
de Pompadour ever carried or advocated
a parasol that completely reverses the
current mode in those effective little ad-
ditions to the street or carriage toilette,
but that the ideas ascribed to this period
in dress are the ones that are attracting
more attention just now makes the little
seem somewhat appropriate.
This is the parasol in which the handle
is the short end of the stick and the fer-
rule the longer, so that when not open-
ed the silken sunshade droops, with its
tips hanging towards the ferrule. It is
just as though the parasol had been
mounted wrong end upon the stick. While
there is grave danger that, when hoisted
to serve its nominal purpose, it may work
havooc with the hats and eyesight of those
who are walking in a too close vicinity
when it is carried in the hand it does
make a most effective addition to the chic
and finish of one's street toilette. For
the races, for lawn and garden parties,
or the promenade along lengthy hotel
piazas in the summertime it will be won-
derfully fetching, but it remains to be seen
whether the vogue directed for its use will
eventuate later.
Some really beautiful examples have
been imported in those. The first that
were seen on this side of the ocean came
over last autumn securely packed away



IRISH LINEN AND IRISH EMBROIDERIES



DEMANDING SOME SKILL WITH THE NEEDLE

Description of Illustrations

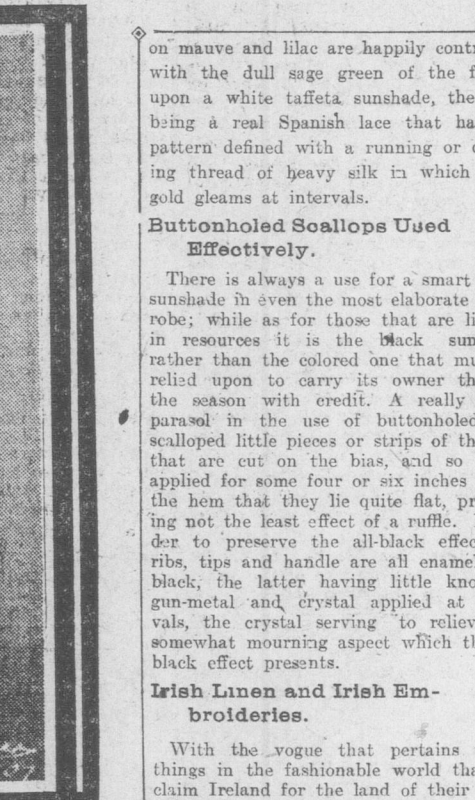
The New Empire Parasol.
One of the most distinctive and charm-
ing novelties that have made their ap-
pearance for a very long time is the new
Empire parasol. Not that we have the
slightest trace of evidence that the fa-
mous beauty of the French court ever
carried one of those reversed ideas in
sunshades, but since everything of that
era is in the forefront of fashion at the
moment the name of La Pompadour is
considered especially appropriate. Entire-
ly reversing that accepted order of things
it is the handle part of the stick that is
short and the ferrule end extended to
an extreme length, while the silken sun-
shade itself droops with the tips pointing
downward instead of the more usual
way.
Panel and Border Effects Are New
One cannot help but wonder at the in-
genuity and the cleverness of silk design-
ers when the parasols of the coming sea-
son are under discussion. Any well-
stocked shop can show such a charming
variety, both as to color, fabric and com-
binations, that every taste and every co-



BUTTONHOLED SCALLOPS USED EFFECTIVELY



PANEL AND BORDER EFFECTS ARE NEW



DEMANDING SOME SKILL WITH THE NEEDLE

Description of Illustrations

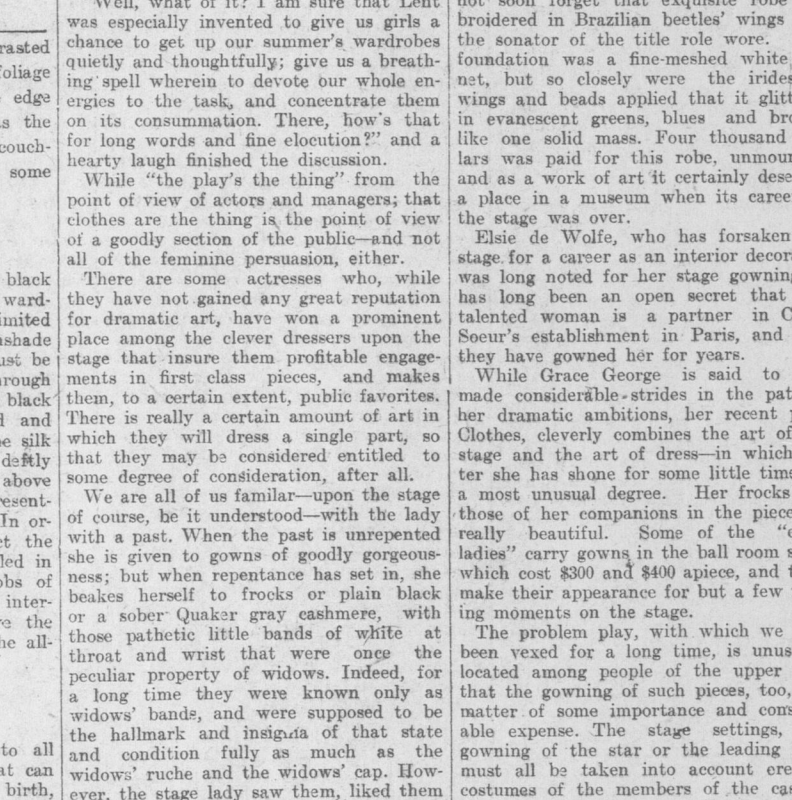
time in the wardrobe can be satisfac-
torily matched. The novelty illustrated
shows a clever combination of stripes and
checks, with a warp-printed chine pattern
underlying the striped portion that goes
far to relieve the pattern from the com-
monplace. The original shows black satin
stripes and checks upon a white ground,
with the chine warp-printed part display-
ing a wonderful combination of old por-
celain blue with a hint of a deep orange
in the shadings. The stick is one of those
natural Austrian beech saplings in which
the markings and knots of the wood are
polished beautifully to bring out the grain.
The Artist's Brush Finds Employment.
The hand-painted parasol occupies a
niche that is all its own in the fashion
world. A season or two ago it was used
largely by the train attendant upon the
summer bride, and when the sunshades
were painted by the bride herself. Then
a special significance was supposed to at-
tend their use in this connection. Now,
however, the hand-painted parasol has
passed into the realm of everyday belong-
ings, and the shops are showing all sorts
of designs and conceits that are expressed
at their most charming best by the ar-
tist's brush. California poppies in their
natural shades of faded pinks that verge



BUTTONHOLED SCALLOPS USED EFFECTIVELY



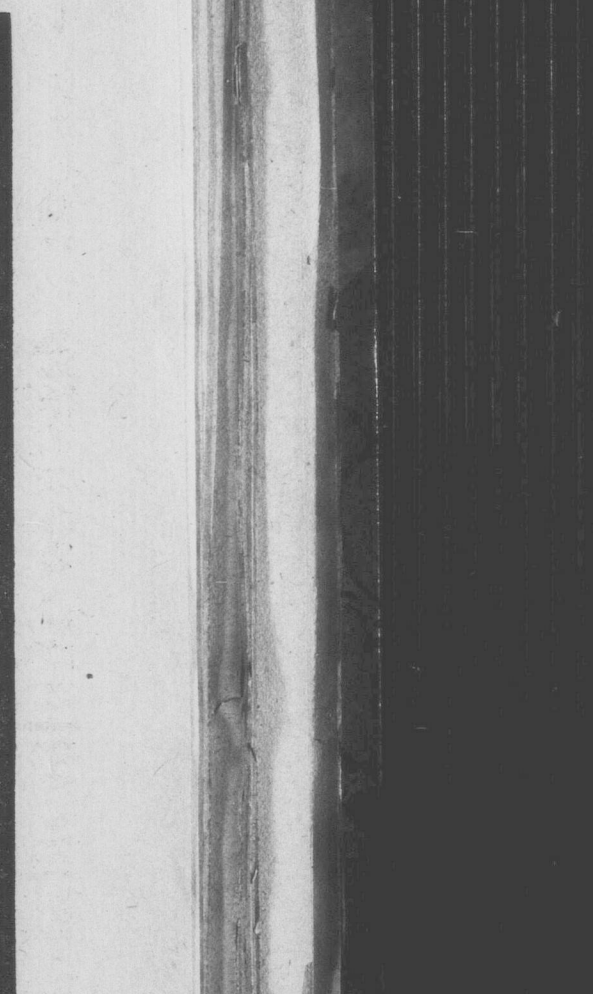
PANEL AND BORDER EFFECTS ARE NEW



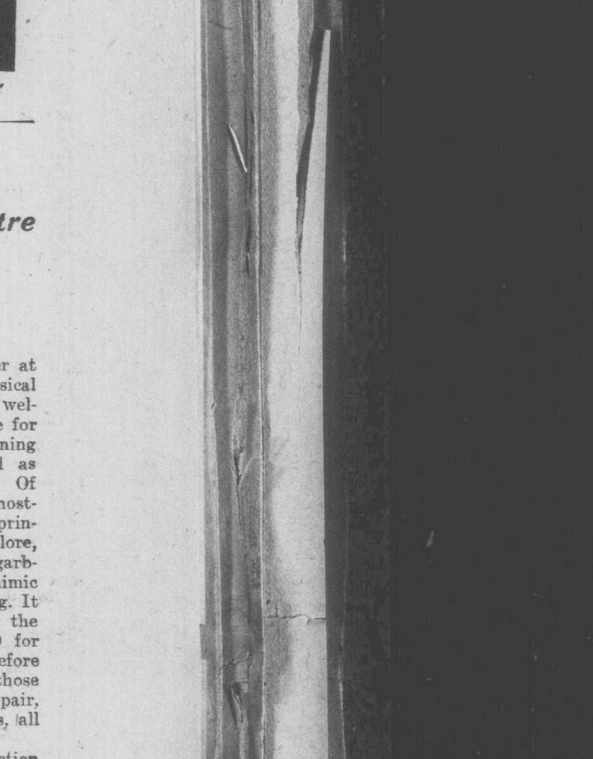
DEMANDING SOME SKILL WITH THE NEEDLE

Description of Illustrations

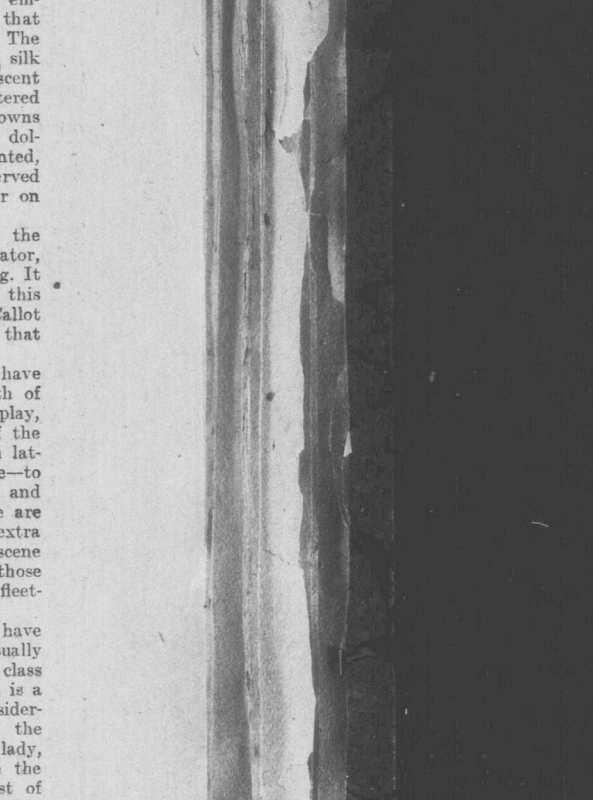
on mauve and lilac are happily contrasted
with the dull sage green of the foliage
upon a white taffeta sunshade, the edge
being a real Spanish lace that has the
pattern defined with a running or couch-
ing thread of heavy silk in which some
gold gleams at intervals.
Buttonholed Scallops Used Effectively.
There is always a use for a smart black
sunshade in even the most elaborate ward-
robe; while as for those that are limited
in resources it is the black sunshade
rather than the colored one that must be
relied upon to carry its owner through the
season with credit. A really black pa-
rasol in the use of buttonholed and
scalloped little pieces or strips of the silk
that are cut on the bias, and so deftly
applied for some four or six inches above
the hem that they lie quite flat, present-
ing not the least effect of a ruffle. In or-
der to preserve the all-black effect the
rips, tips and handle are all enameled in
black; the latter having little knobs of
gun-metal and crystal applied at inter-
vals, the crystal serving to relieve the
somewhat mourning aspect which the all-
black effect presents.
Irish Linen and Irish Embroideries.
With the vogue that pertains to all
things in the fashionable world that can
claim Ireland for the land of their birth,
the parasol of Irish linen and that can
boast of the real Irish hand-wrought em-
broideries is the one that will lead the
procession where the expansively simple
effects are sought after. It is not by any
means cheap, this Irish work, for our
Uncle Sam imposes a very heavy duty
upon its entrance at the custom house.
Characteristically Irish is the design that
is shown upon that of the picture, the
trefoil, or shamrock, forming the basis
of the design, and little motifs making
for a slight relief in the pattern. The en-
tire work is wrought in a raised solid
satin stitch and the edges having a scal-
loped buttonhole finish in lieu of the
usual plain or hemstitched hem.
Demanding Some Skill With the Needle.
At all of the fancywork counters there
are to be had parasol covers in almost
any wanted shade of linen, all ready
stamped and with materials for working
neatly pinned in an envelope at one side.
Department stores will receive the worked
cover and have it mounted with a suit-
able sun, the price entirely depending
upon the costliness and elaboration of the
handle chosen. A very simple, but highly
effective design, is that in the picture,
wherein a pepper branch and berries are
worked, the leaves being merely outlined
and the berries worked in solid. Each
long spray is so shaped that it completely
fills its own panel of the parasol; and
there is a lining of handkerchief linen in-
side, so that the stitches of the reverse
side of the work are fully concealed. The
handle is a long one of natural corkwood.



BUTTONHOLED SCALLOPS USED EFFECTIVELY



PANEL AND BORDER EFFECTS ARE NEW



DEMANDING SOME SKILL WITH THE NEEDLE

Description of Illustrations

ing unique epitaph may be read:
The horse hit the parasol.
How came it to pass?
The horse heard the parasol so
All flesh is grass.
Following the verse is the information
that the person who lies below came to
his death through the bite of a vicious
horse.
On the gravestone of a chief constable
of Stirling, dated 1809, is the following:
Our life is but a winter day;
Some breakfast early and away;
Others to dinner stay, and are full fed,
The eldest stays to sup and goes to bed.
Large is his debt who lingers out the day;
Who goes the soonest has the least to
pay.
In a Woolwich churchyard may be seen
the following:
As I am now so you must be;
Therefore prepare to follow me.
And added (presumably by his widow)
the last two lines reading:
To follow you I'm not content,
Unless I know which way you went.
About 800,000,000 is at present invested
in England in the manufacture of motor
wagons. About 250,000 men are employed
on them or as chauffeurs, etc., and their
wages aggregate \$75,000,000 a year.

THE ARTIST'S BRUSH FINDS EMPLOYMENT

Dress and the Stage

The Importance of Clever Gowning in the Theatre
"Modern Plays are Dressed by Famous
Artists—The Musical Comedy and Its
Influence Upon Fashions

"But, my dear, why are you going to
that matinee? The play is not especially
good, there is hardly anybody worth while
in the cast. And, besides, it is Lent, and
I hardly think you ought to go."
"Oh! that is all right for amusement;
"Oh! that is all right. You see, I am
not really going for amusement; not at
all. It is just that they have some really
stunning gowns on in that piece, and I
simply must have some ideas for the
wardrobe that is to see me through my
summer's campaign. Of course, the play
is no good; that goes without saying;
but a good view of the frocks that are
worth quite all of the price of
admission, and a trifle more, besides."

Those who saw the Palmer production
of Trilby a dozen or more years ago will
not soon forget that exquisite robe em-
broided in Brazilian beetles' wings that
the sonator of the title role wore. The
foundation was a fine-meshed white silk
net, but so closely were the iridescent
wings and beads applied that it glittered
in evanescent greens, blues and browns
like one solid mass. Four thousand dol-
lars was paid for this robe, unmounted,
and as a work of art it certainly deserved
a place in a museum when its career on
the stage was over.
Elsie de Wolfe, who has forsaken the
stage for a career as an interior decorator,
was long noted for her stage gowning. It
was long been an open secret that this
talented woman is a partner in Callot
Sœur's establishment in Paris, and that
they have gowned her for years.
Wilde Grace George is said to have
made considerable strides in the path of
her dramatic ambitions, her recent play,
Clothes, cleverly combines the art of the
stage and the art of dress—in which lat-
ter she has shown for some little time—a
most unusual degree. Her frocks and
those of her companions in the piece are
really beautiful. Some of the "ladies"
carry gowns in the ball room scene
which cost \$300 and \$400 apiece, and
make their appearance for but a few fleet-
ing moments on the stage.
The problem play, with which we have
been vexed for a long time, is unusually
located among people of the upper class
that the gowning of such pieces, too, is a
matter of some importance and consid-
erable expense. The stage settings, the
gowning of the star or the leading lady,
must all be taken into account in the
costumes of the members of the cast of
lesser importance are ordered, so that
there is no clash of colors, of periods or
designs when the first curtain goes up on
the new piece.

Queer Epitaphs

At Elgin cathedral (Scotland), may be
seen on a tombstone the following quaint
epitaph. The date on the stone is Sep-
tember 28, 1687:
W. M. OLMER.
The world is a ciste full of streets,
And Death is the merchant that all men
meets.
If life were a thing that Monie could
buy,
The Poor could not live, and the Rich
would not die.
At Peters Isle, Thanet, may be seen
this epitaph on a gravestone bearing signs
of extreme age:
Herculean Hero, famed for Strength,
At last lies here, his breadth and length,
See how the mighty Man has fallen!
So Death the Strong and Weak are all
one.
And the same judgment doth befall
Goliath Great and David Small.
In a country churchyard in Scotland
may be read the following bit of rhymed
philosophy on an unpretentious crumbling
gravestone:
Here lie I, Martin Eldebrod,
Ha' merrv on my soul, Laird God;
As I would do were I Laird God,
And you were Martin Eldebrod.
In a Devonshire churchyard the follow-