

The walls are covered with a Frenchy looking paper of a satin finish, having upon it pink rosebuds arranged with "artistic stiffness," if one might be permitted to so express it. This proves to be a lovely background for a few well-chosen pictures framed in white.

The small, single bed is brass, with some white enamel decorations, having for its outer covering a most elaborate counterpane or bedspread composed of some rich white washing material, the entire surface of which is embroidered in scrolls and conventional designs with white rope silk. This is the work of the fair occupant of the room, and it reflects much credit upon her patience and industry, not to speak of her artistic taste. This counterpane hangs well down on each side of the bed and is finished by a border of deep lace with insertion.

The woodwork of the room is painted in white and pink, while the centre panel of the closet door consists of a long mirror where one might see one's self from head to foot; opposite this mirror-panel stands the little English dressing-table which is enamelled in white and pink and upon it is a lovely set of fine white linen having rosebuds embroidered upon it with pink Japan floss, the edges of which are finished by a frill of deep lace having an underlying frill of pink silk; and upon this exquisite little dressing-table stands all the dainty paraphernalia pertaining to a young girl's toilet, in sterling silver, such as brush, comb, clothes-brush, scissors, puff-box, curling irons, etc., together with a hand-painted candle-stick, holding a white candle with a pink shade.

The wash-stand corresponds with the dressing-table, and contains a china toilet set of a pink hue, and before it stands a dainty screen the woodwork of which is white and the panels consist of pink art sateen. At each window is a tiny window-seat upholstered with pink art cretonne, having upon it a pillow covered with the same material. A little white rocking chair with a cushion-seat to match the window-seat, is not far distant, as, also a little table enamelled in white, and having upon it a lovely white cover with a rosebud pattern, embroidered in Japan outline silk in the natural colors of the flower.

A silver frame with "sweetheart's face" beaming forth is a suitable ornament for such a table.

A little book-shelf containing the occupant's favorite authors has a curtain of the same art cretonne, while at the door is hung a portiere, consisting of a rice curtain of small pink beads.

This lovely *bijou* nest is nothing more nor less than a veritable bower of beauty, the rosebud idea predominating.

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Shopping bags are in again, and the most fashionable ones are beaded.

A very stylish one is hand crocheted, of black silk net, and is beaded either in jet or steel. It has an extension silver top, gilded, and some are embellished with jewels. One large amethyst in the top sets off a black bag to perfection. The opera glass bag has a solid bottom, while the shopping bag is sewed together at the bottom. It is suspended from the waist by a chain or carried in the hand, and easily holds a small pocketbook, handkerchief, and memorandum or engagement book, and is very handy. One is beaded in fleur-de-lis, another in a flower pattern and another in a mosaic pattern.

A new inexpensive shopping bag is of ample proportions, and is made of black satin. It is decorated with a bow knot design in gold cord and violet colored spangles and finished with two chic black satin ribbon bows on either side. It is carried by ribbon, or worn at the side.

Wheelwomen will hail a new bicycle chate-laine bag with joy. It is so designed that a woman can easily open it without dismounting or falling off, for it has a rather solid slanting top, and opens on one side instead of on top.

TORONTO GOWNS

THE COMING STYLES.

It is really little use writing of anything else since March is practically a dead month for the fashion that has been, while nothing is in the matter of new styles.

The modistes are all away in the late February and early March days, in Paris, London and New York, unearthing the modes that will be when April skies grow blue and May blossoms peep out.

Madam la mode does not care to give her secrets away too early, since, being capricious, she may change her mind, but it is possible to "find a way" of getting little hints and glimpses of what she is preparing for the new season.

IN FABRICS.

First, concerning fabrics: For spring costumes the light weight woollens of smooth texture will be in demand for some time, and this spring the suit complete will be in the ascendant. Drap d'ete, cashmeres and canvas effects are also to be favored.

Corduroy is anticipated for cycling suits. Frieze also is being made up for this purpose.

Some exquisite velvet costumes have appeared this season and the material is still being made up. It will be worn well into spring and promises to be even more fashionable next winter.

In silks, surah promises to take the place of the stiffer taffeta of past months. Surah makes a good appearance at moderate cost, and soft weaves are to be markedly the vogue. The taffeta will take second place therefore, but changeable taffeta is still likely to be used for foundation. Moire also might be accepted as in good fashion.

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But the weaves par excellence for the spring and summer season is etamine, or open-meshed fabrics. Ottoman effects, mohairs, grenadines and sheer effects generally. Many novelties in etamine fabrics will be shown—one has a roughened surface of knotted effects.

As long as color foundations are in fashion—and as we stated last month—the foundation skirt will be the popular style, during the coming six months—open-meshed fabrics will be to the fore.

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One of the pronounced novelties in dress goods has a color foundation combined with the fabric, for instance, black grenadine woven over and attached to a silk-and-wool background of green heliotrope, or brown.

Cheeks, coverts and whipcords are in etamine weaves.

It follows, therefore, that a season of mohairs and grenadines is upon us, with organdies and gauzy fabrics for hot months.

It may be in place to mention here that the favorite skirt facelining is French elastic canvas, which retains its elasticity like first quality grass cloth.

A silk finished organdie lining is also shown, which serves to take the place of the more expensive real silk.



Fig. 2

COLORS.

The spring months will be a season of violets and greens. In fact a purple craze promises, if it is not already upon us.

The first two months of the year have come to be considered the months of violets, and the pretty purples are reproduced in ribbons and silk trimmings.

A word of warning is always necessary at the violet season—that this dainty little blossom and its delicate tint requires delicate or rich accessories. Violets tucked into soft seal or velvet street coat, violets half buried in foamy lisse of evening gown, violet ribbon shimmering in creamy lace—the effect is charming. But a bunch of cheap artificials pinned upon the smooth surface coat, or the imitation fur, violets thrust upon dark blue rough surface friezes—that is an incongruity.

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A lovely effect was to be seen on King street in the early February days, in a street costume of velvet with collar and cuffs of chinchilla fur, above which appeared the bodice crush neck band of satin ribbon of an enchanting shade between violet and purple. The ribbon loops at the back set up well above the soft grey fur. The color was repeated in the black velvet picture hat in violets and ribbon.

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Next to the violet comes the green, always a favorite color, but especially so this season. Next comes grey, and following after in order of favor are cadet, navy, brown and tans.

Blue—the new shade is called malcot or royal blue—is being brought forward as especially suitable for the Queen's Year.



Fig. 3

SKIRTS AND COATS.

The advance spring costumes are showing tailor-made suits with skirts fitted closely over the hips, and fullness at the bottom, made either with triple box plait, compact side plaits or gathered back.

Thus far the bodices going with them seem to be divided into two decided modes, the short-skirted coat and the bolero jacket.

In the modifications and trimming of these two lines will be doubtless found considerable novelty, and a fairly fashionable range.

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The bolero in innumerable phases will appear in spring costumes. Zouaves and boleros with chemisettes promise for the summer.

Complete walking suits will be in favor for spring in preference to separate dresses and coats. The latter when separate will be plain rather than ornate style.

Short straight jackets are shown for the spring, and will probably be more in favor than the tight-fitting ones since they may make the jacket suit with shirt waist which will again be in vogue. The straight short jackets are cut with one side piece, the tight fitting ones with two. The former have no seam down the back; the latter also are often made without.

If the jacket fronts cross over it is yet not enough to be termed double-breasted.

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A new shape for a spring jacket is a short vest or jacket hardly reaching below the waist. It is cut up some little way where in a fitted garment the darts would be placed.

When this shape is tailor made a single breast pocket is added.