

S ENDORSE  
MIER'S CHOICETER WILL BE  
WORN IN AT ONCELaurier To-Day Heard  
British Columbia Repre-  
sents on Matter.

17.—The Premier invit-  
ed members to meet  
this forenoon to hear  
the question of cabinet  
for British Columbia.  
Mr. Laurier was  
talked over at some  
length by the Premier.  
Mr. Laurier's proposition,  
to take Senator Temple-  
man without a per-  
mission, but to place him  
in a department shortly.  
Senator Templeman will  
once.

Mr. New Member.  
Mr. P. was introduced by  
Laurier and Hon. S. A.  
and great cheering.

Court Vacancy.  
The running for  
the Supreme Court  
in British Columbia. They  
are of spoken of as chief  
Justice and Gordon  
were talked of for judge  
of the present judges be-  
cause of the chief justice.

## IVER NEWS.

pheson, of this city, had  
arrived yesterday. While  
bath the lamp exploded,  
could free herself from  
it to tear it apart. She  
was scalded, but it  
was not serious.

Vancouver will present  
legislation requiring bar-  
tenders to be licensed  
after years as apprentices  
examination qualifying  
the bartender.  
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FROM COURT TO STREET  
ORDINARY COSTUME TO STREET WEAR.

Paris, Saturday.

The approaching coronation is responsible  
for many elaborate designs originated by  
well known modistes. They are all regal  
and beautiful, yet none is more so than  
the Redfern model shown today in the il-  
lustration. This is a court presentation  
robe in the Louis XV. style.

A costume of this period, when dress had  
almost reached the high-water mark of  
richness and elegance, must necessarily be  
fashioned from our richest brocades and or-  
namented with quantities of beautiful  
gems.

History is closely followed in presenting  
this robe, though there are, of course, cer-  
tain modifications which give to it a some-  
what up-to-date appearance, yet do not  
lessen the effectiveness of the style or rob  
it of the charming characteristics of that  
gay and glittering period.

The full petticoat is suggestive of the  
bouffant ones worn by Marie Antoinette,  
Mme. de Pompadour, Mme. du Barry and  
other famous beauties of the time, while  
the close-fitting, deep-pointed bodice, per-  
mits of the usual display of precious  
gems.

Rich ivory brocade forms the foundation  
of the robe, and this is exquisitely brocaded  
with a fancy striped design in gold. The  
bottom of the skirt is ornamented with fea-  
tons of deep silver lace, which is caught  
to the skirt at the points of the fan-shaped  
drapery with gold and silver tassels, looped  
and held to the skirt with flowerlike de-  
signs wrought in gold and jewels.

The front of the corsege presents a style  
quite after the fashion of the time. The

long-pointed effect is richly embroidered  
with precious stones and outlined at each  
side with a tapering edging of narrow sil-  
ver lace to match that on the skirt. Ap-  
plied flat around the neckline is a band of  
Damask point lace, while the ruffled and  
puffed sleeves show a trimming of the same.  
The voluminous and sweeping court man-  
tle is of rich black velvet, studded with  
jewels and lined with ermine. A broad  
band of the same royal fur borders the en-  
tire garment, and narrower edgings finish  
the two small capes.

With this magnificent robe is worn a  
jewelled necklace having a row of fine  
pearls, and on the softly waved hair  
rests a dazzling coronet. Without many  
details, the design of the gown is certainly  
beautiful enough to figure at any cora-  
tion ceremony.

The fashionable woman of today appears  
to have formed the jewel habit. Not in  
many seasons have we seen her display  
such a quantity at the same time as she  
has been doing lately. They flash from her  
hair, gleam on her throat and arms,  
sparkle in the front of her corsege and  
glitter on her fingers, and hereafter we  
may expect to see her gowns sending forth  
bright rays of light, for she gets the  
idea that bodices, mantles and skirts may  
with propriety be decorated with precious  
gems, it goes without saying that such or-  
namentations will become the fashion.

We have already been told of the revival  
of bracelets and have seen many jewelled  
hatnets finishing the modish coiffure. Now,  
along with these pretty fancies comes the  
idea of the jewelled gown, accompanied by  
the pearl and gem trimmed hat.

Pearls are quite the newest ornament for  
hats, and from the lavish manner in which  
they are put on—in wide bands resembling  
colonnades, in strings and loops—we are led  
to believe that, to be quite in style, one's  
hat must be very much gem-laden. Besides  
this trimming, there are fancy round and  
oddly shaped ornaments showing the same  
jewels.

While on the subject of hats, it may be  
well to mention that tulle and chiffon will  
be extremely popular this coming season,  
and beautiful laces are to furnish much  
of the trimming, while flowers, in less  
profusion than usually seen, will be put on  
in tiny, close bunches. Foliage forms the  
foundation of the newest models; in fact,  
some of these are entirely of small, per-  
fectly tinted leaves, all green or reddish-  
brown, and sometimes even of senecio. Red,  
by the way, is heralded as one of the popu-  
lar spring colors, and it may be that a new  
shade of it will make its appearance.

RECEPTION GOWN A CREATION.  
Reception dresses permit of such a long,  
graceful sweep of skirt that women enter-  
tain a particular liking for the gown of  
this kind.

Lustrous black panne forms the skirt of  
this gown, and it is made with a tight-  
fitting yoke coming well over the curve of the  
hips. On this is set the skirt, and in gath-  
ers, and it is allowed to fall straight to the  
floor in front, while the back spreads in the  
usual train. Only on the very foot of the  
gay and glittering period.

This is there any ornamentation whatever.  
and this consists of an incrustation of  
chintilly lace thrown into relief by grounds  
of pink mousseline de soie. About the very  
edge of the skirt is a full ruche of the same  
soft and delicately shaded fabric.

Of an entirely different material is the  
corsege, with basque effect and sleeves al-  
most elbow length. Printed lousine, show-  
ing dark and light shades, makes a pretty  
contrast to the plain black of the skirt.  
About the hips, not quite meeting in front,  
and at the back than at the sides. At the  
apex of these pieces gently slope away  
from the waist, to give the figure a slender  
appearance.

A simulated ruche is produced by the use  
of narrow bands of black velvet ribbon,  
which looks more elegant in velvet than in  
any other material.

The design is perfectly plain and clear-  
cutting, with a skirt quite long, but so beau-  
tifully cut and hung that the rich velvet  
requires no ornamentation to emphasize the  
lines. While the effect is almost that of a  
princess, the gown really shows a short  
bolero in front and a short habit in the  
back. The half length sleeves are slashed  
up the back, opening over two deep frills  
of application lace. Tiny rosette-like orna-  
ments are laced at the top of the opening  
and at either side.

The large mousquetaire hat has a grace-  
fully curving brim of black felt, while the  
crown is ornamented with a draped and  
cockade of royal blue panne. On the turned  
up side is a large ostrich feather, which  
sweeps back, falling over the softly twisted  
low coiffure.

In regard to coiffures, how are we to tell  
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Perhaps, after all, this is likely to prove

while a broad collarlette of ecru Venetie  
gripure falls over the shoulder and, com-  
ing toward the front, meets a vest of pale  
pink embroidered mousseline. The sleeves  
are quite plain, and they are cut off square  
just below the bend of the arm, where a  
band of black panne makes a smart finish.  
There is a rather broad waistband of panne,  
fixed by two brass buttons.

The reception dress is one that appeals  
strongly to the truly feminine woman. It is  
not too formal a gown, yet possesses a cer-  
tain amount of the ceremonious air about it  
that makes it one of her favorites. Usually  
the fashionable woman permits a little of  
her personality to appear in the style she  
selects for this kind of gown, and her fancy  
for soft, stuffy fabrics or plain rich stuffs  
may be indulged to a satisfying degree.

Black has grown to be quite a favorite for  
reception gowns, particularly in velvets,  
either the plain or the softer panne, while  
the idea of having the corsege of an entirely  
different fabric is becoming more and more  
popular. A pretty model for a reception  
gown is the Louis XVI. coat, with its deli-  
cate lace, jewelled buckles and dainty bro-  
cade, which give it a deliciously feminine  
air.

VELVET VISITING DRESS.  
Velvet again, but this time of a different  
variety, is used for the visiting dress shown  
in the third illustration. This gown, worn  
by Mme. Sorel, was made of Paquin. It is  
of royal blue velvet, that rich, clear shade

which looks more elegant in velvet than in  
any other material.

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The design is perfectly plain and clear-  
cutting, with a skirt quite long, but so beau-  
tifully cut and hung that the rich velvet  
requires no ornamentation to emphasize the  
lines. While the effect is almost that of a  
princess, the gown really shows a short  
bolero in front and a short habit in the  
back. The half length sleeves are slashed  
up the back, opening over two deep frills  
of application lace. Tiny rosette-like orna-  
ments are laced at the top of the opening  
and at either side.

The large mousquetaire hat has a grace-  
fully curving brim of black felt, while the  
crown is ornamented with a draped and  
cockade of royal blue panne. On the turned  
up side is a large ostrich feather, which  
sweeps back, falling over the softly twisted  
low coiffure.

In regard to coiffures, how are we to tell  
just which is the modish one, the high,  
half high or the low? We see one stunning-  
looking woman, gowned in quite the latest  
mode, wearing her hair in a knot fast-  
ened at the crown of her head, while almost  
in the same moment our eyes fall upon a  
second smartly dressed bit of femininity who  
has her tresses coiled rather low on the  
neck. This is bewildering, but our con-  
fusion is only increased upon meeting a third  
exponent of the fashionable world who  
elects to wear the half low knot, a sort of  
compromise between the two.

Perhaps, after all, this is likely to prove

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