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Les Modeles de Paul Poiret, Printemps 1917



AFTER two and a half years in the trenches with the French Army, Poiret, Master Maker of Style, returns to Paris, and once again applies his genius to the creation of colorful and distinctive costumes. Behold the result in the sketches below—a group of models for Spring wearing: gowns, coats, suits and skirts.

Moreover, the models were designed with the express purpose of reaching average purse-strings. Under the direct authority of Monsieur Poiret, they have been reproduced in New York by prominent tailors and dressmakers, and arrangements have been made that their selling be restricted to one firm only in the large cities of Canada and the United States.

Having Secured the Exclusive Privilege of Presenting in Canada These Unique and Interesting Models

The Entire Collection Has Been Placed on Exhibition on a Special Platform in the Women's Dress Department, on the Third Floor. The Photographs on To-day's Page Indicate the Variety and Charm of the Showing.

REPRODUCTION AUTORISÉE
PAUL POIRET
PRINTemps
1917

Every model in the collection bears this label.



*Little Talk
on Models
and Makers*

AGAIN the name of Poiret is heard in the land. He has laid down his rifle and taken up his scissors for a few happy slashes into chiffon and cloth. And it only on the principle that absence makes the heart grow fonder, the models he has designed for the coming spring are POIRET assured an eager welcome. THE Poiret, his long-established name, Poiret, is not yet among the first to be called to the colors when France went to war in the summer of 1914. On August 24, in the midst of preparations for his autumn parade of manikins in his wonderful garden atelier in the Faubourg St. Honoré, he donned the ill-fitting garb of the police and paraded away himself in the ranks of the 22nd Territorial. The military establishment was once the residence of the pages of the French King was given over to the making of military wear, and Poiret, world-renowned leader of fashion, became a grimy member of the rank and file, with no other thought than to dig a trench as well as he had cut a ball gown, or speed a bullet as successfully as he had costumed a ballet. "An artist is nothing when a soldier is wanted," he said. "My atelier is closed, and will remain closed until I return; if I do return."

Thus the great couturier slipped out of the limelight. Now he reappears—as Attaché de la Ministère de la Guerre. And from his new duties he has been able to spare the time to dabble again in his beloved art.

It has been prophesied that by future generations Poiret will be accorded a place in the realm of dress such as Chippendale and Sheraton. "Liquid, flowing lines developed in hold in the realm of rich fabrics,"

he will rank as the great advocate of simple line and primitive color. Liquid, flowing lines developed in rich, glowing fabrics. "I find my gowns satisfying only when all the details of which they are composed disappear in the general harmony of the whole," he said in his lecture on the philosophy of dress, delivered in Toronto four or five years ago. And within the bounds of this creed there is nothing he would not dare.

Poiret drinks at every fount of inspiration in the creating of his models. He emulates the vivid contrasts he knows as a landscape painter. He takes for his own the brilliant color and bold embroideries with which he is familiar as an Oriental student and traveler in China and Japan. He says the rhythm of line he loves as a writer of verse. And in these latest creations of his, he aims at the martial severe and stern simplicity he has experienced as a soldier.

Poiret's climb up the ladder has been rapid. Less than twenty years ago he began his career as apprentice to an umbrella merchant. Running errands, he caught glimpses of the fashionable world of Paris, and revolted against the discord and dreariness of the dress of that time. His latest ideal struggled for expression. He embodied his thoughts in sketches and held them to the great dress-making establishments. Many of them were accepted. He himself was finally engaged by the distinguished house of Doucet. Thus his career began.

One of his recent models.

The Scribe.

Domino

The banding of black and white check is responsible for the naming of this coat and skirt costume. How delightfully it expresses the Poiret simplicity, with the plaits of its skirt hanging down so flat, and the waistline and the pockets of its waistcoat running along so straight. Be it mentioned, too, that the coat may be removed with impunity. The waistcoat is not the usual thing of lining at the back, but made of the material. And supplemented by a blouse, constitutes a complete costume.

Domino may be had in black or in white serge, edged in either case with black and white check — price \$75.00.

Croisade

Poiret knows his history well, and seeking inspiration for a sports frock, his thoughts have reverted to mediaeval days, when knights of the Crusade tilted in the lists with gleaming lances. Notice the belt studded with nail-heads and the armor-like tabs where the bodice fastens. The collar may be worn in open V shape and in no way destroy the ensemble.

Croisade is featured in two materials, as:

In Jersey cloth, in rose, Delft blue and Kelly green.

And in crepe de Chine in white, rose, navy or tan. Price in either, \$19.50.

Cecile

Why he christened it "Cecile" we know not. Possibly because it suggests the interesting, well-dressed woman. For how strongly such a wrap would appeal to the woman of taste and imagination! Charming fashion of Callot satin, it is a coat that is ready to adapt itself equally well to walking or motoring, and to serve as a general cloak for summer evenings at home or abroad.

Cecile is obtainable in taupe, navy blue or black—price, \$115.00.



Mosquee

Poiret's love of the Oriental betrays itself in this picturesque evening frock, with its tasseled girdle and its Eastern flow of line and ease of fit. A glimpse of contrasting lining is caught through the slash on the top of the sleeve and the side of the skirt.

"Mosquee" is obtainable at two prices, according to the fabric employed.

In exquisite cloth of silver, with rose lining, it is \$180.00.

And in pearl grey crepe metecor, with rose lining, or in black crepe metecor, with ivory lining, it is \$80.00.

Caleche

A ceremonious and graceful wrap, inspired by the sumptuous cloak worn by the fashionable dame of the eighteenth century when she drove in her "caleche," or open carriage. The silk fringe with which it is liberally bordered suggests the fringes of the panel with which the occupant of this old-time equipage was wont to shield her complexion from the sun.

The Caleche is fashioned in black Callot satin of delectable softness, with lining of ivory white satin. Price \$145.00.

Biarritz

Here's a suit that prides itself on its versatility. For how many its promises of usefulness — for morning and afternoon wear at home, at the Country Club, at the summer resort later on! In the white binding on the coat you have a truly Poiret-ecque touch.

The Biarritz is procurable in various materials, and combinations, thus:

White Bedford cord skirt, with navy blue peas de soie coat, bound with white.

Coat and skirt in black or navy blue peas de soie, bound with white.

Coat and skirt in navy serge, bound with black braid. Price \$85.00.

Tranchee

His ally, the Russian sentry, in greatcoat and carriage belt, has supplied Poiret with a happy thought in the designing of this capital motor wrap. For how splendidly all-enveloping a coat it is, and so swaggy in its ample line!

Tranchee, moreover, is available in materials to suit every diverse need. Thus:

At \$35.00—In tan, white or leather color linen, with crimson facings.

At \$75.00—In tan, navy or white tricotine, lined with crepe de Chine.

At \$79.50—In natural tan chaatung, with crimson facings and crepe de Chine lining.

Demure

It lives up to its name, doesn't it? For despite the chic of its "barrel" line, how could it be other than the most demure of skirts, with that quaint little pin/fore bib? It reminds you of the black silk aprons that everybody wore in the time of Queen Anne, when needlework was about the only employment for women's fingers.

Demure is made of silk taffeta in black, navy blue or variously colored plaids. The price is \$18.50.

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