



For the HOME DRESSMAKER

HAT AND

CRAVAT IDEAS FROM PARIS



From the House of Paris

SPRING and a new hat are inseparable in the mind of woman. The first expression of the spring fever that woman gives to the world is the change in millinery, and though March winds do blow and, yes, though we may have snow, we put on our new hats and go forth to greet the spring. Paris has sent to you these ideas in hats and those necessary accessories, cravats, for you to copy and to wear with a smile of satisfaction.

Plaid is a favorite in millinery. See how it is used in the beret cap at the top of the page. The brims of natural-colored straw, and puffed silk above this gives a youthful line that will be becoming to many faces. At one side there is a loop of tulle held under a knot of the same and wired to stand out at the left.

The cravat is made of white charmeuse. The long ends are arranged

to cross in front. At the ends are silk tassels, and trimming the silk bands are pleatings of white tulle.

In the crossing of two quills at the front of the turban there is sounded a new note in millinery. This is made of changeable dark green tulle, and the two quills are white with green ends. The neckline is of white linen hemstitched and trimmed with flat pearl buttons.

The high turban with the two wings is a favorite in Paris. It is soft silk and

straw, and the crown is of draped silk that ends in the points that are wired up into a high bow. This can be as high as you wish, by the way, some of the extreme models rising to a height of eighteen inches. Figured tulle forms the neckline and has a cravat of dark blue moire ribbon. This crosses in an attractive line at the lower edge of the revers. The collar has wide points at the sides and is filled in with ruffles of lace that give the softening effect that women love.

A suitable model for a young girl is shown in the rolled hat of white linen with a crown of figured foulard. The colors in the silk are the new pink and mauve on white. A soft bow at the side finishes the top. The collar of white linen has a double effect; the points and edges are hemstitched, and a cravat of foulard that is detachable and matches the foulard on the hat

completes this clever idea.

Do not forget the pompadour when trimming a spring hat. They are very popular in Paris, and when in black on white they make an effective combination. In the hat at the end of the top row there is a crown of corded silk. The pompons are placed directly in front and at the back of the hat. The neckline gives the effect of a vest and is a combination of white and black satin and tulle. Ivory ball buttons are used down the front of the vest. Tiny revers of white add a touch that is attractive, while the ruffles of tulle that fall in soft grace from the shoulders down to the point of the front are a feminine touch that you will welcome.

In military effect is the turned-up turban at the side of the page. The shape is of tete-de-negre silk, a popular shade of dark brown, and there is a binding of straw. At the front of the hat there is a rose of dull-gold metallic tissue which you can make. The new high collar is of tete-de-negre velvet trimmed

with ecru lace insertion, and at the side there is a large bow of brown tulle.

Below is a model of a draped hat in ivory-white moire. The high turned-up brim has a point at one side, and over the foundation there is a puffed covering of moire. At one side there is a bow of black velvet. The cravat of tobacco-brown tulle is finished with pleatings of ecru lace of fancy tulle.

The last model of dark green straw has a bow of amber-colored velvet at the side front. This shape is round, with a high, deep brim, and is always simply trimmed with ribbon, tulle or moire. The high collar and jabot are of white lace that rises in a soft cascade down each side. The narrow bands of black are of satin, and black chenille tassels drop at the ends.

Such is the story of the hat in Paris. The variety assures a becomingness to all types; the simplicity is copyable, and the fact that expensive feathers are conspicuously absent insures a lower cost than in other seasons. Do you like these models?

THE NEW SILHOUETTE

IT BEGAN with the pectop, and has grown to such decided lines in the new models that the figure has been lost, so far as the natural proportion is concerned, and the only hint of the silhouette of a year ago is at the feet. The important thing to be remembered in building a gown for spring is that the skirt at the feet is still narrow. Above that it can be as full as you can plan.

There is a difference between the curves and general bouffant line of the seventies and the fullness of the new styles. First, there is a softness of line that makes for grace. Simple tulle and drapable silks are fashionable, and these contribute to easy and becoming effects that will soon be adopted. How soon we cast off a favorite of fashion for something new!

One of the popular means to the end is the drapery of silk, chiffon or mousseline at the upper part of the skirt. This can be in puffs in swathed lines that are here and there allowed to burst out from the hip line. The double and triple tunic is another good idea to change the silhouette of an old gown. In many of the silk models the fullness is allowed in the pattern, and the folds and gathers are disposed of by draping on the figure before the belt is attached. Deep overskirts are now used, and, after being attached to the underslip, they are pulled up at intervals and caught in place with the greatest fullness at the back, to suggest the bustle gown that has come upon us with a rush.

One model of striped black-and-white tulle has a straight skirt with a narrow lower line. Around the upper part of the skirt there is a straight piece of tulle, with the stripes going in the horizontal direction and contrasting with the vertical ones of the foundation. There is fullness at the back, and the ends of the drapery are tied in a large flat bow that is exactly like the one on your mother's gown. A short panel at the front of a slit is a fine excuse for the attaching of folds of the material at each side. This arrangement gives the new silhouette. Another gown has a spiral arrangement of ruffles of black over white satin. These ruffles are quite full, and at the top extend out from the hips in a miniature line. At the back the lace is wired and trimmed with a black ribbon in the flat bow that seems to be associated with the full line. A butterfly gown has the drapery disposed at each side of the front, so as to

produce the effect of wings. It is of gauze, and here and there are motifs of beads that simulate the spots on the wings. A long panel at the front gives the effect of a body, and yet is unobtrusive.

Even in the manteaux there is the full line that must necessarily come in order to wear them over the full dresses. Dolman-shaped wraps have ruffles at the lower edge and flounces that give the greatest width at the bottom. Sleeves have large armholes, and full lines at the top give voluminous effects that are to be the accepted thing in the spring and summer styles.

The folded skirt in which the upper part is folded in a deep tuck and the fullness gathered around the waist line and bunched at the back is another expression of the full lines in the new silhouette.

Panniers, tunics, overdresses and flounces are here, all contributing to the extended effects of the spring gowns. Yes, it will mean that you must purchase about twice as much material; but fashion is a commanding thing, and you will obey the edict without a murmur.

An Odd Combination

ONE would, at first, scoff at the idea of combining green and brown in an evening gown, and yet on a woman of the right complexion it is bewilderingly beautiful. At a ball given at one of the fashionable resorts such a gown was worn by a woman with an burn hair. The effect was not stunning; it was a degree more—electric. All eyes in the room were drawn by the perfect harmony which was expressed by gown and wearer. The gown itself was of leaf-green crepe meteor. The bodice was combined with oak-leaf brown chiffon. The draped skirt was without the popular tunic, and yet one knew instinctively that the gown was not one of last season's, or even a hang-over from the beginning of the present season. The high-draped skirt line was simply a continuation of the skirt, and the brown chiffon of the bodice rested against the red-haired beauty's white neck. Angel sleeves hung from the shoulders to below the waist line, opening about three-quarters of the full length of the skirt. The skirt itself was a simple topaz hung from a gold hairlike cord, about the red-haired woman's neck.

FRENCH FASHION NOTES

PARIS, Feb. 19.

THIS week was notable for the number of exhibitions of portraits painted by celebrated artists, who specialize in transferring the charms of lovely women to canvas. The walls of the salons were covered with drawings and paintings representing the best efforts of the talented men, and a constantly changing crowd of handsomely gowned women admired the portraits. A Parisian creation of exceptional beauty challenged the pictures to dispute its perfection in line and coloring. It was of ash-brown moire. The skirt had voluminous draperies about the hips, but retained the narrowness at the feet. The bodice was relieved by touches of midnight-blue silk and cream lace. The hip-length coat hung in straight lines from the neck, rippling in full at the hem. A collar of the blue silk finished the neck line, extending only across the back.

The tulle frock was well represented, and one of the loveliest was of a delightful tone of hunter's green. The skirt opened in front to disclose a petticoat of cream lace, and the straight breadths were drawn back and loosely puffed below the waist to form a bustle. This was surmounted by a large bow made of the silk and lined with dull rose. The Y-shaped opening of the bodice was filled in with lace, and the front and back bloused over a girde of the rose silk. Frits finished the short Louis XV sleeves.

The spring fashions have been "casting their shadows before" for many weeks, and they become more interesting as Parisiennes appear in the new costumes. The mannequins can exploit the models and we view them with half-doubtful eyes. When the costumes are worn by friends, they are accepted and admired. The velvet which attract the most attention are of heavy lace over the nose and mouth and clear net over the eyes. They are becoming and chic. Gloves are not being worn at the dances. The tango is responsible for this. In the smart little shops devoted to the sale of accessories there are displayed many novelties. For instance, the minaret parasol shows a puffed tier of soft cotton combined with a puffed flounce of tulle; there are collars of lace or cobwebby material shaped or wired to resemble lilies, and little lace bolero jackets to wear over the summer frocks. These latter are trimmed with tiny frills or bands of shirring of net or mousseline de soie.

There is a decided revival of the crisp-pleated skirt of the time of the second empire, and many gowns display a striking similarity to those worn by the lovely Empress Eugenie. An evening gown of this type is made of white charmeuse and slimy lace. The skirt is rather scant, but four flounces of the lace, each overlapping the other, effectively trim it. The bodice is loosely fitted, and the décolletage adorned with lace. The same material is used for the short sleeves, and a salmon-colored rose tuck is at the waist.

The new summer velvet, worn on a gauze foundation, is much used by the couturiers to fashion handsome gowns. A modern model is of a lovely shade of blue. The bodice is a combination of the velvet and tulle of the same tone, and is trimmed with silver embroidery. A short tunic of the tulle is also adorned with the embroidery, and a flat bow clasps the belt of velvet.

The vogue for strange and violent combinations of color seems to have died a natural death. The designers at present strive to create effects of perfect harmony. Flounces of lace in self tones appear on the latest models. The colors of the new season are being much discussed, and the soft, bright tones are favored. Yellow and green and the soft greenish yellow, such as citron, bamboo, almond and apple, occupy an important position. All tints and shades of red and pink, blue and violet will also be worn. Cotton duvetine and cotton cote de cheval are among the materials that smart women will wear during the spring and summer. These are shown in plain and figured designs of exceptional beauty.

Among the semitransparent fabrics is rice cloth. It derives its name from the knots of yarn thrown up on a loosely woven surface, which closely resemble strains of rice. The veils which attract the most attention are of heavy lace over the nose and mouth and clear net over the eyes. They are becoming and chic. Gloves are not being worn at the dances. The tango is responsible for this. In the smart little shops devoted to the sale of accessories there are displayed many novelties. For instance, the minaret parasol shows a puffed tier of soft cotton combined with a puffed flounce of tulle; there are collars of lace or cobwebby material shaped or wired to resemble lilies, and little lace bolero jackets to wear over the summer frocks. These latter are trimmed with tiny frills or bands of shirring of net or mousseline de soie.

The shops are showing a worthy collection of spring hats, and the small models of moire, tulle or silk, crepe predominate for early spring wear. There are daintier hats of straw or lace to accompany the costumes of summer, which appear strangely like the hats adorning the Watteau ladies. They are flat, sometimes tilted over the eyes and sometimes to the side. Flowers, ribbons and tassels are used to trim these exquisite pieces of headgear. One pretty model of ecru straw has a low flat crown swathed at the base with a scarf of lace. Above this appears a band of plaid-edged ribbon of a tapestry-blue hue. On each side of the brim is placed a cluster of tiny flowers in tones of palest blue, pink, yellow and lavender.

Lewis presents a new turban of moire draped to form a peak directly in front. From this highest point springs a large bunch of paradise plumage.

Waistcoats are playing an important part in the new season's fashions, and the prettiest models are made of satin, moire, tulle or crepe of some brilliant color. Frequently they are trimmed with piping or cordings of a contrasting color, and extend over the skirts in the form of basques or peplums. The fullness is confined about the waist with a belt of the same material fastened under a buckle or a stiff bow. Sometimes the belt is placed at the normal waist line, and again it produces an empire line. Broad ribbons, in plain and plaid designs, are used for these waistcoat belts, and the moire designs are particularly favored. Scotch plaid ribbons, like those worn in 1895, are employed to fashion stunning waistcoats.

The bolero jacket appears on the frocks Jeanne Lanvin has designed for little girls. They are elaborately embroidered or braided, and they are fashioned entirely of lace, all-over embroidery or finely tucked material and trimmed with narrow frills or lace edgings.

A pretty old-fashioned style that is coming back is that of mixed color. In the hair there are four or five colors combined in one costume. Moire and tulle ribbons are used to trim charming frocks, gathered through the center, which border tunics.

The shops are showing a worthy collection of spring hats, and the small models of moire, tulle or silk, crepe predominate for early spring wear. There are daintier hats of straw or lace to accompany the costumes of summer, which appear strangely like the hats adorning the Watteau ladies. They are flat, sometimes tilted over the eyes and sometimes to the side. Flowers, ribbons and tassels are used to trim these exquisite pieces of headgear. One pretty model of ecru straw has a low flat crown swathed at the base with a scarf of lace. Above this appears a band of plaid-edged ribbon of a tapestry-blue hue. On each side of the brim is placed a cluster of tiny flowers in tones of palest blue, pink, yellow and lavender.



Cole

Comfort Every Minute

The greater part of your days are spent in your shoes. If you rise early and go to bed late, your feet are subjected to shoes a long time.

Why not have all the comfort that is due you.

When you put on your shoes in the morning get comfort and satisfaction every minute until you turn off at night.

Why not let us fit you today?

Cole Shoe Co.

"The Best Shoe in the World"

122 Colborne St.

Phone 474

B. F. Keith, the noted vaudeville magnate, dropped in on the show.

There are about 3,200 in use in France now, and with 800,000 14 years ago government began counting.

A Real Lever Simultaneous GOLD WATCH



These offer. We expect you to be about us and show that you don't think this offer too good to be lost. We are showing a new watch with the same features as the one shown in the picture. (Dept. 9) 10, Cornwall St. Montreal.

Spec

IT WILL PAID STOCK OF PR

PALMER'S

Toilet Water, reg. 40
Toilet Water, reg. 75
Soap, Floral, reg. 10c
Soap, Floral, reg. 15c
Soap, Floral, reg. 35c
Sandalwood Talc, reg. 35c
Cold Cream, reg. 35c

CAN

Have you tried our assortment for the month of March?

ASSORTED

Boles' Corner Col