

## FASHIONS AND FANCIES

**T**HE RECEPTION gown is an all important item to be reckoned with in dealing with the question of this winter's outfit, and is in many respects very different from those that have for several years been considered correct. There are two distinct reception gowns; one is the reception costume with skirt waist and coat to match, or the one piece gown with outside wrap, and the other is the afternoon gown designed for indoor wear. It is the latter that is receiving so much attention at the present moment and which is so extremely smart and attractive. Until the fashion of wearing a gown cut open at the throat became popular the present model for the afternoon gown had been considered suitable as a theatre gown, but in this age of extravagance there must



Mauve Crepe de Chine Theatre Gown, With Sable Furs

be a gown for each and every occasion, and the slight difference of the open waist marks the gown satisfactorily. All the same, there are many practical and incidentally many exceptionally well-gowned women who are intelligent enough to arrange to have the one gown do duty for both purposes.

Chiffon velvet, and in fact all velvets, are extremely popular this winter, and for the afternoon gown there are many most charming models made up in the light pastel shades of chiffon velvet. There are for indoor wear, but often there is an outside wrap which makes the costume complete. The lines are simple, although it must be admitted there are many of the ugly, unbecoming skirts caught in around the foot with a large rosette, receding to mind old-fashioned window drapery. The double skirts are far prettier than those stiff draped ones, while the long unbroken lines are still chosen by the woman who desires to be becomingly gowned. The waists, while the folds of material are draped, nevertheless fit close to the figure and all the flat embroideries and trimmings are selected in preference to any other style. Be it understood that every possible attention is paid to the corset and to the fit of the gown so that if nature has not provided a perfect figure every aid must be given to producing the effect of one. The size of the waist is diminishing, but the exaggeratedly small waist attained at the expense of big hips and bust is not fashionable either, and how the desired results are obtained in many instances is a secret known only to the corset maker, who is an artist, if ever there was one, and who has also a thorough and practical knowledge of anatomy.

Exquisite in coloring are the newest gowns of this order and embellished with fine embroidery and lace applique, the different models offering opportunity for the display of either much or little fine work, as desired. With the plain double or single skirt the embroidery on the waist is the most important feature of the model. A favorite model has the tunic or overdress of some transparent or lighter material, the embroidery is on the lower part of the upper skirt and comparatively a small amount is used on the waist; a band of satin or velvet below the embroidery is an effective finish, and this band can either match in color the material of the gown, or be of a darker shade or black, the strong contrast being a favorite fad of the day.

There are such absolutely contradictory designs fashionable this season that it is really puzzling to choose. With the plain skirts, the draped skirts, the pleated skirts and the gathered skirts it is not an easy question to decide. The gathered and pleated effects are in marked contrast to the too tight fitting ones of last season, but exaggerated slenderness of figure must be possessed to make the gathered or pleated skirt look at all smart or becoming. "Sloppy" is a most inelegant expression, but it applies marvellously to the effect given by a badly hung full skirted gown. The well-dressed woman today must look trim and well turned out. The small head that fashion now commands makes this more than ever imperative, and, in fact, the woman who receives the most compliments on her appearance does so from the indefinable air of completeness that marks her as being attired after fashion's latest dictates.

Theatre gowns are sadly troubling the average dressmaker, who has formerly had to struggle (there is no other word to use) with only street gowns and evening gowns, the former being generally turned over to the tailor. The theatre gown of the moment is of such importance that it requires special care and attention. As has often been said, it is on the model of what was formerly called an informal dinner gown, meaning a gown to be worn at informal dinners and quite distinct from the dinner or ball gown. The tendency at present would seem to be toward making it more and more elaborate, cut lower in the neck and with shorter sleeves, but the smartest as well as the most comfortable is the ball gown. The height of skirt, as exemplified by long, unbroken lines and draped folds, is to be found in the newest models for this style, and although at first glance the price demanded for an absolutely plain draped

gown seems preposterous, it is easy to discern after an attempt is made to carry out the idea by aid of unskilled hands why these apparently simple styles are so costly. An extremely popular model is in black and yellow or black and rose, or natter blue voile de soie. There is the surprise effect in the fold of the waist, while the manner in which the folds on the skirt are crossed one over the other is almost impossible of description. A belt of satin or velvet, which can, if so desired, be ornamented by a large manufactured buckle, is the only trimming, the jewels of the wearer being supposed to furnish the necessary lightening of any too sombre appearance. The contrast of the black with the light color is certainly startling, but everything depends upon how the fabric is disposed, for it can be draped or adjusted without either the black or the color predominating, as desired, while the same scheme can be worked out in two shades of one color. Worked out in all black it is too dark and sombre, except if worn in mourning.

The sleeves of the reception and theatre gowns are an important consideration in the fashions now in vogue. There are several different styles. The kimono sleeve is more than suggested by the drape on the waist, which forms the upper part of the sleeve or falls over the transparent cap. Just above or just below the elbow is the favorite length for the sleeve of the open neck waist. One model, of pink chiffon or net, is close fitting, but is covered with black chiffon or net that is slashed to show the lining and is then gathered or drawn into fine pleats finished with a jewelled button. Then the sleeve is finished with a broad band of openwork jet or jewelled passementerie. There are close fitting sleeves of pink chiffon, finished with a band of the jet or passementerie that from a distance gives the effect of the arm being bare, with a broad jewelled bracelet. There are half sleeves of the material to match the gown, short and close fitting, and there are floating sleeves on the same order as the once popular angel sleeves, or there will be worn a scarf so draped as to form the sleeves. This might have been expected, for the tunic overdress always stretches, such as a sea beach, and then there must be the tight and longer undersleeve of lace or chiffon. Details are tiresome, but again must be most emphatically stated that a ceaseless attention to detail is the price required of the well-gowned woman of the day.

### SAILING ON LAND

**W**ITH the increased study of the wind as a direct factor in aiding locomotion in the air, inventors have taken up again the problem of utilizing the wind for transportation by land. It is true that early experiments with horseless vehicles included sail-wagons, as well as steam-wagons, but both at the time failed to promise any measure of practical utility. In these days of light construction, rubber tires, ball bearings and, above all, of smooth, solid roads, the conditions are totally changed.

The feasibility of sailing easily over the frozen surfaces of rivers and lakes has long been recognized and utilized, and it would now appear as if the wind can render helpful service to some extent in connection with locomotion over normal roads. A German inventor has perfected and patented a simple sail-vehicle which makes fair progress over good roads and across sandy stretches, such as a sea beach. The dominating features in the construction are lightness and effective steering facilities.

The present form is a light framework supporting a saddle and a mast for the sail, and resting upon four wheels, one wheel on either side, and one before, and one behind. The latter two are of a larger diameter than the former, and all are far apart, as is the practice with automobile wheels.

The chief peculiarity in the device is the connection of the wheels with one another. The rear wheel and the right-side wheel are rigidly connected together, and the same is the case with the front wheel and left-side wheel. The two connecting bars are joined with each other by means of an axle or cross-bar, the attachment at each end being of a hinged type.

A person sitting on the saddle rests his feet on this transverse axle, and by suitable pressure can alter, at once, the relation of the wheels to the main axis of the framework. This arrangement furthermore leaves his hands completely free for adjusting the position of the sail or using a brake.

The whole device has a certain lightness and elegance which will appeal probably at first to the lover of sport. Contests of speed will involve but little of the danger accompanying competition with cycles or automobiles, but will afford play rather for the quickness and deftness required of



Pink Chiffon Gown With White Lace and Black Velvet

the "mariner" in utilizing to the utmost the surrounding atmospheric conditions.

Experiments made with the new vehicle on smooth roads give good promise in its availability, especially in flat regions, where no serious grades are to be encountered.

### A TIRELESS TURBINE

**I**N a gas factory at Ivry, near Paris, a Laval turbine, driven by jets of steam, was once set to work, and when fairly under way was driven for 3,600 hours, or 150 days, without stopping for an instant. An automatic oiler kept it lubricated, and a workman visited it once in twelve hours to replenish the oil reservoir. The speed of the circumference of the rotating disk being about six miles per minute, a point on that circumference must have travelled, in the course of the 150 days, almost five and one-half times the distance from the earth to the moon.

### The Perfect "Zoo"

(By W. Beach Thomas)

**B**EYOND all comparison the "Zoo" at Bronx Park, just outside New York, is the most in the world, and coming from a day spent in its precincts in company with its director I feel as if I had seen the wildest of wild animals in their native haunts.

Is it quite possible for Regent's Park to rival the Bronx? Our English "Zoo" is the most envied in the world. Our Empire touches every part of the world where animals live. Within the Empire all are able to do, and are doing, what no other people has ever been able to do. In Africa we protect animals through the whole course of long migration. Gifts of animals are showered on our "Zoo" by men who hunt and observe with the native English zest in all parts of the world, but especially Africa, whence always comes, in natural history as in politics, the "aliquid novi"—the something new, which Pliny noted centuries ago, now taking the form of an okapi or antelope. But the "Zoo," so thoroughly envied even by the Americans, is very far from equalling the Bronx, and is not nearly so popular. Though placed ten miles nearer the middle of the city than the Bronx, it is not visited by more than half the number of people. You come away from the Bronx as you might come away from Woburn Park, happy for having seen a multitude of happy, if captive, animals. In the "Zoo" the restless patrol, the almost insane chase to and fro, the unkempt appearance of the wilder animals, often leaves a mental picture that is far from pleasant to dwell on and hovers many a night in the mind of the visitor.

No spot in England is quite so well fitted as the Bronx for an animal sanctuary. You walk about a spacious domain of native woodland, growing a variety of beautiful trees. Where the trees cover the natural rock, a schist glimmering with crystals, rises in abrupt mounds and ridges; and against these rocky defences the cages, if the word is allowable, are built. One ridge is inhabited wholly by bears, which come down from the natural heights or emerge from almost natural caves at the beck of the keeper. All along the ridges the bears, the great grizzly or the little black bear, have a men, a pose, an attitude that suggests anything but captivity. Their coats—which in all animals proclaim the degree of health—have a silky, satiny gleam suggestive of a well-groomed horse. They live there a quite happy life. Even Wandsweath might have said of these as of the wild flowers, "I must believe that there was pleasure there." The pleasure was general.

In an admirable and most accurate book recently published it is written that the hunting grounds of the beavers' pond at the Bronx rose a house which, in spite of the book, the beavers had completely plastered with mud. Is there any other such habit in the world where, in enjoying a real freedom of wild life, the field observer could be so corrected?

Nowhere in the world are animals so well seen as at the Duke of Bedford's park at Woburn. Herds of wapiti gallop down towards you with the impetus of a charge over many acres; great buffalo appear and disappear over the brow or come down to the rail to lick the lumps of rock salt. Yaks and ostrich and deer of many sorts career, as on Tibetan hills or African plains, across your path. From above you watch ponds, which are almost lakes, encircled by a baffling variety of duck and geese. Such a sight no "Zoo" can rival; not even the happy hunting grounds of East Africa have its like. Nevertheless, the appearance of the bison in their reserve as you enter the gates of the Bronx Park at once recalls Woburn, and the animals though the space is not large in acreage, have the air of enjoying a real freedom.

This freedom is the expression of the men who make and manage the Bronx. They are men especially skilled in what we call field observation; they have learned the love and knowledge of animals in forest and by water. They have travelled far. The manager of the birds is now setting off to China and Japan to study the life of pheasants in the cradle of their race. Professor Hornader himself is the protagonist of bird and beast protection throughout the world, and a hunter hardly less than a keeper. In short, you have at the Bronx the ideal of every "Zoo" where animals live a life that is far removed from the caged or stuffed life of the animals kept in other capitals, in Berlin or Paris, or to a degree in London.

The English "Zoo" has improved out of recognition in recent years. The delicate tribe of monkeys, in the past decimated by consumption, flourished in roomier quarters and under the advice of a famous West End physician, who finds that what is sauce for the man is also sauce for the monkey. Some of the haunts compare favorably with New York. The seals' home, for example, in Regent's Park is not only healthy and spacious, but represents a model of landscape gardening art. The parrots and parakeets can practise their special beauty, which is the art of flight. The cranes and herons stalk by a plausible reach of water. But the Bronx suggests ideals which might be more nearly approached.

A million and more people visit the Bronx because they are admitted free; and a national "Zoo" should be as free as a national gallery. The Bronx is supreme because of its space and contour. We cannot rival these qualities in Regent's Park, but we could make room by getting rid of the worst sufferers. The keeper of the birds at the Bronx desires to exclude altogether the tribe of eagles and vultures even from the spacious Bronx. If we were boldly to dispense with these unhappy creatures we could give the space on which their health depends to many a wild beast whose caged patrol is at present almost as painful to the observer as to the animal itself.

**THE GYROSCOPIC CAR A REALITY**  
The invention of Louis Brennan, the English engineer, for balancing a heavy moving car on a single rail by means of rapidly spinning fly-wheels of great mass has been described in these columns before. At that time only a small working model of the gyroscopic monorail had been built. Now, however, a full-sized car has been constructed, and the technical as well as the daily press agree that its success bids fair to cause a revolution in methods of

transportation. Says The Scientific American (New York):

"In the spring of 1907, Mr. Louis Brennan, inventor of the Brennan torpedo, exhibited before the Royal Society of England a small car which travelled on a single rail or cableway, and kept its equilibrium perfectly, even while rounding curves and when its load was shifted from one side to the other. This feat, an apparent defiance of the laws of gravity, aroused a great deal of interest, and it was predicted that it marked a revolution in railroad practice. The car was kept in equilibrium by means of a pair of wheels that were rotated at high speed in opposite directions. The gyroscopic effect of these rotating masses prevented the car from toppling over, in the same way that a top is kept from falling while spinning at high speed. Since the first exhibition of the gyroscopic car, Mr. Brennan has been at work developing details which would permit of using the same principle on a much larger car suitable for carrying heavy loads. A couple of weeks ago Mr. Brennan's invention, now reduced to practical dimensions, was again exhibited before the Royal Society. The car was 14 feet long, 13 feet high, and 10 feet wide, weighing 22 tons. Carrying a load of 40 passengers, the car traveled on a single rail around a circular track 220 yards in circumference. The balance was perfectly kept by means of two gyroscopes weighing three-quarters of a ton each and revolving at a speed of 3,000 revolutions per minute. The wheels were encased and ran in a vacuum, so as to reduce friction to a minimum. A gasoline engine was used to keep the gyroscopes spinning and also to propel the car. The car was subjected to the severest of tests, the passengers suddenly shifting from one side to the other in their endeavor to destroy the equilibrium, but the gyroscopic wheels responded to the slightest disturbance, and restored the balance at once. One of the difficulties encountered in a car of this kind is the gyroscopic motion. This, however, was overcome by means of friction devices. The advantage of

using a monorail is that the cost of construction is considerably less; but in addition to this there is the fact that a slight deviation from a true line would result in no damage, whereas when two parallel tracks are used they must both be kept perfectly parallel and in perfect alignment, otherwise the car will run off the track or will rock violently if one side dips below the other. In other words, a double-rail track is more difficult to keep in repair than two monorails, for the reason that the two rails are interdependent, and variation in one must not take place without a corresponding variation in the other. In rounding curves there is always a danger of spreading the tracks where a double-rail track is used, while with the monorail line, should the side thrust be sufficient to shift the rail, there would be no tendency for the car-wheels to leave the track."

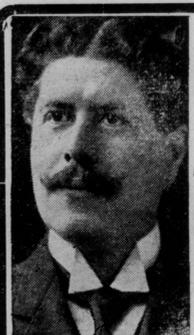
The London papers report that Mr. Brennan did not intend to give a public exhibition quite so soon, but that his hand was forced by the report that a German car on the same principle was to be shown shortly in Berlin.

ONE day while George Ade, the American humorist, was travelling in the Orient, he came upon a fellow passenger in heated discussion with an old Arab. The lady, a school teacher, complained to Mr. Ade that after studying Arabic for years in preparation for this trip, she could not understand a word that the native said.

"Never mind," said Ade consolingly. "Can't you see that he hasn't a tooth in his head? He's talking gum-Arabic!"

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