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## Romance and Glamour in Evening Fashions

### French Designer Uses Thirty Yards of Material in One of Season's Outstanding Models

Paris.—The new clothes that will be worn this summer, if Paris has her way, will be steeped in romance. This, of course, is particularly true of those that will appear after sundown, when glamour can take its bow. But even daytime fashions are not without their aura of the romantic, with their gay colourings and decorative details. Witness Molyneux's flower belts and Patou's bright embroidery frocks, to say nothing of Schiaparelli's fluttering butterflies.

The most striking of the new romantic evening fashions concern themselves with the full-skirted silhouette, with yards of material swirling gracefully about the legs. Molyneux uses 30 yards to make some of his robes de style! The majority of these frocks are sheer and diaphanous, their graceful folds being of tulle, chiffon or lace. To this there are some exceptions. Printed taffeta serves Mainbocher for his circular skirts; Molyneux has selected crepe satin, slipper satin and plain taffeta for some of his formal bell gowns. The skirt fullness varies in treatment. In some houses it is held at the sides, a few emphasize it at the centre front. Some skirts are shirred chez Molyneux; Chanel studs them with silver spangle stars, when the skirts are black.

Milliners' flowers worked into bouquets or wreaths are scattered just above the hem by Maggy Rouff. Alix, who has a penchant for doing things to the bottom of a skirt, puts full ruchings on voluminous creations of sheer materials, sometimes making them of two layers of contrasting colours. Trimmings serve to enhance their effect. Lanvin lays a scrolled pattern of braid in a contrasting colour on skirts whose fullness is concentrated at the back, while Panquin follows the mode for embroidery or applique.

#### Fitted Bodices

The bodices of the full-skirted frocks are generally snugly fitted, since swirling hems are wont to set off the tapering upper portion of the body. Molyneux lays the drapery in horizontal folds, while Maggy Rouff is more apt to follow the curves of the body. Lanvin plays up the bodice by wrapping the waist with a wide girdle in a bright contrasting colour, suggesting a rather high waistline.

Romanticism is not confined to spreading skirts. The slim narrow silhouette comes in for its share. Back to Josephine and Mme. Recamier looked Vionnet for her enchanting gowns, made with high waists, revealingly draped bosoms and skirts clinging straight over the hips, having some fullness at the front and swinging into narrow trains. Molyneux combines sheath frocks of printed crepe with

fly-away ruffled coats of tulle. In a more fantastic mood he envelopes these columns of crepe in full-length coats of ostrich feathers.

The glamour of ancient Egypt is evoked in this same designer's gowns of rainbow-striped crepe. They closely mold the figure, the stripes being so cleverly manipulated that they enhance slimness. Maggy Rouff is another who likes to handle her fabrics so that they cling to the body. To her slender gowns she gives movement with two floating panels, made of contrasting colours, brought over the shoulders in front and falling to the floor at the back.

As might well be expected, no lady will leave her house in a romantic gown without concealing it under a romantic wrap, that is if she follows the dictates of Paris. Girls will step into their cars done up in full-length capes and coats, a big hood drawn over their heads. Molyneux shows pleated capuchons on taffeta wraps. Vionnet does them with a Spanish flare. Over pretty curls will go veils of tulle and lace, falling to the shoulders.

Evening wraps vary in length. Very formal ones come to the floor. Molyneux's of slipper satin, opulent as the robe of a renaissance duchess, will put one in a festive mood before reaching a party. With sleek severity it fastens at the throat and then pompously spreads toward the hem. At the back it is pulled into a deep yoke. Long sleeves held in a band at the wrist completely covert the arms. With hot summer nights in mind, Chanel and Lanvin tossed off short boleros, and Francevramant designed a few capes. Between these extremes come three-quarter-length wraps; Maggy Rouff makes them of black lace; so does Marcel Rochas.

#### Two Silhouettes

Glamour is largely reserved for the evening; daytime modes are more sober, at least as pertains to outline. In his collection, Molyneux encompassed two important silhouettes. The one his short-jacketed suit, the other his ensemble with a long swinging coat which boasts of no button to fasten it. The trotteur has a brief-fitted jacket and a full-circular skirt. It is in navy blue, the mass daytime colour; at the neck is a crisp bow of white, a detail that invariably appears on his navy suits. If white is not employed it is replaced by a shade as vivid as a sunset in full glory, or the bright nuances of a Gauguin canvas. Molyneux makes this same type of costume with the jacket in a gay shade, preferably his featured Gauguin pink.

Molyneux has two long coat silhouettes, one straight and slim, hanging

straight from the shoulders and not meeting in the front, the other a very loose full back, which is unbelted. Most of these coats are unlined. They may be of light-weight wool, wool and satin combined or taffeta.

This designer's collection also includes some fitted and unbelted coats that mold the waistline and have a slightly flaring skirt. One of the striking fitted models is laced at the front as if it were a wide girdle. Lacing is an extremely important detail in the Molyneux collection. It is used not only on daytime frocks and coats but on the most beautiful of the evening gowns. On the coats the lacings are always of a matching colour; on frocks they are often contrasting. Pink ribbon laces a lovely evening gown of brown lace. Full-length stoles in self fabric have a contrasting colour edging the fronts of some of the Molyneux coats. On this page one is shown in bright green on a black coat; the stole ends are finished with large tassels.

#### Shapely Tucks

The majority of daytime dresses have softened bodices. The type of draping associated with Alix is important. Maggy Rouff uses little tucks to give fullness, and Molyneux shapes his gowns with them. Necklines have lost their severity; many ways are found to make them flattering to the face. Shoulders are no longer puffed up with their own importance; only a few houses stress them; the tendency is toward a much more feminine roundness.

Dresses with vestee bodices, or bodices made to resemble vestees, are shown in many of the houses. Molyneux makes them on some of his most successful daytime frocks. He gives them V necklines that are filled in with cravat scarfs. They are of his new bright pastel shades. To complete the ensemble effect the vestees are piped at the sleeves, the centre front closing with the same shade. Contrasting coloured pipings are featured by many houses.

### Butterflies Appear as Clasps Everywhere

Butterflies have landed on everything, according to reports of the couture openings in Paris. Shops are up to the second with butterfly clips that one can fasten almost anywhere on one's outfit—the back of an evening glove, the throat of an evening coat, the brim of a hat—where you will. Some butterflies available here have wings of clear laminated cellulose film. Their bodies are made of bright-coloured feathers. Other butterflies are made entirely of feathers in bright pastel tones, painted with spots in many colours.

Large pockets of white taffeta are an outstanding feature of a black Chantilly lace coat recently shown in Paris. The use of lace and the sharp contrasting of black and white are both indications of Spanish influences in style.



Sheers and appliques together spell chic. Note the full sleeves and swing skirt in this charming model.

### Shoes More "Feminine" This Season Than Ever

Before you embark on your first spring shoe-buying expedition, keep in mind the following "pointers" about new shoe fashions. First of all—shoes are more feminine and flattering to the feet than last year, all in keeping with shorter skirts and more romantic clothes. There is practically no such thing as a classic type shoe, except for sportswear. Heels are higher—you'll be elevated on three-inch spikes and like it, since your feet will look smaller.

But you can insist on "flats" for walking because you'll want more pairs of shoes, one for each special need. Cut-outs are the "buy-word" in everything from pumps to sandals, running the gamut of step-ins, oxfords, monk-types and strap shoes. Open toes will not wait until summer to be worn, for even on the street you will wear discreetly open "peek" toes. Perforations, larger and more numerous, decorate all kinds of shoes and massed stitching is smart when beautifully done.

High-in-front is a silhouette well established by now—and very comfortable it is, as well as good looking. Straps have their own story to tell—even pumps get a strap effect via new open backs; "swing straps" are news, meaning straps that cross over the instep or that have a wrap-around effect; high ankle straps remind you of the "Mary Janes" you once wore, and they set off many a slim ankle; some straps are arranged to give your feet a "bound up" look.

Fabrics, notably gabardines, have proven themselves "good shoe material" and they combine in many slick ways with patent, kid, baby calf and suede. Suede is no longer considered exclusively a fall and winter leather—it is decidedly chic for spring and summer, too. Baby calf and kid are, of course, the favourite smooth leathers. Patent ranks high. As for shoe colours, black and navy are "safe" choices, but the new "Red Earth" and "Carnelian" shades are perfect complements to blues, grays and beiges in the spring fashion picture.

### Flowers Brighten Homes This Easter

#### Floral Pageants in South Show Trend of Continent This Year.

One day of the year when almost every home is brightened with flowers is Easter. For it is then that the daffodils, tulips, Easter lilies, and violets seem at their best. These days a glance in the show window of Timmins Flower shop is enough to remind one that spring is really at hand.

This year, in particular, the beauty of flowers is being accentuated. Even the spring hats show that, for many of them have perfect reproductions of the prettier flowers to set them off.

Especially in the cities does this appear to be a floral year. Immense pageants have already been staged in the more northerly part of the United States and soon the idea will spread to Canada.

There's rarely anything "new" in flowers that reaches the general public, but this year has produced one feature others lacked—specially scented orchids. New species have been developed in these exotic flowers and emit a variety of scents emulate such other flowers as the rose, pansy, hyacinth, spirea and syringa, it was learned at the Timmins Flower Shop.

### Cosmetics This Year Must Match Milady's Costume

Cosmetics this year must match milady's costume so that there will be no clashing of colours, according to the newest fad of Dame Fashion.

"The green gowns and brown gowns need the orange shade of cosmetics," Miss Betty Harris of the Goldfields Drug store said this week. "The reds and blacks require the vivid red rouges and lipstick and the blues and greys are matched with powders having a slight amount of blue in them."

That means three sets of cosmetics for every woman who can wear the three gown colours.

Treatment of the skin is becoming more and more a part of the cosmetic business. "Nourishing" creams of many good kinds are now available.