

Splendid Effects Worked Out in Materials for the Coming Spring



Spring is very near—in the minds of the designers of smart frocks at least. Gradually the shops are putting aside the winter velours and velvets, flannels and serges, for materials better suited to warmer climes. But while the winter velvets and velours are going on the shelves, the spring and summer weights are appearing, for Dame Fashion could not do without fabrics which have played so important a part in the world of dress during the past two seasons; so she insists that they be reproduced in lighter weights.

More cotton enters into the make-up of the new materials, for already have we heard that wool must be conserved for the heroes who are already "over there" and who are yet to go. Silks and satins are to be seen in enormous quantities and in a variety which seems utterly incredible. Velvet containing about equal proportions of velvet, linen and cot-

ton are used for new one-piece frocks and lends itself to the development of the straight and narrow frock. Of this particular model much will be written for the next few weeks, and have to tax their ingenuity to the utmost to save it from over-popularity. Buttons and belts wisely placed play an important part in the make-up of the straight one-piece dress, and these may be of self material if desired. The wide belt is insisted upon despite the fact that it is not always becoming. Designed for spring is a model in a particularly pretty shade of beaver brown velvet. The plain skirt is gathered at the top and joined to the simple blouse under a broad belt. Buttons trim the front from collar to hem and, for good measure, are added to the collar.

Sometimes a little drapery in modified bustle effect does wonders for a plain skirt, and the idea is cleverly demonstrated in a figured silk combined with plain crepe Georgette.

The tulle and overbodice are of silk, while the foundation skirt is of satin. Crepe Georgette is used for the underbodice with long sleeves and broad collar. Most of the silk and satin dresses for the winter resort season take advantage of the fashion for drapery of some sort, though they are loyal to the narrow effect and easily could be made straight by clipping the threads holding the drapery.

Numbers of the satin dresses in black, dark blue and gray are unrelieved except by a little collar of white crepe Georgette or chiffon. Among the best values to be found among the advance styles is a gray satin with box-plaits on either side of the front. The lines are unbroken from neck to hem, except by a broad belt of self-material. Finishing the neck is a chiffon collar daintily embroidered in gray silk.

Black satin is used for an informal frock in combination with white satin chine. The skirt of satin is plain and

gathered in high effect. The front of the waist has a biblike trimming of the skirt material, but the waist proper is of the satin chine. It has an open neck trimmed with a rather fanciful collar of self-material, the edges having tiny ruffles of net and lace. The same little-trills appear at the lower edges of the sleeves.

Smartness is very essential in a plaid frock, yet the Paris designers seem to have had no trouble in achieving the essential in designing a frock of gray and green silk. The skirt and waist are developed upon simple lines, the touch of variety being supplied in a collar and revers of plain gray crepe. Another-black and white check is made more emphatic by the addition of a black belt and black collar. The frock succeeds in being very chic because of the grace of its lines and the high lustre of the material.

Serges and poplins, with velveteens and novelty fabrics are used in simple frocks for wear at Palm Beach

and other Southern places. The predominating colors are black, navy blue, taupe, elephant, beaver, the neutral shades of gray and tan.

Although buttons are used in practically countless numbers, they are in line with the precepts of economy, being covered with the same material as the dress in most instances. The slim, but not too tight, moyer-age is still being worn on little frocks for morning and early afternoon wear, forming worthy rivals to the fitted basque which is not universally becoming, though exceedingly smart.

Although in anticipation of the Southern season the smart shops are showing wonderful creations in chiffon, lace, net and the diaphanous silks. These fabrics are in both sheer and heavy effects, the latter being gained frequently by interwoven figures of velvet and chenille upon surfaces of the most delicate texture.

Women who put goodly sums of money into gingham frocks last summer will find that they made wise

investments, for it is predicted that spring will bring out a larger number of gingham frocks than ever have been worn before. The gingham shown now have rich satin and silk stripes worked into them and, trimmed with embroidery and velvet ribbon, are quite elegant enough for any occasion, but they are correspondingly expensive and some of the more familiar silks are much cheaper than the novelty gingham.

Sports materials are lovely, featuring stripes, plaids, checks and mixtures. Wood and silk jerseys are to be among the ultra fabrics, with many modifications, of course. To many of us, who have begun to feel proud of our winter clothes, this talk of spring and summer materials seems idle, but there is nothing with which the designers are more occupied at present. There is not much to say about the decorative features of advance fashions. The novel touches are found rather in the method of applying the well-known

braids and embroideries, rather than in new working materials. Handwork always adds to the beauty of a frock as well as to the value and as more women are doing needle plaiting than ever before, there is a great demand for embroidery upon simply designed frocks.

Guide to Patterns.
The fashions shown on this page are Pictorial Review designs. Numbers and sizes are as follows:
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Many Interesting Things That a Visitor May See in the British Museum

Many people think of the British Museum as a gloomy place, instructive, no doubt, but dull and uninteresting; memories of long, weary walks through endless galleries, and of cases filled with illegible manuscripts and dusty antiquities.

The great museum, therefore, is often neglected, or left to foreign visitors, and yet—if we know how and where to look for them—it is full of romance and beauty, and contains some of the strangest historical relics and the finest statues in the world.

In most of our other London collections, we find the artistic work of the last ten centuries, writes A. Methley, in "A Guide to London," but the British Museum takes us far back, behind the Christian era, and shows us not only "The glory that was Greece and the splendor that was Rome," but the crafts and histories of older nations and civilizations.

We see the wonders of Egypt and of Babylon, the images and ornaments from Ancient Peru and Mexico, and, stranger still, the uncouth relics of prehistoric times when men scratched outlines of mammoths on bones or on the rough walls of their cave-dwellings, and when literature had its beginning in stories of adventure that were told over camp fires, and in the

crossing jubbahs with which the skin-clad mothers of the stone age brushed their babies to sleep.

The prehistoric antiquities of the British Museum are exhibited in the hall at the top of the principal staircase, and here we can see the flint weapons which are the earliest relics of all.

To the same period belong some curious pictures drawn on pieces of bone, and also ivory and horn daggers, handles, carved into rough likenesses of deer and other animals.

The Stone Age was followed by the Bronze and Iron Periods, and relics of these different times are exhibited here.

We now go into the first Egyptian Room. In the far-off days when Italy and Greece were unknown lands, inhabited by savage tribes, Egypt was the country of a people skilled in agriculture and irrigation and in the arts of painting, sculpture, and architecture.

We know a great deal about this wonderful nation, for their books and inscriptions can be deciphered, and the ruins of their temples, which remain on the banks of the Nile, are evidences of their genius, knowledge, and artistic ability.

In most countries, the ancient cities have been destroyed in times of warfare, but the buildings of Egypt were, for the most part, buried under the dry desert sands and thus have been preserved during thousands of years.

On the ground floor of the museum there are three more Egyptian galleries, and in these are many of the huge stone statues of kings and gods that have been brought from Karnak and the other famous temples.

In the southern gallery can be seen the slab of black basalt, called the "Rosetta Stone," which was found near Alexandria in 1793. It bears an inscription, written in

Greek, in Demotic, and in the curious picture language, called hieroglyphic. It is this stone that has enabled the books and inscriptions of Ancient Egypt to be deciphered—the well-known Greek serving as a key to unravel the mysteries of the two other languages.

We go on to wilder countries, and see curious weapons and costumes from the South Sea Islands, jade ornaments from New Zealand, and the feathered head-dresses and beaded-trimmed garments of Red Indian chiefs.

There is a beautiful model of a Japanese house, with miniature furniture complete, and there are hideous idols from Central Africa, and the sledges, snow-shoes, and fur coats of the Esquimaux.

It is impossible to describe all the curious things which are gathered together here, and there is still another division of the museum to be visited, which, although left to the last, is by no means the least interesting part of the great collection.

We go downstairs, cross the vestibule, and enter the libraries, where can be seen not only every description of printed book, but also the old manuscripts, with their wonderful hand-painted pictures and illuminated borders.

Beyond the manuscript room is a long gallery, called the "King's Library," where can be seen the first books ever printed in England by William Caxton. There are also early editions of Shakespeare's plays, and some beautiful specimens of old and modern bookbinding. In other parts of the museum are collections of coins and original drawings by great artists. Among these latter are some beautiful sketches by the famous Italian painter, Leonardo da Vinci.

In Turkey the fat woman is considered beautiful.

Enemy Claimed London. Large signs announcing that London and Paris had been captured by Germany; and that the Kaiser was to exact indemnity from England were displayed on the walls of Fukien to Dr. J. Preston Maxwell, medical missionary in charge of the Yungchun Hospital, Fukien Province, who arrived in New York recently. Dr. Maxwell says that German propaganda in South China is widespread and has been so since the beginning of the war.

All sorts of reports were constantly being circulated to make the Chinese believe Germany was winning the war," he said. "It is only recently that the people of South China have been getting true accounts from the battle-fronts."

A medical registration is being put into effect in China, and it is hoped that this will eventually eliminate the "quack" doctors who used to go about selling four and oil as medicine. Where formerly one surgical medical patient to one surgical now there is the same number of each. The Chinese are gradually overcoming their aversion to operations.

Protecting Plants. The law in Switzerland protecting rare plants is so strict that to be found in possession of specimens illegitimately collected is a penal offense.

When Stanford University begins its next academic year, October 1, it will have a new printing plant in operation.

Prices for larger are raised about \$1 a barrel, also 35 cents a barrel, while per case the raise is 20 cents for 24 bottles.

Fire on Friday destroyed the Emderton block on Portage Avenue, Winnipeg, in the heart of the shopping district, causing financial loss estimated at more than a million dollars.

Rev. Dr. John Ross Sutherland, associate secretary of the Presbyterian Board of Ministerial Relief and Sustentation, died on Thursday, aged seventy-two.

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