

In the Realm of Women--Some Interesting Features



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QUICK CHANGES IN PARIS MODES

Extreme Novelties Are Suddenly Produced for Purpose of Making Sensation.

CHIEF AIM IS BECOMINGNESS

Women of Refined Taste and Social Position Demand Dresses That Are Free From Undue Eccentricity.

At recent race meetings in the Bois de Boulogne, writes a Paris fashion correspondent, we have had an excellent opportunity of reviewing present-day fashions; indeed it would be more correct to say "present-hour," because at this season of the year fashions change very frequently. Extreme novelties are suddenly produced for the purpose of making a sensation—and a good advertisement for some particular dressmaker.

As frequently pointed out, the general outline remains graceful and simple; that is to say, the dresses worn by our more exclusive Parisiennes, also by American women of refined taste and assured social position, are perfection itself, free from undue eccentricity and essentially becoming. But then we have other and widely different fashions which are freely exploited by daring young actresses and by women who like to find themselves the center of a wondering crowd. These remarkable costumes are also created to please a certain type of American buyer who insistently demands "something quite new and sensational."

At the races one realizes that longer skirts have really become popular. The Parisiennes have been slow to consent to the added inches; in New York the dresses were ankle length, when over here, in France, the majority of women wore dresses that cut the lower limbs half way between knee and ankle. Even now there are many very smart Parisiennes who actively object to long walking dresses. My personal opinion is that the latest models by Paul Poiret have had much to do with this fight against the added inches.

Models Long and Full. At the beginning of the season Poiret launched models which were at one and the same time long and full. Women quickly realized that this outline, though quaint and picturesque, was not generally becoming; it called for a special type of woman and it rarely suited young girls.

Perhaps this was why so many of our best dressmakers—the real auto-crats of the rue de la Paix—have decided to retain the beautiful straight outlines of last year while adding width, actually, to the hem of the skirt. The reason is not easy to discover, but the fact remains.

Paquin, Worth, Doucet, Doenillet and others are showing lovely models which resemble those of yesterday, but which have much more material pressed into their composition. At the fashionable race meetings one sees the most wonderful hats and toques. Quite amazing arrangements of paradise plumes, uncurled ostrich

really so remarkable as the small toques covered with straggling al-grettes and feathers, which are now so generally worn, but the big "picture" shapes are unexpected. It is quite a long time since we have worn them. Short Jackets Popular.

The growing popularity of short jackets is something that must be taken into consideration. They are shown in all the best dressmaking studios and it is certain that they will become very popular.

Many of these little garments are of Breton outline. Almost exactly like the little coats worn by Breton peasants—the men—on Sundays and holidays. Very simple, rather wide at the hem, finished with long sleeves of pagoda outline and open in front.

I have seen jackets of this order chez Paquin, Beer and Redfern; they are distinctly original, but I do not consider them very becoming. Nevertheless they must be taken into serious consideration because they are going to be generally worn.

A model created by Redfern was worn at the Longchamps races. It was very simple in outline, but unusual. This was a genuine Breton model and it is one which will be very fashionable a little later on in



Red Fern Hat
Blue Lingerie
Long Sleeve
Capelet in
Carmine
Tulle
Satin

The "Mascot" Hat
Satin and
Crimson
of Red
Velvet

linen and shantung for wearing with organdie main dresses, the little coats being in bright colors and decked out with a little fine braiding or embroidery on neck and sleeves.

Of course on the genuine Breton models there is no embroidery—only a narrow binding or braid all round the hem and up the fronts, but the short coats of the immediate future will be ornate, and they will look exceedingly chic and attractive when combined with founced and ruffled frocks made of white organdie muslin or washing crepe.

Worth has lately made some effective theater costumes—for stage use I mean. For example, those created for Berthe Bady. This actress is notably a good dresser and the gowns worn by her can always be copied, with success, by women who have passed their first youth.

Gowns to Suit the Age.

Berthe Bady is not a very young woman and she does not pretend to be that. She is between thirty and forty, and always dresses to suit that age, with the result that she looks younger than she actually is. For her Worth designed an exquisite theater or restaurant wrap I can confidently recommend to my readers.

It was of "Manon" outline, but instead of the traditional hood it had a big box trim at the neck. The material of this wrap was dull green satin lined with a really exquisite silver brocade. The cape was quite long—it covered the whole dress—and it was also very full and gathered into a shoulder yoke. It was fastened in front with long silver cords finished with handsome tassels.

For the same actress Worth has made an admirable evening dress which would be ideal for a restaurant dinner. The dress was made of a silver lame and the design was exceedingly simple, an absolutely plain corage of cassquin outline, cut round at the neck and with very short sleeves; the waistline was long and the skirt was draped up at the sides to give a pannier effect.

There was no trimming whatever, but the silver lame material was superb, supple as chiffon, and so rich that it glistened as if covered with diamond dust.

Draped evening and afternoon dresses are very fashionable this season. These models are made of satin, lame, embroidered crepe, panne, pailletted tulle and many other widely different materials.

It is a case of "draperies and yet again draperies." But to be successful these draperies must be arranged by master hands, otherwise they look simply untidy and without meaning. Taffeta has come back with a rush. A few weeks ago we talked of nothing but satin and crepe de chine.

Some of the best taffeta models have the seams edged with a pique stitch, and it is worthy of remark that the latest idea in this connection is a set of founces all of the same width, not graduated, as has been fashionable through the winter.



One of the New Models in Navy Blue Taffeta, Black Satin Waistcoat Worked With Red, Green and Vel. low Wool.

feathers and al-grettes—the latter as a rule artificial and cleverly made of fine horse hair.

There is just now a craze for bushy feathers, which make their wearers look like a savage chief in full war costume. These feathers—always uncurled and straggling—are placed in two or three rows round the brim of the hat or toque and allowed to fall over the eyes.

A curious fashion, but one which has caught on to an alarming extent. Lewis is trying to make us accept very wide-trimmed hats and straw hats, which have low crowns and scanty trimming; the genuine "picture hat" which used to be so dear to the heart of the artist "Drian." These hats will be immensely popular when the seaside season is in full swing, but for Paris they seem a trifle too remarkable.

As a matter of fact they are not

Baby Specialists.

THAT there are Physicians who specialize on Infant ailments you know. All Physicians understand Infant troubles; all Physicians treat them. It is his profession, his duty, to know human ills from the Stork to the Great Beyond.

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Can a Mother be less thoughtful? Can a Mother try to relieve Baby with a remedy that she would use for herself? Ask yourself; and answer honestly!

Always remember that Baby is just a baby. And remembering this you will remember that Fletcher's Castoria is made especially for Infants and Children.

Children Cry For Fletcher's CASTORIA

The False and the True.

Advertising by the use of large space, the expenditure of huge sums of money have placed on the market, have put in your home, perhaps, many articles that today have been discarded, as you will readily admit. Do you recall anything that has more modestly appealed to the public than has Fletcher's Castoria: modest in all its claims, pleading at all times—and truthfully—for our babies?

The big splash, the misleading claims may win for a time, but the honest truth-telling advertiser is like the old story of the tortoise that beat the hare.

Mothers everywhere, and their daughters, now mothers, speak frankly, glowingly, enthusiastically in praise of Fletcher's Castoria. Speak of it lovingly as a friend that has brought comfort, cheer and smiles to their little-ones.

To them: to these true mothers no argument can induce them to set aside their bottle of Castoria, their old friend, that they might try even another and unknown remedy for babies. Then, would YOU think of going to YOUR OWN medicine chest to find relief for Baby's troubles? Can you not separate the false from the true?

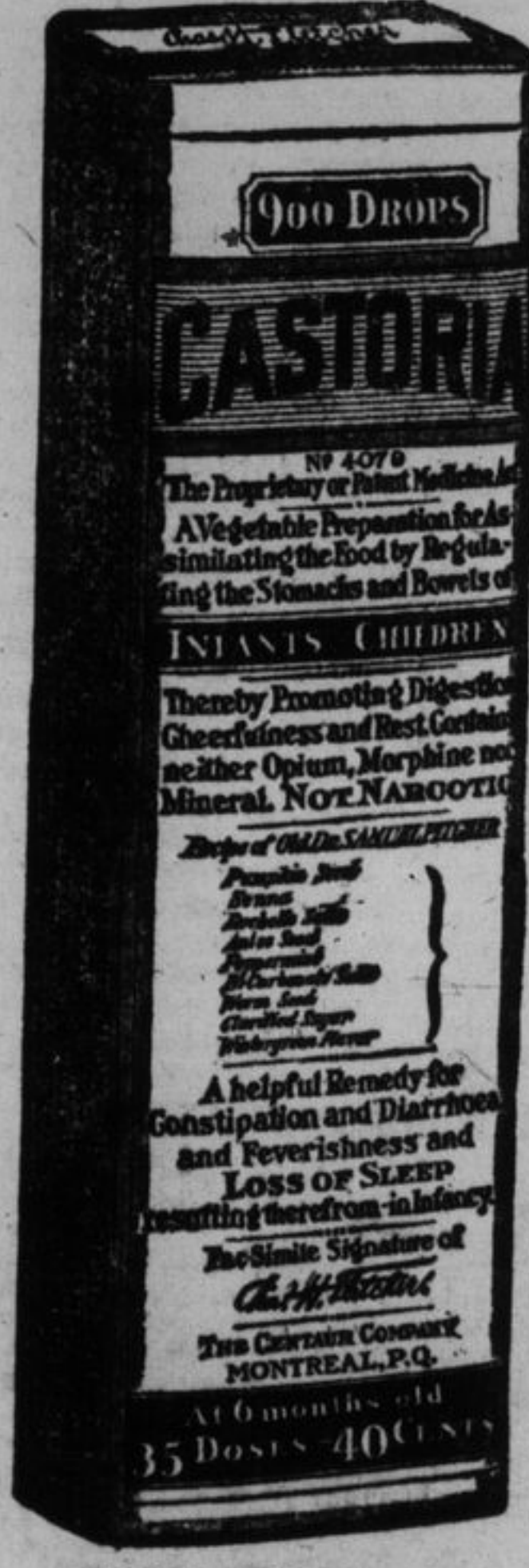
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"A Credit to Our Canadian Pride"

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They harmonize with the latest dress fashions, adding that touch of completeness in style to your outdoor costume sometimes hard to get in oxfords of the walking type.

They have all the sterling qualities which you have learned to expect in Onyx shoes.

Sold in the better stores throughout Canada.

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(for Comfort—no binding)

THE generously wide, roomy, extra elastic top is fashioned to cling comfortably to the leg without binding.

As the entire stocking from toe to top is knitted to shape (not stretched), this wide top comfort is permanent.

Silk, (plain or drop stitch), cashmere, lisle, mercerized and cotton—or two-tone effects of heather and Lovat shades.

Other Mercury points of excellence: absolutely no seams, generous length, full fashioned calf, trim-fitting fashioned ankle, and shaped foot without seams.



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