

WOMAN and HER WORK.

The renewed reign of the Eton and Bolo-ro jacket has brought fresh popularity to the skirt waist, which has taken a firmer hold than ever on the favor of the up to date woman. Of course the style of the skirt waist has varied slightly as most fashions do when they come out for another season, but the only marked change in this

Figaro was of black brocade, cut with a high rolling collar, no revers, and just reaching to the waist line; it was sleeveless of course and finished with double shoulder ruffles rather short, and falling in very full folds over the green silk sleeves. Another Figaro suit showed the new closed figaro jacket which is more of a novelty but not



NEW STYLES FOR SPRING.

The walking costume on the right is of shepherd's plaid, with a gray and white check ground and green and red over plaid. Hercules braid trims both skirt and coat. The vest front is of white cloth. The visiting costume at the left is of India silk trimmed with two lace flounces, the wider at the top. Very wide jockeys edged with lace are on the shoulders, and there is an invariable bow of black moire. The colors are black over baby blue. The figure in the center is a fatigue dress of narrow stripes in tweed. Rows of Russian embroidery reach from top to bottom on five seams. The waist is a Norfolk blouse with Russian embroidery yoke. There are bishop sleeves and a leather belt encircles the waist.

spring's waist is the absence of all stiffening both in cuffs and bosom; and the very decided preference shown for silk, instead of cambric as the material of which they shall be made. Soft cream colored or white pongee, is the favorite choice partly because it washes so well, and partly because it can be worn with skirt and jacket of almost any color. The belt is usually of the same material as the skirt, and is quite wide, and gathered into soft folds like a crush collar, it is seldom pointed, but nearly always either quite straight, or very slightly rounded in front. A belt of the goods of which the jacket and skirt are is more economical of course, and can be worn if preferred, but the light one is the most stylish. The new Figaro jacket is really a lovely garment and so convenient, as a handsome Figaro, with blouse waist of bright colored silk, will transform the plainest of dresses into quite a handsome costume. Here is a good model, the skirt was of fine black

half so pretty as the open jacket. Both skirt and jacket, in this case were of the same material, which was dark fawn colored cloth; the skirt was quite plain and the jacket had the fronts coming quite together and then turning back again in unusually wide revers faced with fawn moire, in a rather lighter shade. The effect was very new and quaint, but not as jaunty as the open front.

It is scarcely necessary to remark that the revers has never occupied such a prominent place in the annals of fashion as it does today, because everybody who reads the fashion magazines at all must be quite aware of the fact. Indeed the size, style and general cut of the revers determines the style of the entire costume, and a glance at the revers will show whether one's dressmaker is up to date or not. It must be broad, clearly and shapely cut, and above all things so thoroughly stiffened that it will be perfectly smooth, flat and above all never show the slightest wrinkle or crease.



SPRING COWNS FOR YOUNG GIRLS

The figure on the right represents a gown of striped fabric, reseda and tan. The overdress is of olive green camel's hair, with gold soutache. The central figure shows a frock of dotted and embroidered Swiss, with blue ribbons and blue sash. That on the left is of flecked Italian chevrot, fawn and dark brown. The hercules braid trimming is of light fawn.

corded material, in light weight goods, and trimmed around the bottom with five rows of rather narrow fancy braid, and the bodice, was just a simple gathered blouse of green Japan silk, with full leg of mutton sleeves, and wide gathered belt. The

There are many varieties of this popular decoration but each must possess a distinctive style of its own, the broad shapely pointed one belonging exclusively to the eton or figaro jacket. The sloping revers, which is a sort of continuation of the ruffle

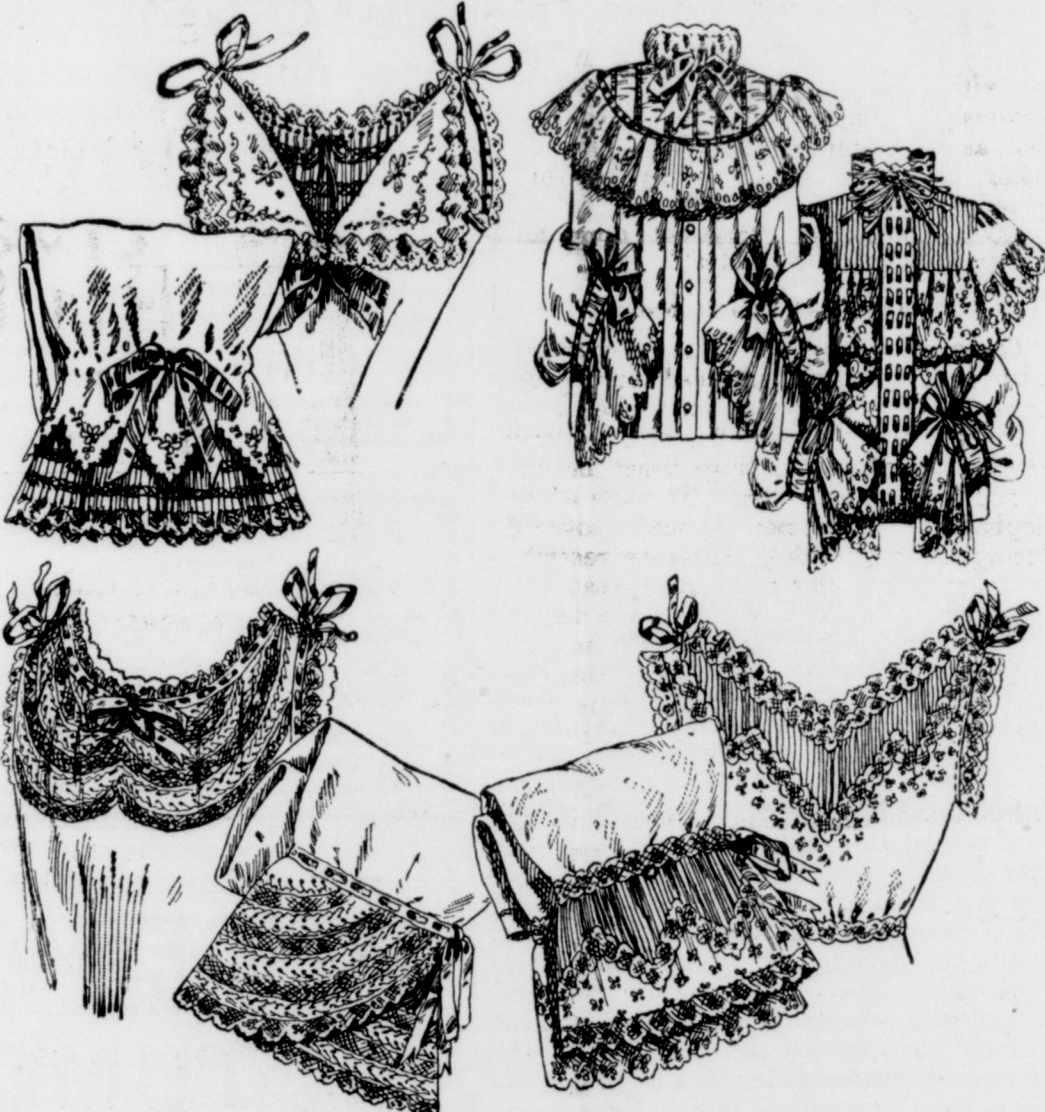
or collar of the back of the dress, and which is very wide on the shoulder, and narrows down to a mere finger width at the waist, belongs to the dress bodice, so the two must never be confused. Moire silk is the favorite material for facing all these revers but of course plain silk, satin, or even the same material as the dress may be used quite as well.

It is all very well to have useful things such as skirt waists and jaunty little jackets to wear with them, but the woman who wants to be really fashionable must have a cape, or be out of the style altogether! Everybody wears them, and so great is the variety seen in the shapes of these dainty little flounces, which are only wraps by courtesy, that it is really easier to say what is not worn, than what is. One point, however, seems to be pretty well decided, and that is, that to be in the van of fashion you must possess at least three capes; one will be of plain cloth and made for wear and comfort. It will be of some thick cloth, reach well below the waist and have either braid or machine stitching as a trimming, and plain silk for lining, and it will probably have a hood, and a turnover collar. The other two will be of velvet and moire, or even of three materials, as a velvet cape with a wide moire collar, trimmed with a plaiting of lisse, or mouseline-de-soie, and a band of jet, or a full ruche of silk muslin at the neck, fastened with a tall bow of the same with long ends, trimmed with a flounce of lace.

A very handsome cape of black moire is trimmed with rows of jet insertion, and a double ruffle of silk, edged with jetted lace, and tied with a bow of the moire. Many of these little capes which reach barely to the elbows, are cut so full that when spread out they lie in a perfect circle, the trimming is usually all at the neck, especially when the garment is of velvet, and it generally consists of full ruffles of chiffon doubled and fluted.

MISCHIEF, Charlottetown.—Many thanks for your kind letter, we can at least "agree to differ" can we not, even though we are not in accord on the subject of "brotherly love?" I remember the journey you speak of, but cannot guess which of my fellow travellers you could have been, there were not many I knew. I hope you will write

so. You help me greatly in my work by your kind words, there is always such a satisfaction in knowing that one's feeble words are looked for by even one person, and somehow the words are always so much feebler than the thoughts that prompted them. I wonder who your friend was? A tall, pretty girl, I fancy. Scarcely as happy as you might imagine, only one



NEWEST DESIGNS IN UNDERWEAR.

The newest designs in underwear are shown above. Almost all have embroidery in colored designs and all are edged with lace and trimmed with ribbons. One night robe has narrow ribbon threaded through the embroidery. Pink, violet and blue are the colors most used for the ribbon and red and blue only for embroidery.

again some time, I shall be glad to hear from you.

MOLLIE B.—Is it Bawn? I am glad you sent the second instead of the first letter, as it always puts me out to get one written on both sides of the paper, when I have explained the rules so often. Yes I have often lived in the country, and I think if I could have my choice I would always do so from the end of April till the first of November, but I love the city in winter, one does not get so much of the death of nature, and it is not so sad, the bricks and mortar seem more cheerful than the dead trees, and forlorn looking fields. I prefer the white ones because they are sweet, while the blue are scentless. (1) Dear Mr. Jones of course. (2) either is correct, but I consider the former taste unless the gentleman has reached middle age, or occupies a prominent position. (3) Never, unless he is regularly ordained. (4) It is not considered necessary to answer such letters, but remember it is always courteous to acknowledge any kindness, and your friends will be pleased if you show them that you appreciate theirs, you can do so whenever you feel equal to the task. I am sorry I cannot tell you where to find the verses, "I saw it in the paper," the other form is manifestly incorrect. I may be mistaken but I think I recognize you.

THE LOCUSTS.—No, I have not forgotten you by any means, and your charming letter was a real pleasure to me. I never like my old correspondents to forget me, but I am afraid many of them have done

word expresses it thoroughly—disappointment—from first to last, and it frequently finds its way into my work, but if, as you say, even one girl values my opinions I shall indeed feel that I am "doing something." So you too were at issue with me on the subject of platonic affection? You would be surprised at the number of girls who have written to protest against my views on that beautiful myth; but my dear I have "been there" as the boys say and I think I know more about it than you girls do. Lately I have been putting my "letter" theory into very severe practice, and I find it far the better plan. As for the books, I couldn't begin to tell you half of them, I liked one or two of the "Duchess" works at first, but her later books are mere twaddle I think. Some of Ouida's books are exquisite, so are some of Helen Ma'hers', and Mary Cecil Hay's, while I think if I were dying I would defer the ceremony a few minutes, to laugh at "Charles O'Malley." "Adam Bede" is another gem. We must all pass a few dark milestones in our journey, my dear, but I hope yours are all behind you now, and the others will fairly flash in the sunlight with whiteness. When that long is present there is nearly always ability of some kind behind it, and generally talent. I always had it and you see how I have succeeded—in getting some of it printed. So I can only say—try, and do not be discouraged too soon. Indeed I am not laughing, I have too bad a headache today to feel like it, and if I did it would not be at you. One favorite is: "And you shall touch with your finger-tips The ivory gates and golden."

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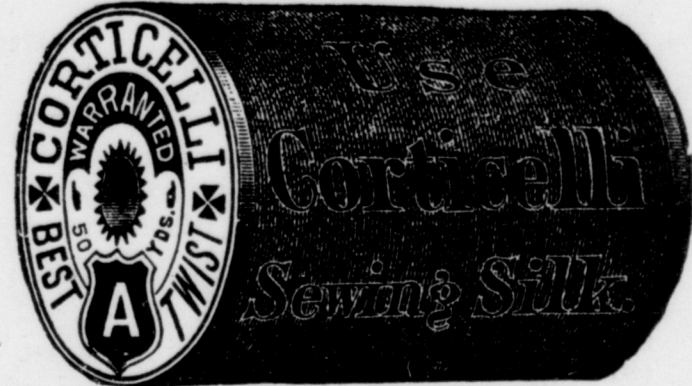
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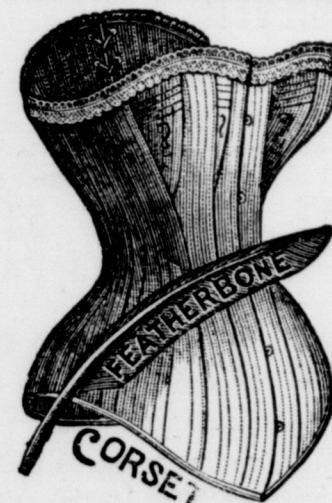
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