

Honeymoon luggage can display that married look

Together with a wonderful way of life, but in luggage, it is much better for each of you to have your own. Designers recognize that men's belongings are bulkier than women's and have created luggage individually suited to men and women. That doesn't mean your luggage can't have a "married look", for today's fashion trends enable you to choose different sizes of the same brand in harmonizing colors easier to spot a point out with pardonable pride at baggage clerks. The proper choice of a set of luggage can make both your packing and your travelling a pleasure.

Do make yourself (and the groom) a promise to have your luggage packed on time! Organize well beforehand everything you plan to take. And, make list, even if you usually aren't methodical. You might even try a little "practice packing" ahead

of time, to learn the special features of your new luggage, how the divider pads and tapes work.

When you are ready to start packing, assemble everything in one place before you start putting things into suitcases. As you put each item in, check it off on your list. This way, you'll know you have everything without having to pull things out to keep checking.

Go over your wardrobe with your travelling partner, so he will get a better idea of what he would bring, in sports clothes, dinner jacket, etc. And remember, to avoid needless duplication, cover all the extras you will use together—a clothes

brush, spot remover, tissues, and first aid kit.

If clothes are crammed or huddled too tightly, creases will be pressed into them. If they're too loosely packed, however, they will emerge crumpled. Pack, comfortably tight. Fill in corners and gaps with small soft items or tissue paper. Conserve space by "jelly roll" packing, i.e., roll up the uncrushables: swimsuits, sweaters. For non-increasing lingerie, try the practice of rolling up sets: slip, panty, girdle, bra... this is particularly helpful for quick changes on short trips.

And make full use of that expensive, practical wonder:

the plastic bag. Use it for lingerie, hosiery, cosmetics. Also, carry cosmetics in small, tightly fastened plastic containers (not too full, if you are travelling by air—allow for expansion). Do not pack heavy, large jars of creams. Take extra plastic bags along, to hold laundry until you can get it washed.

If you're taking crinolines or big skirts, cut out the toe of a stocking, put your hand through the leg, and gently pull the rolled petticoat into stocking. Now fit this pliable stocking cylinder into available empty space.

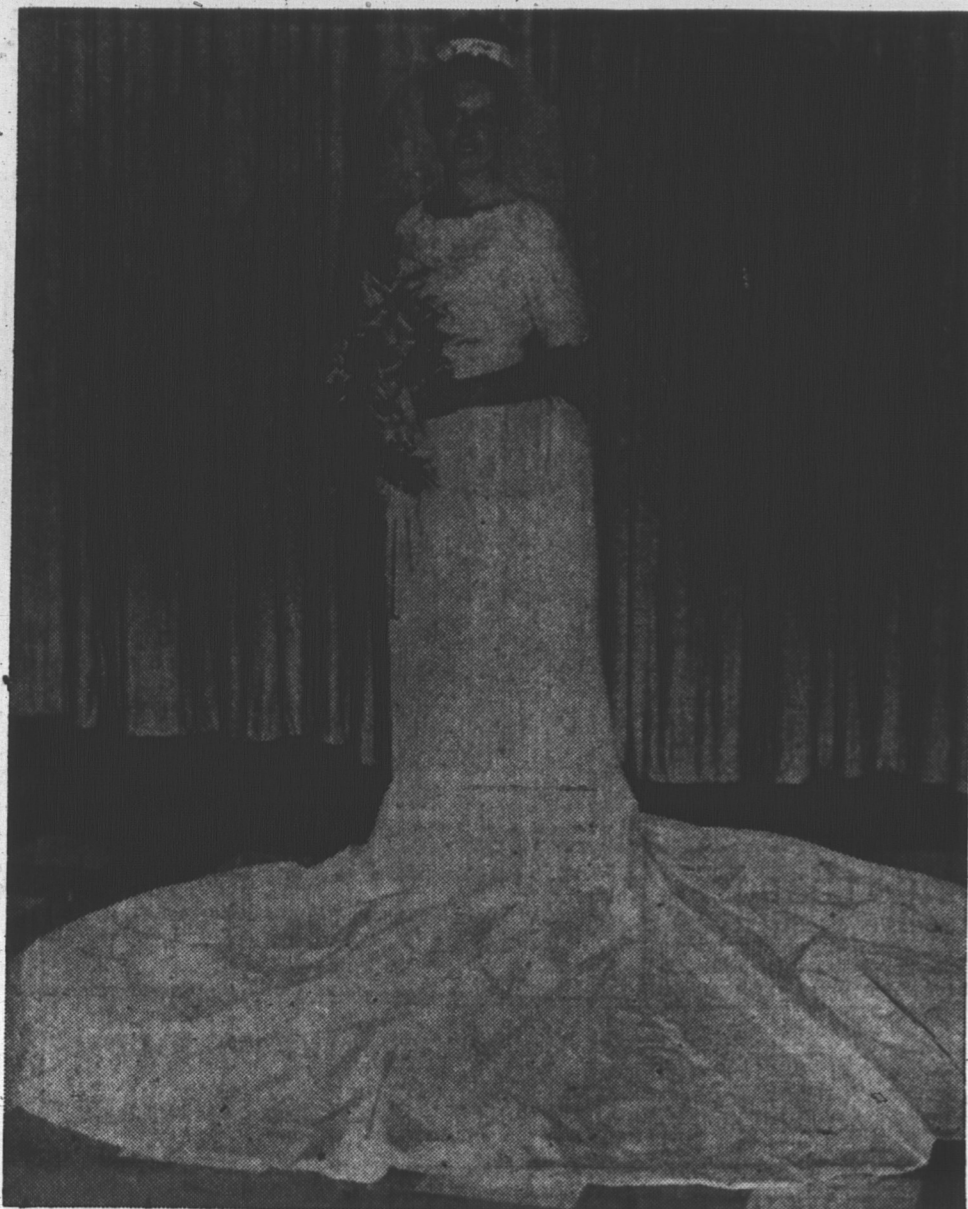
FOR THE GROOM

He may be a rugged independent, but if his mother has set the example, or if he says, enroute, "Would you get my things ready for me, dear?"—that's your cue, and this is no time for egg-beater, tossed-salad tangles with his clothes!

Organize things properly and he will wonder how he lived without you.

Chances are, on any trip, the groom will need more than one suit, and possibly an extra sports jacket and slacks. Mod-

ern (two-suit and three-suit) cases with hanger fixtures and packing bar make it possible for suits to travel first-class, without crumpling. Trousers should always be packed first. Place waistband flat at one side of the case, let trouser legs hang over other side of the suitcase. Now for jackets, put each on its own hanger. Button coats. Slip the loop in the back of neck over the hanger shaft to keep lapels flat and back of coat smooth. Pack suit-coat lapel side down. Grasp the sleeves by their seams, and bring them down the back of the coat. The next jacket goes in the same way. Lower the packing bar, flip the sleeves and coat bottoms up over the packing bar. Now fold the legs of the trousers alternately across the packed coats, and the groom has a portable clothes closet! Ties are placed on the tie-rack between the divider pads, so they are kept smooth and pressed while travelling. Happy Honeymoon!



MRS. ALLISON MacALEER

Claude MacKay Photo

Seek change in store hours

LONDON (Reuters) — Britain's Independent Consumers' Association has asked the home secretary to remove all shop-closing restrictions.

It suggests that the interest of shop employees ought to be safe-guarded by statutory limitation of their working hours rather than by restrictions on shopping hours, as at present.

A survey by the Research Institute for Consumer Affairs indicated 60 per cent of women in full-time non-zhurnal jobs would like shops to remain open until 10 p.m. on one or more days a week.

At present, shops in general close at 5:30 p.m. or 6 p.m. on weekdays, although in large towns a few may stay open until 7 or 8 p.m. This means that the majority of full-time women workers have to crowd their daily shopping into their lunch hour.

The law now allows shops to remain open until 8 p.m.

FARMERS TAKE MORE

The Canadian government's agriculture department spent \$140,000,000 in 1965, compared with \$10,000,000 in 1939.

GEESE PREFER NORTH

Ontario's greatest concentration of wild geese is in the James Bay and Hudson Bay lowlands.



MRS. GORDON VESSEY

George Wotton Photo

Shaping of spring coats hints at changes to come

By MARGARET NESS
NEW YORK (CP)—Five years ago the skinny coat came into fashion prominence and is still here. But its days may be numbered.

Heralded by a few tentative appearances in the spring of 1960, the skinny coat arrived the next year. It ousted the coat of easy bulkiness with its very short sleeves attached to a dropped shoulder.

Originals, a trend-setting New York coat house, introduced several coats in 1960 and pared down the silhouette to a more-slim look, and also included one coat with set-in sleeves.

By the spring of 1961 these sleeves took over almost completely, creating an even more skimp effect in the new lean silhouette.

Five years later, in the spring of 1966, the coat shape is practically the same but there are sharp differences. Sleeves, though still set in, are longer. The neat small collars contrasted with the necklines of 1961 when collars, if they existed at all, stood away from the collarbone.

This spring, too, the popular double-breasted look provides a new attraction. And the effect of shorter skirts has been to give a totally different look.

In 1961 the fashion color was pink and more pink, even for coats. This year, while green is popular, there is a fairly wide spread of color, including a light navy and a range of beiges.

There now are hints, however, that a change is coming. Two new silhouettes appear in several coat collections this spring. One is a big-shoulder style made to slip over suits. The bulkier coat top is offset by a tapering-in hemline.

The other silhouette is the reverse. A narrow-shouldered coat flares into circular fullness.

Originals even introduced two voluminous coats at the spring showing of the New York Couture Group. Monte-Sano and Fruza, too, included a few "big coat" styles, often with raglan sleeves or big welt armholes.

These would appear to be an indication of the coming coat shape, probably for fall.

The costume look is more important than ever this spring. Last year suits created a little flurry on their own but now, they are again subordinated to the companion look of a dress with a coat or jacket or coat and suit. Coats and dresses also supplement each other for the so-called total look this spring.

Sometimes coats and dress are in fashionable contrast colors, as in Ben Reig's navy waffle worsted coat and red silk dress. Or they are in dyed-to-match tones, as in Hannah Troy's golden wool coat and slim wool crepe dress, belted in the exact shade of leather.

Sometimes the total look is achieved by fabric or pattern contrasts, as in Davidow's large window-pane plaid coat with raglan sleeves that slips on over a neat plaid suit in lime green.

Several designers favor the three-piece look of coat, skirt and blouse. Larry Aldrich included in his spring collection a buttoned-to-hem coat and slim skirt in peach double-faced tulle accompanied by a tuck-in blouse of navy matte jersey.

These double-faced fabrics are popular. Some are plaid with plain. Others combine two colors. Many of the double-faced coats are unlined and easily reversible.

At the Montreal spring fashion showing, arranged by the International Ladies' Garment Workers Union, the fashion writers voted awards in various categories. The coat award went to Apparel Originals of Toronto and the winner is a perfect example of the new spring look. Designed in cream diagonal wool, it is cut on the slightly shaped princess-line, with set-in sleeves and, for variation, a low bias ripple at the back.

Two interesting side-buttoning coats were also shown—in the Alice blue coat by Joshua of Montreal a seam curved from the neckline to the buttoned side. The other, by Montroy of Montreal, was in bright green looped wool with welt seaming.

Furniture showing English influence

By ELEANOR ROSS
History repeats itself and the English are coming again, this time in the world of furniture.

New furniture designs are influenced by the styles of "merrie England" of early 17th century right down through late 19th century Victorian. English furniture has been around a long time obviously, offering a sophisticated appeal in its elegant simplicity of design. In its Colonial interpretation in this country, it has enjoyed enduring popularity.

Royal Reception
Now it is getting a royal reception as it emerges in a new strength and character from American design centers.

Furniture manufacturers are devoting entire collections to period English designs that are updated with modern American fabrics of cut velvets, crushed linen velvets, suede cloths, crevel-work type prints, and new textured effects. Puffy round latex foam cushioning replaces old-fashioned down or horsehair for comfort and long wear.

The new English derivatives have a fresh lively appearance that is urbane, elegant and easy to live with. They have a stability and substance that promise more than long-life acceptability. Because of its adaptability, English mixes smoothly with other styles such as its cousins, Early American and Colonial.

Blends Harmoniously
English is completely at home with contemporary, and in its earliest 17th century mood it blends harmoniously, with still-extant and very popular Mediterranean. With its well-bred look, it is thoroughly relaxed in just about any environment

and setting in town or country. Some of the pieces are massive and rather ornately carved. This is typical of the design influence of the early 17th century. The wood trim in this case is mostly oak, with pecan and walnut also in use.

Finishes are dark and heavily distressed to simulate antiquity. Some colored stains are used showing the grain and pore of the wood and causing it to look as if it had been painted 300 years ago.

Colors Available
Hues are olive bronze, brick red, sunny yellow or dark blackish line.

As a result this large-scale furniture, with its plump cushion seating and flavor of well-treated tradition, has the coveted country house look so popular today.

Combined with modern upholstery fabrics, this compatible furniture has a freshness that blends beautifully with contemporary accessories and many types of decor.

Some of the furniture, especially that derivative of the late 19th century, is heavily tufted, with touches of bamboo trim. This exotic wood, used rather sparingly in the past, is now an extremely popular favorite appearing not only as a decoration on upholstered pieces, but also as molding on mirrors and chests.

Fresh Influence
Whether of the 17th or 19th century, this English ambience pervades the American furniture scene with just about the freshest breeze that has blown from across the big pond since the Mayflower set sail for these shores' way back when the earliest pieces in this motif were considered modern.

Wedding-bells are ringing

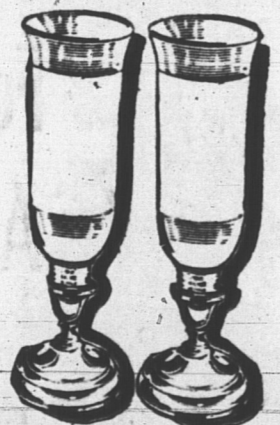
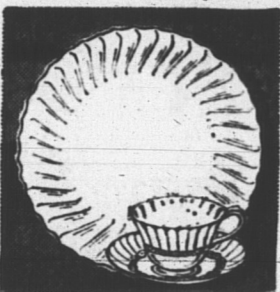
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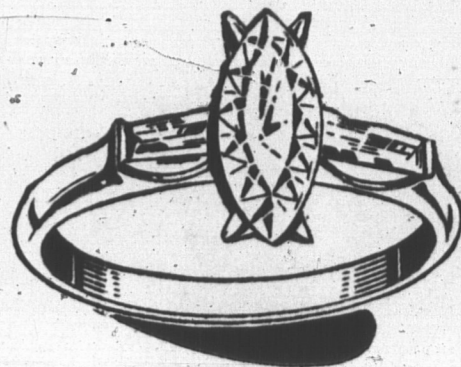
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