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Women who perspire least . . . often need ODORONO most

When the underarm is kept always dry with Odorono you are absolutely safe from offending—

By Ruth Miller

THE DOCTORS who work with me on perspiration problems have given me information that concerns every one of us very intimately.

Doctors know perspiration odor can precede noticeable moisture—that actually the odor may be as great from a small amount of perspiration as from enough to stain a dress.

And yet so many women believe because their gowns show no traces they are free from odor! When you use Odorono you are absolutely safe from offending.

A Physician's Formula . . . Odorono was originally made by a physician for his own use. The familiar ruby colored Odorono, Regular Strength, is for use twice a week on normal skins. The new colorless Odorono, Mild, is made especially for sensitive skins and for frequent use—or in an emergency. At toilet-goods counters, 35¢, 60¢ and \$1.00.

Just 3 simple gestures—Odorono keeps you safe from worry . . .

1. PAT ON . . . Wash underarm with clear water and dry. Pat on Odorono—don't rub.
2. LET DRY . . . Let underarm dry thoroughly before clothing touches it. If using Odorono Mild, let dry at least fifteen minutes. If using Odorono Regular Strength, let stay on and dry overnight.
3. RINSE OFF . . . When Odorono is entirely dry, wipe thoroughly with a damp cloth. If used last thing at night, rinse off in the morning.



ODO-RONO

ends perspiration annoyance and odor

Send 10¢ for samples of Odorono ruby colored, Regular Strength, new colorless, Odorono Mild and Crème Odorono. Ruth Miller, The Odorono Company, Inc., Dept. 570, P. O. Box 205, Montreal.

Made in Canada

classic silver fox in the limelight. The sketch at the right, centre, shows a single skin from Holt Renfrew's, worn with a Patou navy tailleur. Blue, beige and black fox are also fashionable, while the cross and red fox are favored by the debutante. The two-skin fischer, at the top of the sketch, also from Holt Renfrew's, harmonizes with the brown costume, while the luxurious double-skinned scarf of Russian sable from Creed's (lower right), is a distinctive accessory to the silk crêpe ensemble. Lapin and galiak are featured as separate scarfs, a particularly interesting one from the T. Eaton Company being shown in the centre of sketch.

In the same tones is a pigskin envelope bag of unusual design, the green and black curiously overlapping in triangular effect, sketched at the top, right, from Mary Olivia shop. Joseph Ax, the Viennese manufacturer, offers a pigskin bag with a unique ornament of ivory, mounted in sterling. Pigskin is also used by Patou to trim his tweed envelope styles to complete the tweed travel ensemble. Creed's show an interesting bag of this type in the sketch at the upper left. An unusual Viennese bag shown by the T. Eaton Company, lower left, is made of ostrich feathers, in brown tones. Beige Steinbok

(South African antelope) is an interesting bag medium, made in a modernistic style mounted on a gold. For the brown tweed ensemble with the three-quarter length bag with distinctive black trim, lower right, imported by the T. Eaton Company. A fan-shaped reptile is an unusual treatment of a French envelope model of beige pin-seal.

Beige suede, with a delicate cast, in the six-button mousquetaire glove, imported by Creed's, in the centre sketch, right, is worn with a pull-on model with the modern corner inset in darker tones. It accompanies printed silk socks, three-quarter sleeves with pullover of brown glacé kid. Black pleated, wrinkled at the wrist, centre, shown by Holt Renfrew, are worn with peplum suits of Oxford cover. White façonné or black crêpe ensemble featured by Marthe et Rene are the Biarritz glove of kid, types of brown shown by Holt Renfrew. One at the right is in black with the white of white.

MONTREAL HIGH NOON GOSSIP

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leader in Quebec's younger set. Our "ancient capital," as reporters delight to style it for variety's sake, is one of the most charming spots on this continent; and it is pleasant to know that Quebec's own artists are among the foremost to depict it. Among the architectural exhibits was some work of Perry and Luke who were awarded third prize in the recently concluded national architectural competition of the T. Eaton Company to discover the ideal design for an Ontario home, and a number of views of St. Philip's church in Montreal West designed by Philip J. Turner of McGill, who was a judge in the same competition.

There were many people there: Lady Drummond, Mr. Justice E. E. Howard and Mrs. Howard, Sir William and Lady Stavert, Mr. and Mrs. P. S. Stevenson, Colonel and Mrs. Robert Starke, Lt. Col. and Mrs. I. P. Rexford, Mr. P. B. Wilson, Mr. and Mrs. George H. Napier, and some six hundred and fifty others.

THE Winter Club's Revue is over: the sounds of revelry that arose from the icy night-club, and the boom of the great clock that awoke a world of toys to life have died away; the all-day suckers, the empty bottles, the flashlights, and all the other curious properties have been stored; the ice has become forgotten for a season, and the club badminton has come to a last climax. The outward and visible signs of skating have passed away, but the memory of that last, glorious splash lished. Skating movement is firmly established. Club and all associated with the Winter Club and all associated with the revue have cause to congratulate themselves upon the best carnival they have staged.

The revivifying effect of the construction of the club had perhaps something to do with it, for Mr. McDougall's skill as engineer, architect and decorator has wrought remarkable and ingenious changes in the appearance of the building. Inauguration of badminton has introduced new sporting blood into it. The black and red lacquer furnishings, modern lighting and decorative fixtures present a unique gallery for the spectators. Certainly the view down the length of the rink, subtly illuminated by new, permanent, colored light arrangements installed by Mr. Raymond Pease assisted by Mr. B. Birks, was one that greatly enhanced the appearance of the performance. The setting, duplicated by no other club that I know of, lends a theatrical effect, the use of backgrounds and properties, and the exacting scenario that would be impossible to produce on the ice elsewhere. The conditions, which are at once so exact and a liability, as they both heighten the effect and restrict the capacity, tend perhaps to make the game more practicable and so to give the character of Winter Club's carnival.

Pantomime, I think to be an essential element in the presentation of skating to the general public. For except the initiate and those interested in and connected with the participants, undiluted free skating and even pair and four skating become monotonous. The sport at a carnival wants performance only to skate but to act their parts. Figure skaters who cannot themselves to their rôles are like singers who have divine voices and slovenly histrionic technique and

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