

War Has Scared Paris Society Chiefs To Be Rational in Attire This Year

Sand and Putty-colored Waists Are Quite the Thing, and Separate Blouses Show Addition of High Collar.



Crepe de Chine and Lace Combined in a Gown With Waist in Bolero Effect

With a Separate Skirt of Blue Gabardine, is Worn a Waist of Sand Colored Net.

New York, Feb. 6.—It is said that Berlin has been much the same during the war as at other times, excepting for the war spirit, and the grief at the bulletin boards. It has been the Kaiser's wish that things should be as unaffected as possible, and, as he is well beloved, as well as feared, the people, especially the women, have shown their grief but little.

In Paris the fear of invasion was great, and immediately things were closed—no lights were allowed, the cafes could not be open, the theaters were shut down, and a curfew told people that their lights must be out. It was natural that this should affect business, but now things have changed and are taking on a much more normal outlook.

The dressmaking houses which have kept open are doing business, with the United States at least, and Rodier, the great manufacturer of fabrics reports that he is furnishing materials to the Callot Sisters, Cheruit, Premet and Beer.

The theaters are opening and many are crowded, but not by the fashionable audience that one would expect under different circumstances. The women of Paris are avoiding the extremes which have always been their hobby in style. The very tight skirt has been discarded, but the very full skirt, which was thought would be this time the Parisian style of the moment, has not as yet been fully accepted. However, the gowns which were worn by the actresses had certain elements worth remembering.

A dress of black velvet, which was worn by a French actress, had long, tight-fitting sleeves and a square, low neck, with a Medici collar in the back. The skirt was full and drawn in around the bottom. A length of the velvet was draped over the hips and ended in a train. The entire gown was devoid of trimming, which gave a richness that no amount of embellishment could have aided.

Long sleeves are to be seen on all gowns. I asked a prominent New York dressmaker not long ago if she would make long sleeves for summer, and she replied: "I most certainly will unless my customer insists otherwise."

A charming afternoon dress is pictured herewith which shows somewhat the bolero effect, together with the long sleeves, which are most striking features of the present styles. The waist is made with an underwaist of crepe de Chine with the bolero effect in wide lace. The sleeves of this outer waist are short and of the lace, while long net sleeves extend to the wrist. The skirt of crepe de Chine is shirred several times at the waist and hips, and is finished at the top with a frill of itself. Three graduated bands of net are the only trimming on the skirt. This is a frock which may be worn again and again, as its long sleeves and high collar give it a distinctly day-time air, while the material makes it elaborate enough for many evening functions.

The separate waist takes on different features with the changing of the season, and there is no end to the numerous models, although they all

bear a resemblance one with the other. This season the high collar has been the newest note in these waists. A few good models have been made the high collar, but it is much harder to achieve than the waist with the round, wedge, or rolling collars.

Some of the waists are made with a V neck and a high collar above it, leaving a little of the neck or chest exposed. This is unique, but gives such a look of something left out, unfinished that it is scarcely popular. Others are made with a straight band around the neck below it. The beat of the high-necked waists button straight up the front, from the waistline to top of the collar. A stunning waist which I saw not long ago was made with the collar in one with the body of the waist, the shoulder seam extending into the side seam of the collar. This collar wrinkles around the neck charmingly and was held from working down into a string around the neck by bones at the back and sides of the collar.

It does not seem possible that these high-collared blouses and frocks will altogether supersede the low collars which we have been wearing for so long. The women have felt the comfort of doing without anything about the throat, the necks have revived from the old tight collars and become more beautiful, and it does not seem as though they could consent to the wearing them on everything again.

There is no way to tell just what the lingerie waist of the summer will become. There is said to be a revival of the old "but-in-the-back" waists trimmings of braid and buttons in military effect in the front.

Dainty voile waists are shown, some pin-tucked and others of the plain material trimmed with washable cord of braid and little soft crochet buttons and with a dainty collar which stands high in the back, but does not keep the front of the neck from being free and open to the air.

Overblouse and coatee effects are very popular and will no doubt be used, especially for the very dressy waists.

The chiffon or chiffon cloth blouse putty, sand, or biscuit colors are very smart and very practical this winter. They are made with high collars and usually button straight up the front with small silk-covered buttons. The waist of crepe de Chine is also very large reverse which fall gracefully in the front.

In an illustration I show a new blouse, collarless, with the neck cut in the new Callot square, which is most becoming and far less trying than the usual square or Dutch neck. The model is developed in craquele net and untrimmed, except for a cord outlining the neck. The skirt worn with this waist is an excellent one for the separate skirt, as it is made with a yoke and front in one and pleats at the side, causing the skirt to flare in the up-to-date manner at the sides.

BIG LAUGH FOR ARCADE PATRONS

DE LUXE SIX-REEL JOURNEY THROUGH HABITAT OF FUN.

"Tillie's Punctured Romance," Biggest Screen of Year, Coming.

Mack Sennett, the brilliant producer of Keystone comedies, has designs on the resiliencies of the nation. He has decided that people want to laugh, which is not such an original deduction in itself, but the Sennett application of it is rather revolutionary. The Keystone director, having observed how successful his one-reel and two reel comedies are all over the country, decided to serve his comedy in a larger dose. The result is "Tillie's Punctured Romance," a six reel parcel of merriment, which will be projected at the Arcade on Feb. 26 and 27th.

Marie Dressler, of "Tillie's Nightmare" fame, is the star of this de luxe six-reel journey through the habitat of fun. Charlie Chaplin and Mable Normand are two of her associate smile-dispensers, and the rest of the Keystone folk are conspicuously in evidence. Chaplin and Miss Normand need no introduction to film followers. Miss Normand radiates charm and Chaplin is the funniest person of male persuasion that the screen has yet disclosed.

Miss Dressler is as funny in her way as Chaplin is in his. She fits into the Keystone scheme of things nicely, but there is more than horseplay in her performance. Her expressions are all that are needed to convey to the audience the course of Tillie's fluctuating emotions during the course of the romance.

The action of "Tillie's Punctured Romance" is dotted with typical Keystone touches, and there is the usual whirlwind Keystone finish at the end, only this is just a little more of a whirlwind than the usual finish ever pretended to be. It almost becomes a riot and certainly inspires the most riotous of laughter. An automobile is run off a dock and the police dart recklessly here and there in a motor boat. Tillie is nearly drowned and pandemonium is on tap for a few minutes.

"Don't miss 'Tillie's Busted Romance'" says one critic, "unless you object to laughing yourself into a jelly."

At Arcade, Friday and Saturday, February 26, and 27. On Saturday

continuous show from noon until midnight. Admission 15 cents; Children not in arms 10 cents.—Adv.

Notice of First Meeting of Creditors.

In the District Court of the United States for the District of Oregon. IN THE MATTER OF Grande Ronde Cash Company, a Corporation Bankrupt.

In Bankruptcy. To the Creditors of Grande Ronde Cash Company, a corporation, of La Grande in the County of Union, and District aforesaid, a bankrupt:

Notice is hereby given that on the 27th day of January, 1915, the said Grande Ronde Cash Company, a corporation, was duly adjudicated bankrupt, and the first meeting of its creditors will be held in the office of the Referee in Bankruptcy in La Grande, Oregon, on the 23rd day of February, 1915, at 2 o'clock in the afternoon, at which time the said creditors may attend, prove their claims, appoint a trustee, examine the bankrupt, and transact such other business as may properly come before said meeting.

R. J. GREEN, Referee in Bankruptcy. February 5th, 1915. (All claims must be sworn to before filing.) 2 5 ct.

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Henry Vinton Neal, Gen. Bancroft, R. A. Sears, Arthur Williams.

This photograph shows Henry Vinton Neal, a mechanic of the Boston elevated railway, who shared with General Bancroft, president of the company, and Russell A. Sears, vice-president, the honor of making it the safest electric railroad in the United States. President Arthur Williams, of the American Museum of Safety gave the medals out at the annual dinner of the American Electric Railway association.

Early in 1914 the family of the late Anthony N. Brady authorized the award annually by the American Museum of Safety of a gold medal to the American electric railway company which, for the year of the

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