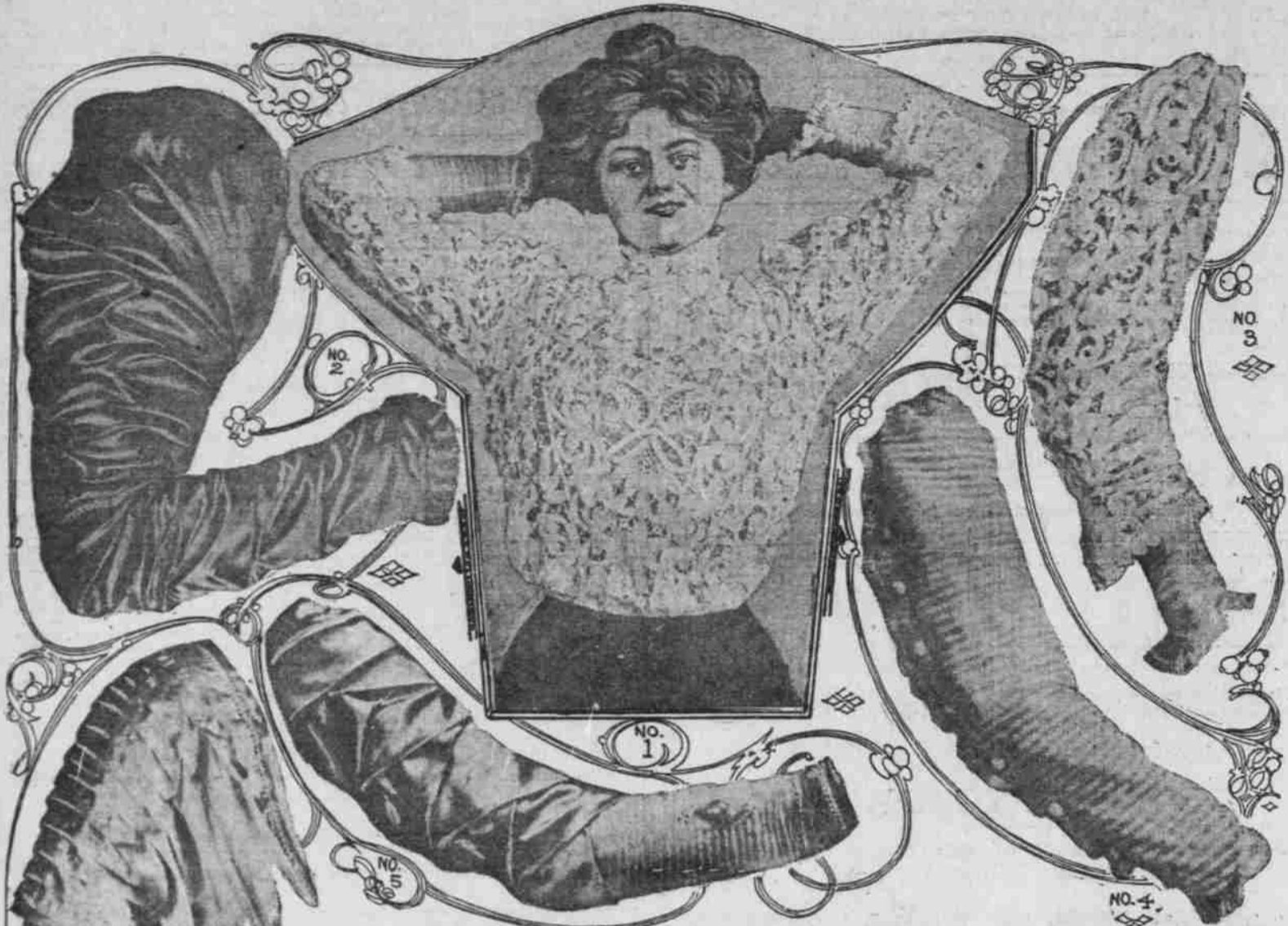


# Several Distinctive Evolutions in Milady's Sleeves

THEY HAVE BECOME ONE OF THE MOST IMPORTANT ITEMS OF SMART GOWNS AND WAISTS THIS SEASON



evolutions and revolutions; no particular style has ever been buried deep enough by the passing seasons to escape final resurrection and the renewed favor of later generations of the eternal feminine.

The short sleeve and elbow frills that were the delight of the maiden with plump and prettily rounded arms for the past few seasons have been finally and uncompromisingly doomed by Dame Fashion, and with the passing of the short sleeve goes the long, expensive glove—a thing to rejoice the possessor of the slender wrist, were it not for the fact that the elaborate detail and the exquisite fineness and daintiness of finish demanded by the new, long sleeve, entail quite as imposing an expense themselves.

The coming of the directoire styles, which extend to almost every item of the feminine wardrobe, and almost necessarily even to the lingerie, has put such a heavy strain upon the exchequer generally; however, that the cost of the elaborately fashioned and exquisitely finished sleeve is quite in keeping. The long, gracefully scant directoire lines are followed out in all the new styles.

The accompanying pictures show a few of the many interpretations of the newest and smartest things in sleeves. The central picture shows a style popular with elaborate dress waists, and the sleeve is shown in greater detail by the separate picture, No. 3. This waist is of hand-made Battenburg, with a dainty, double under-slip of silk and fine netting. The upper portion of the sleeve is of an individual pattern in the Battenburg work, reaching only a short distance below the elbow, but the under sleeve, of fine tucked net, carries the sleeve out to the approved length, with a full frill that all but covers the hand, the tip of the sleeve being pointed and designed to extend out over the back of the hand.

The sleeve of one of the new directoire-satin gowns is shown in No. 2. This style is known as the "musquetaire" following out the idea of the long, soft, crumpled "musquetaire" glove in its soft, crumpled fullness. In its upper portion it is much like the old-fashioned "hog-o-mutton" sleeve, but the fullness, while tapering down to the wrist, is followed out to the pointed tip. A narrow frill of the material itself finishes off the sleeve.

A novel effect is that of the sleeve shown in No. 5, which is that of a

directoire gown in peacock satin, with a surplised effect in the bodice. The surplised idea is carried out in the upper portion of this sleeve by crossed folds of the material, these being extended to the elbow. The sleeve, below the elbow, is of fine net, with tiny, horizontal tucks, finished with a fancy velvet cuff of peacock blue.

The pretty sleeve of a dainty gown of apricot satin is shown in No. 6. This pattern retains some of the effect of the "Miss Butterby" sleeve, the horizontally platted folds over the upper arm being a part of the bodice. The under sleeve is of the material, platted lengthwise, and terminates in a broad, scant cuff fancily fashioned of lace, with a band of embroidered velvet and buttons.

A smart variation of the musquetaire style is shown in No. 4; this style being used particularly in the light and sheer materials. This sleeve is of finely tucked mesaline, the tucks running horizontally. The lines are long and the sleeve scant, and down the back-arm seam extends a narrow ruffle, thickly platted, with a row of covered buttons extending the full length, where the plating is set in at the seam.

ONE of the most important items of the smart gowns and waists of the season is the new sleeve. The general tendency of the new sleeve is not really new at all, as the history of this portion of milady's gown, as nearly back to Eden and fig leaves as it can be traced, has been one long series of

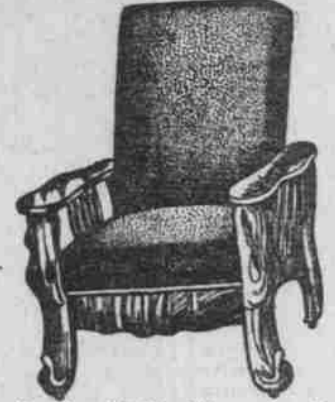
# 1/3 Reduction

Many pieces of Furniture and Rugs of odd design accumulate during the year that must be closed out. Such goods make very suitable Christmas gifts and you must not overlook this opportunity. These few illustrations are only a small part of a great many articles sold at this Special Sale.



## Rockers

Regular \$6.50 quartered golden oak. **Special \$4.35**  
 Regular \$8.00 quartered golden oak. **Special \$5.75**  
 Regular \$12 quartered golden oak. **Special \$8.00**  
 Reg. \$17.00 quartered golden oak, genuine leather seat. **\$11.85**  
 Regular \$25.00 quartered golden oak, genuine leather seat. **\$16.70**  
 Regular \$40.00 quartered golden oak, genuine leather seat. **\$26.70**



## Morris Chairs

Regular \$12.50 solid quartered oak, in verona and plush. **\$8.50**  
 Regular \$18.50 solid oak, weathered, two leather cushions. **\$12.35**  
 Regular \$22.50 solid oak, weathered, two leather cushions. **\$15.00**



## Couches

Reg. \$60.00, all A1 genuine black leather. **\$40.00**  
 Reg. \$40.00 A1 genuine black leather, quartered oak frame. **\$27.70**  
 Regular \$22.50 fine black chamois leather, quartered oak frame. **\$15.00**  
 Regular \$20.00, same, in red. **\$13.30**

## Ladies' Writing Desk

Regular \$ 8.75 golden oak. **\$ 5.85**  
 Regular \$10.50 golden oak. **\$ 7.00**  
 Regular \$12.50 weathered oak. **\$ 8.35**  
 Regular \$20.00 weathered oak. **\$13.70**

## Rugs at a Great Reduction

Regular \$27.50 fine extra Wool Velvets, size 9x12, Oriental and floral designs. **\$18.75**  
 9x12 heavy Granite Art Squares, regular \$7.20. **Special \$4.80**  
 Smaller sizes in proportion.

## Center Tables



Regular \$18.50 fine mahogany Library. **\$12.35**  
 Regular \$13.50 fine mahogany. **\$9.00**  
 Regular \$ 3.50 imitation mahogany. **\$2.35**  
 Regular \$11.00 solid quartered oak. **\$7.35**  
 Regular \$ 9.00 solid quartered oak. **\$6.00**  
 Regular \$ 7.00 solid quartered oak. **\$4.70**

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## Stars to Appear at the Heilig Thanksgiving Eve

Maud Powell, May Mukle and Anne Ford, Leaders in Music World, Will Delight Portland Audience.



TRIO THAT WILL APPEAR IN CONCERT THIS WEEK—MAUD POWELL, VIOLINIST; MAY MUKLE, CELLIST; ANNE FORD, PIANIST.

WEDNESDAY night, November 25, and the place—the Heilig Theater. The event—the big concert in which will be heard three of the greatest stars of the musical profession, Maud Powell, the queen of violinists; May Mukle, the new violin soloist, and Anne Ford, the London pianist and accompanist.

It goes without saying that it is not every night, or every season, for that matter, when three such eminent artists appear together on the same platform, and the opportunity should not be lost sight of to hear such talent. A large audience is sure to attend, representing music-lovers who will heartily appreciate the diversified, high-class programme.

One can search the entire world over and it will be impossible to discover anywhere a woman violinist who is greater in genius than Maud Powell. She has created a violin school of her own, and stands absolutely alone in point of surpassing merit. Her arduous devotion to the career she has mapped out for herself is remarkable for a woman of her slight physique, but she has not only won in music. She is also hailed as the clever cook who has "discovered" two new ap-

petizing dishes, the recipes for which were recently given in an Eastern magazine.

Miss Mukle is a "character" among cellists. Those who know her well, say that the first impression one receives on meeting her is one of masculinity, but that closer acquaintance reveals winning, womanly personality, and a shy sensitiveness in spite of her Junoesque appearance. Who, for instance, among international cello players, would search at the waterfronts of different cities among the rosin cargoes awaiting shipment? Yet this is what Miss Mukle often does. She says that the rosin she finds in this manner for her cello is purer than that offered for sale by regular dealers.

Wednesday night's programme: Concerto for violin in three movements, D minor, Allegro, Romance, a la Zingara (Wieniawski), Sonata for cello, A minor (Hochberg), two movements from A minor, Op. 54, Largo, Allegro, Energico (Chaminade); fantasia for violin and piano from Beethoven's opera, "Othello" (Kreisler); solo for piano, "Etude" and "Whisperings of Spring" (Chopin); Singing; solo for cello, "Farewell" from Wagner's "Lohengrin"; solo for violin, a "Hungarian Dance" (Brahms, Joachim); b. "Beresuza" (Neruda), c. "Cobler's Dance" (Bergame); for trio, two waltzes, "Fair Tales" (Schubert).

Says Maud Powell Best.  
 PORTLAND, Nov. 21.—(To the Editor.)

In the coming concert of the Maud Powell Trio, Portland has the opportunity of hearing the leading lady violinists of the world today. Who who heard her a year ago has forgotten the magic of her wonderful playing! One could but notice then how her audience sat, as if afraid to breathe for fear of losing a tone, and at the end of each number that absolute silence for an instant, showing a deeply interested audience, and then the burst of enthusiastic applause that nothing but an encore would satisfy. I have never heard any other great artist hold the attention of a Portland audience to such a marked degree with the exception of the great Schumann-Heink. For ease and gracefulness and musicianly interpretation, Maud Powell's playing cannot be surpassed. I have heard the three great European lady violinists, Lady Halle, Wietrowski and Soldat-Roeder, and, with the possible exception of Lady Halle, when she was at her best, I have never heard a lady violinist the equal of our own American Maud Powell.

To those who attended the concert last year this advice is not necessary, as I am sure they will all go again (if they can get seats), but for the benefit of Portland's music-lovers who have not heard her, I say, go and hear the greatest

American violinist, and you will not need to be told to do so a second time.

WILLIAM WALLACE GRAHAM.

## RECEPTION TO NEW MUSICIAN

Darwin Wood Gives Private Recital in Portland.

Tuesday afternoon a number of Portland ladies met at the home of Mrs. Beale Bennett, 510 East Flanders street, for the purpose of introducing Darwin Wood, a young musician. He was born in Philadelphia 19 years ago and gave his first recital there at the age of 6 years, proving himself complete master of the great organ. His creations from the age of 3 years have been pronounced by the highest musical authorities to be scientifically correct and of the most advanced nature. At the age of 7 he was the sensation of the Jubilee Exhibition at Toronto, London and Ottawa, where he gave to hundreds of thousands a perfectly unique entertainment of the highest order.

Mr. Wood afterward toured for seven years throughout the States, Canada and England. An accident to his left hand incapacitated him for some time, but he is now permanently before the public as recital organist, pianist, teacher and composer. The programme given at Tuesday's reception follows: "Le Reveil du Lion," A. de Kontski; Improvisation, Darwin Wood; Serenade, Chopin; Improvisation, Darwin Wood; "Liszt"; Liszt; Improvisation, Grand Finale, Descriptive Battle, Darwin Wood.

## Talk on "Mountain Climbing."

Dr. Foulkes will address the men's meeting at the Y. M. C. A. building this afternoon on the subject of "Mountain Climbing." Before the address a number of especially fine stereopticon views of Mount Hood will be shown. Dr. Foulkes climbed Mount Hood last summer, and will give some of his experi-



## DR. W. A. WISE

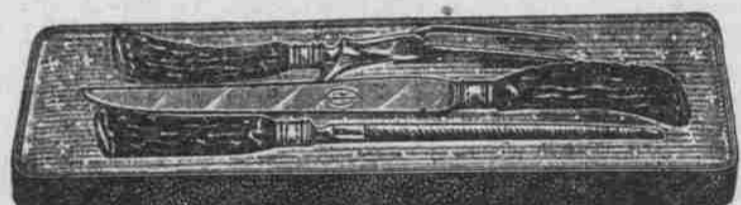
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# THANKSGIVING SUGGESTIONS

## CARVING SETS



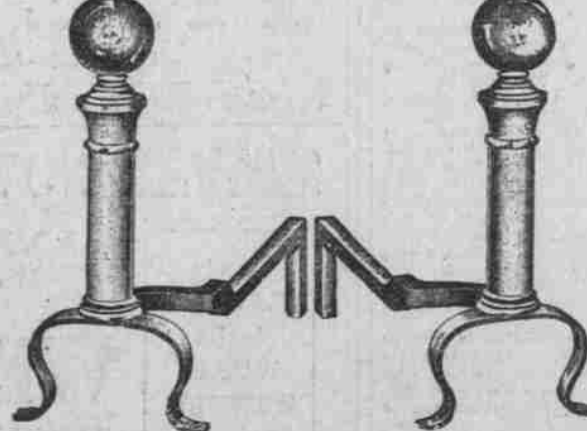
Of every description—pearl, stag, celluloid, ivory and silver handles—the leading German, English and American makes. Prices are from \$1.75 to \$65.00 per set. Come in and see our line before buying. We are sure we can please you.



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Andirons \$1.20 to \$75.00 Fire Sets \$1.00 to \$25.00

