READY-MADE GOWN, ONCE DESPISED, HAS AT LAST COME INTO GREAT POPULARITY

OFFERINGS OF LOCAL STORES VIE WITH THOSE OF EXCLUSIVE MODISTES IN STYLE AND BEAUTY

NO. 1

NO. 2

NO. 3

NO. 4

THAT once all-but-impossible thing, the ready-made gown, has come splendidly into its own, and with such a wave of popularity as must carry dismay to the modiste. The ready-made dinner or afternoon gown, as well as the dainty dancing frock, has now attained such perfection of style, and at the same time, makes such a point of individuality that there is no longer the objection of finding one's frock duplicated at a dinner or dance. All the local shops carry a wide and most attractive variety of fancy frocks, and in the alteration department the gown one selects may be speedily fitted, with perfection, to one's figure, with such changes in trimming or other detail as one desires.

This season's trend of fashion, both in design and material, have afforded an exceptional opportunity for the ready-made gown. The one directoire lines enable the merchant to produce splendid creations that may be slipped on by the delighted purchaser and worn with but the most trivial alterations, or none at all—while the beautiful, clinging "directoire satins" and other materials, in all the beautiful hues of the season, when combined with rich, creamy laces or delicate silken embroideries, have a charm which is difficult to resist, even for the most hardened shopper.

A random selection from the interesting stock of one of the local stores, which makes a specialty of rich and effective ready-made frocks, was made for The Oregonian's camera man, the accompanying pictures being the result. While the camera fails to catch the exquisite color tones of these handsome costumes, and can only suggest the charm of the long, loosely graceful lines, some idea can be had, from the pictures, of the richness and elegance of the ready-made gown of today.

Picture No. 1 shows a costume of "blondine satin," that exquisite, golden hued material which is so fashionable for evening wraps and gowns this season. Over a daintily tucked yoke and vestlet, appliqued with Oriental embroidery in softly blended tints, two broad surpliced pieces of the material give width at the shoulder line, and taper off prettily towards the waist, where they join with three large embroidery-covered buttons. A wide, plaited belt of the material, running up at the back to form the empire effect, girdles the waist, and the skirt lengths are of the directoire cut. A long sash of the material edged with a deep, golden fringe, is knotted at the center of the girdle in the back and falls away to the hem of the semi-train. It will be noted that the surpliced effect, in this costume, is carried out in the sleeves, where wide plaits, cunningly laid, cross each other—forming a close-fitting sleeve as far as the elbow. This joins a finishing sleeve of the creamy, gossamer material of which the yoke is made. Appliqued pieces of the Oriental embroidery, and a full frill of rich, creamy lace, finishes the sleeve, which extends well down over the back of the hand.

A rich effect in peach pink is shown in No. 2. The material is of soft, clinging satin, combined with twisted silken cord and touches of creamy lace. The long mimic opening down the front of the skirt piece is edged and emphasized with the silk cord and a row of satin-covered buttons. A distinctive feature of this costume is the "butterfly" effect of the bodice and sleeves, which is contrived by a long, sash-like drape, in plaits and tucks, which encircles the bust and upper arms and forms a loose over-sleeve. The undersleeve is of the satin, with small tucks running length-wise, and finished at the cuff with narrow velvet bands and twisted cords.

Two of the prevailing fashions in the back design of evening gowns are shown in No. 3 and No. 4, each having the high waist effect. Knotted fringe, pending from the center point of the high girdle is shown in No. 4, and the more popular and distinctly directoire finish is shown in the long, fringed sash effect of No. 3.

CLEOPATRA IS ABUSED

Mr. Antony as a borough leader and Miss or Mrs. Cleopatra as a person who ran her district in the coldest and hardest Tammany style, were peculiar figures brought recently to life by Guglielmo Ferrero. He, being a historian, did not hesitate to talk when he arrived here on La Savoie. Signora Ferrero is a Lombroso, daughter of that man who sees crime in your face after you have been shaved. But she has not pushed her husband into a study of modern criminology. Nero and Trojan and a few of those Caesar persons are enough for his historical soul.

The Ferreros will spend a few days here as guests of George H. Putnam. Then they will go to Boston, where Ferrero will deliver a few lectures before he proceeds to Washington. Out of the capital he will go on a tour of lectures in many colleges and other institutions. Nevertheless, he said he intended to spend much of his time in this city to gain knowledge of the status of affairs in this country, as he looks on New York as the economical center of the country. Ferrero is known chiefly through his researches into Roman history, in regard to which he said:

"The history of Rome, as it has been presented to us for years, has been full of exaggerations. The romance of Antony and Cleopatra, as presented to us, has probably been far from the truth. There was much more of political significance in their friendship than there was of love. Nor was Cleopatra the woman of beauty that has been presented to us by historians for hundreds of years. Roman history, as it has been handed down to us, is crowded with legend, in which lies, however, much that is truth, and at this late date it is no easy task for the historian to separate the truth from the legend.

"What I have tried especially to do has been to find new conceptions for the inscriptions, mementoes and other works which were worked over for centuries, but too often not in proper manner. It is the duty of the present-day historian to look up the events of Roman history from a different point of view than has been previously taken. There has been too much of a tendency through ages past to represent the Roman who has succeeded as having been possessed too greatly of the qualities that work for success; there has been too much tendency to represent the one who has failed in the worst light possible, piling on bad qualities one after another, though perhaps by slow degrees, until finally the character is presented as much lower than really obtained."

Ferrero's wife has done much literary work and has followed in the footsteps of her father in studying criminology. But she said positively she does not intend here to go deeply into further study of the badnesses of mankind.—New York Press.

Various Recipes for Making Toffee

Lilian Tingle Tells How to Prepare Famous English Confection, and Also Gives Recipe for Chutney.

BY LILIAN TINGLE.

MRS. J. B. S., (University Park), writes: "I would like a recipe for making a candy I have seen many times, but know not how to make. All I know is that there was sugar and some butter in it. It is a clear, crisp candy, dark in color. It is not pulled, and does not become sticky. It is very nice to make at home for children. If you can furnish the recipe through the columns of The Oregonian, I shall be greatly obliged to you."

From the description I think real old-fashioned English "toffee" or "butterscotch" must be meant; so I offer here a few recipes for these sweetmeats, in the hope that among them may be the particular kind desired. They are all easily made and wholesome. In England there is a belief, highly popular with young people, that Everton toffee, or butterscotch, flavored with ginger is "a good thing for a cold." The making of it is certainly a welcome diversion when one has to stay sniffing and coughing indoors and familiar toys and books have lost their charm. Moreover, I have often known home-made butterscotch to be prescribed for ill-nourished children. In such cases it was to be given by way of dessert at the conclusion of a meal, not as an appetite destroyer between whiles.

Toffee No. 1—Four cups sugar, three tablespoonfuls of golden syrup; one and a quarter cups water, two tablespoons butter. Boil 20 minutes before adding the butter; then continue boiling until the mixture hardens when dropped in cold water. Add a teaspoonful of lemon essence (if liked) just before pouring into a buttered tin to cool. Mark in squares when nearly cold.

Toffee No. 2.—Three cups brown sugar, one-fourth cup butter, one-half teaspoonful cream of tartar, one-half cup cold water. Essence of vanilla. Boil all (except the flavoring) without stirring, until the mixture crisps in cold water. Finish as above.

Toffee No. 3.—Three cups brown sugar, one-half cup cold water, one-fourth cup fresh butter. Boil two minutes before adding the butter. Then cook until brittle.

Toffee No. 4.—Two cups white sugar, one cup molasses, one-fourth cup butter, two tablespoons vinegar. Boil 20 minutes or until crisp.

Everton Toffee.—One pound white sugar, one cup water, one-fourth cup butter. Cook as above.

Russian Toffee—Four cups brown sugar, one-quarter cup salt butter, one small tin condensed milk, one cup sweet milk, one tablespoon golden syrup, one tablespoon vanilla essence. Prepare as described for "Toffee No. 2."

Variations, such as almond, cocoanut, peanut or fig toffee can be made by adding suitable quantities of nuts, etc., to the toffee when ready to pour, or by placing these ingredients in the buttered tins and pouring the toffee over them.

The testing in cold water is, of course, the most interesting and important part of the business. Sugar thermometers will enable you to boil the toffee to exactly the right point (between 310 degrees and 345 degrees, I think it is), but they are soulless things that spoil all the fun.

If the toffee is not destined for immediate consumption, the squares should be wrapped in tinfoil or paraffine paper.

"A Reader" (Salem) writes: "In a recent number of The Oregonian you mentioned a favorite chutney, but as some of the ingredients were out of season, you did not give the proportions. If it is possible for you to give the recipe in the near future will you kindly do so? I might not be where I would see it published another year, and I very much want it. I have already made use of many of your delicious recipes and do not want to miss this chutney."

I am very glad indeed if any of my recipes have been of use to this correspondent; but in regard to this particular one I am in something of a quandary. You see it is one of these traditional family affairs, where "about as much as you think" and "taste this and see whether it is as good as last year's" often take the place of exact measurements; and, though I usually make it, I have to confess that I have never systematized or copied out the recipe. It is, of course, a shocking thing for a "domestic science" woman to say, but my method has been to administer spoonfuls of the cooking product to any long-suffering friends or members of my family within reach.

"I think it needs more cayenne," says one. "A little more acid and onion would suit me," says another. "Your mother used to make it a trifle sweeter," says a third, and so exact proportions vary from time to time; but always it is well liked in the end.

I generally begin with about these proportions:

Two pounds stoned Kentish cherries, 2 pounds apples (pared, cored and sliced), 3 pounds peaches (pared, stoned and sliced.) About 6 of the peach kernels are added; 1½ pounds raisins (seeded and chopped), 1 pound bleached Sultanas, the juice of 3 lemons and the lightly-grated rind of 1, 1½ pints vinegar, 4 pounds sugar, 1 pound onions (finely minced), 2 cloves of garlic (pounded), 3 tablespoons celery seed, 1 tablespoon cloves, 1 tablespoon peppercorns, 1 tablespoon allspice, 2 or 3 sticks of cinnamon, a few blades of mace, 3 pieces of root ginger, 4 ounces of salt, and cayenne to taste.

Usually I boil the spices in a bag, but I have sometimes used the powdered spices in place of the whole kind. We have never yet been able to agree as to whether we prefer to have the celery seed boiled in the bag also, or left loose through the mixture. The prepared materials are put all together in a preserving kettle and boiled like jam. Put up in Mason jars. I should advise the making of a smaller quantity first, and then, if necessary, you can modify the cayenne, spices, etc., to suit your individual taste.

Any Woman to her Lover.

Caroline Duer in Ainslee's.

I'd head and I'd a heart
For the playing of my part
In the world till I met you, oh, my dear.
But there's something more to give
When love teaches one to live,
And the joy superlative
Turns to fear.

Joy and I were ever friends,
But for life's deep aims and ends
I have sorrow's secrets, too, brought more near.
I'd a head—to bow before you.
I'd a heart's strength—to adore you.
I've a soul to suffer for you.
Now, my dear.

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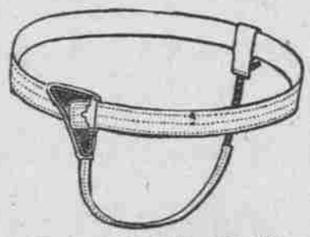

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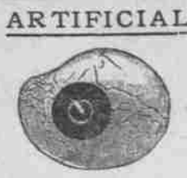

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GOES TO ROCKPILE IN ORDER TO KEEP FRIEND FROM ARREST

James Remington Will Serve Four Months Rather Than Tell Who Took Cheap Watch as Drunken Prank.

JAMES REMINGTON, a man of family, who came here lately from Columbia County, has begun to serve four months at the Kelly Butte rockpile rather than give the name of a friend who had given him a small silver watch. The watch, it developed, was stolen property.

"Unless we have the name of the man who gave you that watch you will have to answer to the charge of stealing it," the detectives told Remington.

"I'll have to answer for the charge, then," he said. "The man who gave me the watch has a large family, and I know he's not a thief or in any way dishonest. I have only my wife to look after and we have enough money saved to tide her over if I really have to go to jail."

Remington was taken before the Municipal Court on a charge of larceny. He still refused to give the name of the man who handed him the watch. He explained that he and this man were drinking together, that his friend was susceptible to liquor in small quantities, and became drunk, taking the watch from a room next to the one in which they had retired for the night. Getting the watch away from the man, Remington was carrying it downstairs openly to turn it over to the night clerk, when an employe of the place saw him and took him to the Police Station. As he said nothing about the other man in the room, the real culprit had time to sober up and go on home.

"It was a drunken prank of his, and if someone has got to do time I'll do it. But I'll never tell who that man was. He's a friend of mine, and I'll take the medicine for him," Remington said.

Acting Municipal Judge Seabrook promptly sentenced him to serve a term of four months on the rockpile. The view was taken that his story of another's guilt could not be accepted without the name of the alleged culprit being given. Remington's story was quite generally believed in the courtroom.

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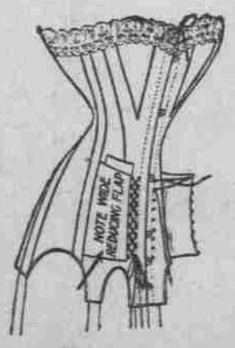

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