Some New Conceits Shown in Prevailing Styles of Ultra-Fashionable Dress Waists

Local Department Stores and Outfitting Establishments Have Many Attractive Displays of These Indispensable Items of the Feminine Wardrobe.

THAT most indispensable item of the feminine wardrobe, the dress waist, is now at the height of its glory in the local department stores and outfitting establishments. The difficulties that the dress waist bridges for the woman of limited means, and the emergencies it fills for even the fortunate one who possesses an extensive wardrobe, are almost innumerable. Where an elaborate gown would be too conspicuous, and a severe tailor-made waist worn with a tailored suit out of harmony, the dress blouse, dainty with frills and ruffles, solves the problem and strikes the happy medium.

The dress waists and fancy blouses this season are more than usually attractive. The designers have let fancy run free in the matter of fluffy frills and furbelows, and the quaint old-fashioned effects so much in vogue, are worked out charmingly in the dainty affairs of delicate tint and texture that one may slip on with one's street suit, so handily, for an afternoon or evening at the theater, or for the informal dinner.

The accompanying sketches, made by The Oregonian's fashion artist from the displays of several local merchants, show a few typical styles in fancy dress waists, also a number of smart and dressy neckwear accessories.

Shows Fine Combination.

The central figures show a pretty waist in a charming combination of robin's-egg blue and cream, the body material being of soft, filmy novelty goods, in the daintiest of cream tones, and the touches of blue being in the smart velvet tie at the neck, the directoire belt of directoire satin, and a filmy V of embroidered blue chiffon filling in between the ruffles below the bust line in the front. The yoke is of tucked material, and neck and sleeve flounces are finished with fine Valenciennes lace. The sleeves are of the mousquetaire design, the filmy material being draped closely about the arm, and the sleeve extending, in its final flounce, well out towards the finger-tips. Just below the elbow a full ruff breaks the long line of the sleeve. The double ruffle extending over both shoulders narrows and terminates at the high, directoire sash, in the back.

Has Heavy All-Over Lace.

A beautiful combination of champagne color and black is shown in No. 6. The sleeves and body of this waist are of heavy all-over lace, fitted closely to the lines of the arms and figure, and the drape of a soft, novelty material in the delicate pinkish yellow of the champagne tone, is hung loosely surpliced, across the bust and upper arm, as shown in the sketch. The surpliced effect, draped closer to the shoulders, is carried out in the back, which has the high empire lines, this effect being secured by the sash belt.

A band of black velvet ribbon, over the right shoulder, affords a mock support for the drape, and two ornamental buttons, in black and pale gold, are used where this band joins the drape. Another ornamental button of the same design, but of larger size, is used where the drape loops over in the front. A narrow band of black velvet ribbon encircles the high neck, just under the double frill of champagne-colored chiffon, and the directoire sash is of the material, with long streamers of the same hanging from the left side, at the front.

The net waist is losing its popularity, but a few smart net and heavy lace waists are still seen in the displays. No. 1 shows one of the new net waists. It is of extremely heavy net in smoke color, with bands of heavy lace insertion, and the sleeves show wide horizontal tucks, with a frilled and pointed finish running out over the hand.

No. 5 shows a pretty and simple little negligee blouse of white dimity, with front piece, collar and cuffs of blue and white striped goods. One of the smart new patterns in linen waists is shown in No. 8. This design shows the new style of cuffs, and demonstrates the tendency towards fanciful touches—in contrast with the former severity of linen waists. It will be noticed that embroidered medallions are a feature of this waist, the medallions being in evidence even in the design of the collar.

Some New Accessories.

Several new ideas in accessories are shown in No. 10 and No. 15, and three of the new styles in card-cases and purses are also sketched. No. 7 shows a dainty and elaborate embroidered collar with one of the smart new jabots, and in No. 9 is sketched one of the pretty new embroidered ties to be worn with the plain or embroidered linen collar.

Attention to Every Detail Necessary in Making Bread

Lilian Tingle Outlines Two Processes of Mixing and Baking That Will Be Found Easy to Follow.

BY LILLIAN TINGLE.
Bread Series No. 4.

HAVING good materials and suitable utensils at hand, the next thing to consider in the making of bread is the process of mixing and baking bread-dough, taking each step in detail. Of the two methods in general use, one is known as the "sponge process," the other as "off-hand process." Each has its own particular advantages and disadvantages.

In the first process the steps are as follows:

1. Setting the sponge.
2. Growth of the yeast.
3. Mixing.
4. Kneading.
5. First rising.
6. Shaping.
7. Second rising.
8. Baking.
9. Cooling.

1. Scald the liquid, melting the shortening with it, if shortening is used; pour into the bread pan and cool to lukewarm. In the meantime, dissolve the yeast cake in a little lukewarm water; or, if compressed yeast is used, it may be rubbed into a soft paste with a teaspoonful of powdered sugar and then dissolved in lukewarm water.

Blend the yeast and lukewarm wetting by stirring, adding salt and sugar (if used). Then sift in enough warm, but not hot, flour to make a rather stiff batter. The exact stiffness of the batter is not very important, so do not be afraid of adding too much or too little at this time. It is, however, well to notice how much you use for this, so that you will have an idea of how much more will be needed for the final mixing. Usually you will need about three pints of flour for one pint liquid. This quantity should give two medium-sized loaves of bread, or a "double loaf" and a small pan of biscuit.

Now cover the pan and set in a warm place (70 degrees F.). It may conveniently be set overnight in cool weather, as the temperature of the room will fall during the night, and retard the growth of yeast. With this method, if you want the baking in the afternoon (as is convenient in many households), it is well to "set the sponge" in the evening in Winter; late at night or very early in the morning in the Spring and Fall, and in the morning in Summer. You will soon find that within certain limits you can have the bread ready for baking whenever you please, and that you can hasten or retard it according to circumstances so that you need never suffer the agonies recorded by Jane Welsh Carlyle. Perhaps you remember how she describes herself as "ignorant of every branch of useful knowledge, though a capital Latin scholar and a fair mathematician"; and how, owing to her husband's indigestion and to the lack of capable servants, she found it behooved her to learn how to cook.

She says: "So I sent for Cobbett's 'Cottage Economy,' and fell to work at a loaf of bread. But knowing nothing about the process of fermentation or the heat of ovens, it came to pass that my loaf got put into the oven at the time that myself ought to have been put to bed, and I remained the only person not asleep in a house in the middle of a desert. One o'clock struck! and then two!! and then three!!! And still I was sitting there in the midst of an immense solitude, my whole body aching with weariness, my head aching with a sense of forlorness and degradation. That I, who had been so petted at home, who had been never required to do anything but cultivate my mind, should have to pass the hours of the night watching a loaf of bread which mightn't turn out bread after all! . . . I laid my head on the table and sobbed aloud."

Judging from confidences I have received it would appear that Mrs. Carlyle is not the only novice who has sat up with a badly calculated and obdurate batch of bread.

2. To return to our rising sponge. When ready for use it should be light as froth from bottom to top. Now is the time to add the extra sugar or shortening to any portion of it that is to be reserved for rich rolls, buns or coffee cake.

3. To the risen sponge sift in the rest of the dry, warm flour, beating with a wooden spoon or heavy knife until the mixture is too stiff for beating.

4. If no bread mixer is used turn the mass of dough upon a well-floured moulding board and knead thoroughly. There is a "knack" in kneading effectively and with minimum exertion which is best learned by watching a good bread mixer. Kneading is a fine exercise for rounding out scraggy arms; but I prefer the bread mixer from motives both of cleanliness and of economy in time and strength. Twenty minutes or more may be required if muscles are used; five minutes with the mixer. The object of kneading is to develop the gluten in the dough, and to distribute the yeast evenly, so that a fine, even texture is secured. Dough is sufficiently kneaded when it has a firm elastic texture, rebounds when prodded with a finger, feels smooth and satiny, and does not stick to hands or board.

5. Now return the dough to the bowl or pan, and brush over with melted fat to keep out the air and prevent the formation of a hard, dry crust. Cover with a cloth and keep at about 70 degrees Fahrenheit until the mixture has risen to double its bulk.

6. When risen, work the dough down slightly and shape into loaves or rolls, without overhandling. Place in slightly greased pans, and brush the top again with grease to prevent hardening. Let the loaf only half fill the pan and have the rolls only about half the size you wish them to be when finished.

7. Cover the pans with a cloth; keep warm until the bread again doubles in bulk. Remember that does not mean necessarily "twice as high." If your pan is too wide for the amount of dough, the bread will spread into a rather flat loaf, but still may be light and sweet. Don't wait until you find yourself face to face with Jo's famous question in "Little Women:" "Is bread 'rig' enough when it runs over the pans?"

8. The oven should be 400 degrees to 450 degrees Fahrenheit. A rough test can be made with a teaspoonful of flour on a bit of paper. If it begins to brown in two minutes, the oven is right for rolls; and if in five minutes, for loaves. Use an asbestos mat if the oven is inclined to burn at the bottom. Fifty to 60 minutes will be required for a medium-sized loaf. The heat should be steady, tending to decrease toward the end.

The loaves should be a delicate brown at the end of 15 or 20 minutes and may later be covered with paper, if necessary to prevent burning. Slack baked bread is abominable and indigestible. It may contain uncooked starch, living bacteria, and moulds; and will sometimes sour in the oven or after baking. To insure thorough cooking, loaves should not be too large, since on account of the moisture present the center of the loaf never becomes hotter than 212 degrees and may be much lower.

9. Cool thoroughly, with free circulation of air, before putting away. Never wrap bread in a cloth. If a soft crust is liked, brush over with butter or lard. A crisp crust is, however, more wholesome.

In the "off hand" method the steps are similar in number; but all the flour is added to the wetting at once as the first step, and the long kneading given as the second. The bread is allowed to double in bulk and is then cut or worked down as a fourth step. The rest of the process is as above. Sometimes in the "off hand" method, only one rising is given before shaping. If one yeast cake is used to one pint of liquid the whole of this process can be carried out in five or six hours; and, generally speaking, it is quicker, more easily watched, and less likely to produce sour bread than the "sponge process." It is consequently growing in popularity, and from its convenience is the method usually taught in cooking schools. It is best with compressed yeast, but the sponge method is sometimes more advantageous with dry yeast, and is generally preferred for fancy breads. With good materials and care as to cleanliness and temperature equally good bread is possible by either method.

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Robert Burns' 150th Anniversary

Rev. C. E. Cline Gives an Appreciation of the Scotch Poet, Showing Latter's Mastery of the Emotional and Intellectual.

ROBERT BURNS, Scotch poet, born January 25, 1759, is a reaction from the artificial classic verse of Dante, Milton and Pope. Most persons, scholars included, now care little for speculative assertion about devils and angels, and have no particular liking for stern pictures of woe.

It is therefore refreshing to walk through God's out of doors and hear the songs redolent of the soil, by a sensible man whose work it was to follow the plow daily. It is fortunate that Burns was a toiler and that what little time he had for literary study was spent in poring over the old songs of Ramsay and Ferguson, who but for Burns would long since have passed into oblivion.

The secret of Burns' popularity as a poet is not hard to find. It lies in the ease with which he unites the emotional and the intellectual, gliding along with a simplicity into the most melodious verse. His lines possess more ease, simplicity and naturalness, and withal more perfect metrical structure than any other writer. Here is an instance:

Some books are lies frae end to end,
And some great lies were never pen'ed;
Ev'n ministers they hae been kenned
In holy rapture,
Arousing whiles at times to rend
And split wi' Scripture.
But this that I am gaun to tell,
Which lately on a night befell,
Is just as true's the devil's in hell,
Or Dublin City;
That e'er he nearer comes oursel'
'S a muckle pity.

Here is no effort to embellish thought by high-sounding phrases. The power to produce highest effect with simple speech is the best evidence of genius and ability.

"Tam O'Shanter" was written in a day. In fact, none of Burns' poems were revolved in the mind slowly and added to from year to year, as was the case with Goethe, in writing "Faust." Burns' melody is therefore more wonderful because of the absence of laborious effort.

An aged Scotchman, a stone-cutter by trade, in whose house I lived for a time when I was a boy, and who had many times seen Burns in his father's home, related, as I remember it, the following incident: Once they sat down with the poet to a plain meal, placed on their humble table in three small platters. As was the custom, the host said, "Roble, return thanks!" Whereupon Burns, without hesitation, bowed his head and said:

The Lord that blessed the loaves and fishes,
Look upon these three small dishes;
Though they may seem but small,
Make them sufficient for us all.

The attraction of Burns' songs is that they fairly sing themselves and for the reason that he was divinely inspired—in the sense that Shakespeare was inspired. Burns had an instinctive sense of what words were best suited to what he wanted to say in verse, putting them together in exquisite poetic structure, as naturally as a child laughs at play.

The power to appeal to the emotions in good taste is the distinctive trait of all popular literature. Burns always writes so you feel it. One reason is, he is describing scenes and experiences through which you have passed yourself, or at least he makes you think you have. Who that has lived in the country, among the birds, does not feel a kindred thrill in these lines:

Ye brunk my heart ye little birds,
With wanton in the flowing thorn,
Ye mind me o' departed joys,
Departed never to return.

Burns restored passion to English literature, utterly frozen out of it by Dante, Milton and Pope. His passionate treatment of love is most characteristic. "My Nannie's Awa," "O were I on Parnassus Hill," "Open the Door to Me, Oh!" may lack reverence, but they lack nothing else. His lines to a mouse whose nest had been turned up by the plow are pathetic:

That wee bit heap o' leaves and stubble
Has cost thee mony a weary nibble!
Now thou's turned out for a' thy trouble,
etc.

He found without effort expression for every mood and every condition. He makes us grieve not only for the poor little mouse turned out of house and home, but for the little flower as well; and one can scarcely refrain from tears in reading the fate of the poor little daisy:

There in thy scanty mantle clad,
Thy snowy bosom sunward spread,
Thou lifts thy unassuming head
In humble guise;
But now the share upturns thy bed,
And low thou lies.

And here is a glance at his human sympathies:

Ae fond kiss, and then we sever;
Ae farewell, alas! forever!
* * * *
Had we never loved so kindly,
Had we never loved so blindly,
Never met or never parted,
We had ne'er been broken-hearted.

Burns' humor crops out everywhere, an ingredient without which no man can be really great. The secret of Burns' popularity is not to be found in any one thing, for he was many-sided, but that which appeals most to the greatest number of readers is his humanity.

Many common people there are, not endowed with power to see the excellence and beauty of classic verse, but they know much of sorrow, love, joy and mirth. Burns' humanity, common sense, pathos and humor interpret these. It is his power with these common, sensible folk that critics admire, his warm, wide, human sympathies give him popularity with the masses of all climes, a popularity steadily growing after a century and a quarter and destined to increase through all time. C. E. CLINE.

Middle-Parted Hair Again.

Philadelphia Record.

"It will soon be the fashion again to wear the hair parted in the middle," said the boss barber in a downtown shop. "For a good many years the style has been dictating a side part, but now the middle is winning its way back. Leading actors, I guess, are the cause of the change, although I am not sure of that point. Nevertheless, I notice that a great many stars part their hair in the middle. At any rate, we are getting a number of requests from young chaps to train their hair for a middle part, so I guess it is coming all right. Only a year or so ago I can well remember that we used to consider the man who parted his hair in the middle a sissy, and rather made fun of him. The well-groomed man during this period brushed his long part back on the head, thus trailing his hair and giving a very distinguished appearance. I must confess that I liked this side part very much, but I fear very much that it is fated to go the journey when the parted-in-the-middle style gets popular. Another style that bids fair to be revived in the face of all this prize-fight talk of Jeffries and Jack Johnson getting together is the one-time famous pompadour made famous by Jim Corbett—'Pompadour Jim' they used to call him. However, that's farther in the future than the part in the middle, which I think will be the rage in the very near future."

Good Work Cures Nerves.

Rev. S. S. McComb, in Harper's.

Work, again, is the enemy of insomnia. The sufferer from bad or broken sleep is liable to give up duties or to be slack in their performance, to abandon exercise and forget his usual hobbies because of his anticipation of a night of distress. In the reality, he ought to prepare himself for sleep by congenial activity, in which his mind will be weaned away from the fear of not sleeping. Once more, work is an enemy to the fears and impulsions, to the strange sense of unreality and other morbid symptoms which accompany psychasthenia. Work restores to such a sufferer "the function of the real." It is only through contact with reality that man, whether normal or abnormal, can find abiding satisfaction.

It is proposed to build a motor approach road to London, a distance of 15 miles, with a width of 40 to 60 feet. The highest gradient is 1 in 30. It will cost $200,000 a mile.

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