FUTILITY OF WOMEN BUYING GARMENTS THAT WILL NOT SOON GO OUT OF STYLE

A CERTAIN point as to just what constitutes economy in dress is raised by a reader of this department, who writes that she is growing weary of having always to select her new suit so that it is half out of style, in order that it may not become conspicuously out of fashion before it is worn out. This is an idea of economy, she says, that was first her own, but which later became almost an obsession with her husband, who now accompanies her on her shopping tours and urges her to avoid any fashionable eccentricty of cut or line which will "be out of style in a little while."

It is probably the exceptional husband who insists on being a participant in a shopping tour, however economical he may expect his wife to be. But it is certainly a fact that a great many women do buy their suits, coats and ready-made one-piece frocks upon this rather peculiar basis.

It seems rather poor judgment deliberately to be only half in fashion at any time. There is such a keen pleasure, and one very dear to the heart of every woman, in being for the moment attired in the nattiest style of the moment, that it serves as a compensation later, even if one does have to wear the suit a little longer than the style itself lingers, or to puzzle mightily over an effective way of adapting it, through the "making over" process, to the mode that follows.

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It should, of course, be borne in mind that it is not necessary that one should purchase the most modish coat or suit of the season, to be in fashion. There are many satisfactory compromises, just between the very new style and the mode that is already passing. The features to avoid are such details as loose sleeves, double-breasted fastenings and notched revers. Be the material ever so good, and the tailoring the most finished, investment in a garment so conspicuously passe is a poor one.

Buying clothes exclusively because they "will last" is like giving an expectant child something useful instead of the pretty toy which would gladden its heart. If one is clever at making changes, great bargains can often be had in these excellent garments that "will last," for frequently a few deft eliminations or additions may make of the most impossible garment a thing of beauty and ultra modishness.

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But unless you have this gift of ingenuity it were best to let strictly alone all bargain suits or frocks that fairly shout the obsoleteness of their origin. Because you can wear it next season, is not a particularly good reason for buying a garment that you will feel out of fashion in this season, even though you miss being conspicuously out of the mode all the time. Why not lay immediate hold upon the substantial feminine pleasure of buying your new suit or coat just as your better-dressed neighbor buys hers—in accordance with the correct mode of the moment? You can do this and still steer clear of the marked eccentricities that would prevent utilization, in some practical way, of the garment materials even if you cannot wear it just as it is next season.

Just as an experiment, that East Side wife might manage to leave her ultra-economical husband at home when she next goes shopping and surprise him by appearing in one of the latest, most fashionable suits. It is a well-known fact that men take great pride in having their women-folk well and modishly dressed, and the revelation might be one that would inspire praise instead of censure. Certain it is the woman who always avoids noticeable modishness to save being noticeably unmodish the next season, gives a rather colorless impression, and is robbed of much innocent feminine pleasure. If economizing must be done, let the whole family economize on the coal bill, or some other household detail. A modish, well-fitting suit means more than mere fashion to the woman who wears it; it is a source of real pleasure and pride, and means good humor and sweetness of disposition, very often, instead of irritability and general discouragement.

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One of the new features on the modish suits and coats now being shown in the local shops, is the rever of corduroy, as a variation from those of fur and velvet. Some of these new revers run from shoulder to waist, and are extremely pretty. They are practical too, as they may be turned over and buttoned across the breast, making an effective protection against the cold on chill days or evenings.

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Corduroy suits and one-piece frocks are coming more and more to the front, but if one is inclined to be corpulent, one should beware of either. The corduroy is admirable for the lithe, slender figure, but is woefully prone to rolling up and to drawing in the seams, if one's curves are too generous. The heavy velvets are almost as bad. The lighter velveteens will be found a great deal more satisfactory for women whose figures are rapidly getting out of even the "svelte" class.

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The coat question has been agitating Portland femininity for some time past. Will they remain short and plain, or are the long, braid-trimmed coats going to come back? The edict has now gone forth, and the question is definitely settled, it is said, in favor of the continued modishness of the short, plain coat. In fact, they are to be shorter than ever, instead of longer as the season wears on. Some of the very latest showings in gay Gotham, we are told, are bobbed off uncompromisingly, just a trifle below the waist line.

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Apropos of the corduroy suit, some very attractive little trotteur affairs of corduroy and velvet are now appearing on the Portland streets. Dark, smoke gray seems to be a favorite color in the corduroy, and the grays, dark blues, and catawba tones lead in the velvet suits. One of the new features of the corduroy suit is the fitted basque tail finishing the short coat or Russian blouse. Another note is the sailor collar and wide pointed cuffs of black velvet.

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For the Portland woman who is about to undertake a struggle with shears, perforated patterns and the material for a new skirt, or who is puzzling out directions for her seamstress, the following excerpt from an Eastern publication contains some good advice:

"The extraordinary tight skirt has been oftener seen through the pen of the cartoonist than on the figure of a woman, yet out of it was evolved a most graceful narrow skirt that is entirely accepted now. The hem is two yards wide, there is a seam down each side, and usually a wide panel down the back.

"The woman who is going to choose a plain coat and skirt suit will find these models convenient and fashionable. She may have the hem wider if she wishes, but she must entirely avoid any inclination of the skirt to flare. Its width must be governed by the size of the hips.

"She should choose a skirt with the extension belt. This has been accepted as a settled fashion. It is convenient because it allows women to worry about something else than a separate belt and buckle. The width of this extension is entirely governed by the figure. If one is short-waisted, then an inch, or a little more, is enough. If one is long-waisted, the 2½-inch extension can be easily worn.

FIGURE A.

THE VERY LATEST IN BRIDAL FINERY

THOSE who fancy that there is a season specially smart for tying the wedding knot are surely behind the times, for investigation proves that human hearts have no particular time for mating. Just at this wintry moment, in fact, dressmakers are as much occupied with bridal finery as in the Spring and Autumn, and their various creations will appear from time to time until Easter.

In point of materials, the last cry is for the soft clinging satins and crepes, such textures as will reveal the figure, fall softly and combine richly with the finer laces. Crepe meteor has first place in these exquisite fabrics, prices in this ranging from $8 cents to $5 a yard. The first sum involves a single-width goods, which does not cut to quite as good advantage as the double, but when the same textures are twice as wide the price is more than double. Other materials with this delicate crapy under surface and satin-finished outer one go under the names of charmeuse, radieux, satin imperial, satin Olga, satin Alaska and so on. To the inexperienced eye there is not a great difference between them, but the salesman will point out the superior "glow" of this or that one, the excess in weight and so on. The various crepes are more commonly plain, but there are demasseed effects in the charmeuse which are very beautiful, while the fabrics still hold the girlish charm required for the youthful bride.

For the altar gown designed with a long and important train the old satin duchesse is advised, this superb material lending just the proper dignity for this ever-becoming detail. But, alas, satin duchesse never grows any cheaper, and it is not surprising when one examines the qualities now offered. They are "as thick as boards," which maks it impossible for the grand satins to be used for anything but trains and a small portion of the bodice. The rest of the gown must be of lace, chiffon, or beaded net. A pale shade of ivory is the smartest tint for the duchesse satin, and it is noticed that even in quite cheap materials this mellow white is more effective than the older shades. The touch of creaminess indeed, takes away the cheap look, so please remember that point when buying bridal fineries.

The model of the white altar gown is a matter chiefly of taste and becomingness. It may be made only to touch the floor all around, or with a trained underslip, or with a detachable court train, which is, of course, lined to give a rich and solid look. But the airy stock of the waist still goes up to the ears, elbow sleeves are met by long gloves and the prettiest waistline is above the normal point. For the rest no one material is sufficiently beautiful to be used alone. Crapes and satins alike require a veiling with some more diaphanous material, and with this chiffon, net or lace there may be beading and a fur band for the bottom of the skirt.

For the bride's going-away gown, cloth is still much in favor, all the coat suits seen displaying skimpy short skirts with the inevitable hobble influence. A shade of light faded blue, combined with black moire silk, was recently used for one very smart traveling frock, the vest of which was of cherry-red charmeuse richly embroidered. Gray, golden brown, some dull smoky violets, cherry-red cloth, and grape and king's blue are other colors approved for the bride's traveling frock. But the coat must have a contrast in color in the trimming, this in the collar, cuffs and vest, if there is one, while the bride's traveling shoes match the edge of her skirt in color, and her hat may show the two schemes.

Nothing could be prettier than the present simple notion for a bride's indoor gowns, and sometimes they are made of the most inexpensive materials.

The kimono bodice with a tunic drop below, or else a full skirt hobbled with a band or tucks or shirring, is a favorite design for these dainty house gowns, which are made of any thin, softly falling goods one can afford to get. Here, too, colors are exceedingly brilliant, apple green, luminous shades of red, pink and violet all being de rigueur.

In the three drawings displayed herewith are given some new and becoming effects for home sewers, and in describing them I shall endeavor to suggest the materials that are suited to average purses.

Figure A is an altar frock of ivory satin, veiled with a bodice and hobbled tunic of brussels net beaded with crystals—untinted glass beads. The underslip is in the form of a princess, fitting the hips closely and falling in a rounded train edged with white fur. The bodice and tunic are in one, with the beading for the trimming, and a slight scattering of the crystals all over the two details. The veil is of raw edged tulle, fastened over the forehead with a half wreath of orange blossoms, and the bouquet of bride roses is set in a flounce of the French lace that forms the guimpe and undersleeves of the costume.

Now, as to an estimate of cheaper materials than are here used. For the underslip, satin 45 inches wide, at $2 a yard, could be used, with the bottom of the skirt interlined and faced up for a rich effect. Three yards and a half are a sufficient quantity for this, and the train edge could be of marabout at 50 cents a yard. Chiffon at 75 cents a yard, or marquisette or fancy net might develop the waist and tunic, with the vest and girdle of plain satin embroidered with a heavy floss. In this case a little beaded net could be used for the yoke and undersleeves, and all told such a gown would not cost more than $25.

Figure B gives a charming indoor dress that many a deft home sewer could turn out for $10 or less, and it would be just the thing a bride would need for the little functions that must be given for her own and her husband's friends. As illustrated, the frock is of white marquisette over a white silk slip, with a skirt band of grape-green chiffon and a silk passementerie of green and white grapes and leaves on the bodice. The folded belt is of green panne velvet and the undersleeves are of a thin French lace.

Any soft diaphanous material would be charming for this costume, and with appropriate trimmings it could be developed in a delicately-toned cashmere, a cotton voile, a thin figured silk, etc. The silk would respond to a guipure or velvet band, the cotton voile would require only a pretty ribbon banding and the cashmere might be self trimmed But choose radiant colors for the cheaper materials, and where the frock is to be untrimmed have a dainty lace tucker and undersleeves to offset the plainness.

Very good cashmere can be found at 50 cents a yard, silk at the same price and marquisette at 75 cents. For the gown proper, without trimmings, eight yards of single-width material, or four and a half double, would be enough. The underslip would need about five and a half or six yards.

Figure C represents a tunic frock of exceptional taste for afternoon receptions, at home or elsewhere, and as pictured it is of a rich blue satin veiled with a black net beaded with blue and fringed with black silk over blue. The banding on the bodice is a changeable velvet in black and blue.

Fringe is both a fashionable and very graceful trimming just now, and the plain silk sorts most used are easily knotted at home. Then the lines of this dress can be carried out with quite modest materials, for after all line and color are more considered nowadays than a texture. An underslip of a cheap silk in any color could be banded at the bottom with velveteen, in the same shade or contrasting. A soft wool could be used for the upper part, and be gathered into the skirt band as the rear drawing shows, while the bodice can be high or low as is liked.

But in making any of these pretty frocks pray let me advise the sewer to be particular in the fit of linings required for thin textures, for the correctness of outer ones. Skirts, too, should be fitted to their bands before the length is determined on, as this is the only way to get just the cut that is even and becoming. Also, where a thin goods is used for veiling a plain silk employ as few seams in the lining of the frocks as is possible. If there are many seams in a lining, a very diaphanous texture over it will only serve to emphasize the patching. For this reason dressmakers sometimes choose the finer double width textures for the foundation of a frock even when the customer limits price so that only a single width can be used for the outside. The plainness of the foundation calls for this concession, while the gathering of the outside will hide the seaming there.

MARY DEAN.

FIGURE C.

Menus for One Week

Tuesday.

Barley Broth.
Scotch Collops in Rice Border.
Stuffed Beets.
Apple Pie. Cream.
Coffee.

Wednesday.

Black Bean Soup, Lemon Slices.
Mutton in Casserole with Potatoes.
Scalloped Oyster Plant.
Chicory Salad.
Orange-Rice Cream Moulds.
Coffee.

Thursday.

Vegetable Broth.
Pork Spare Rib. Apple Sauce.
Stuffed Onions. Baked Potatoes.
Watercress Salad.
Jellied Fruits.
Coffee.

Friday.

Cream of Tomato Soup.
Lentil Roll. Chopped Pickles.
Brown Sauce. Scalloped Potatoes.
Celery, Orange, Apple and Raisin Salad.
Ginger Pudding.
Coffee.

Saturday.

Brown Potato Soup.
English Beefsteak Pie. Creamed Celery.
Sweet Potato Puff.
Cabbage and Nut Salad.
Caramel Junket.
Coffee.

Sunday.

Celery Soup.
Braised Tongue. Browned Potatoes.
Sauce Piquante with Raisins. Cauliflower.
Chicory and Orange Salad.
Swedish Charlotte.
Coffee.

Monday.

Brown Vermicelli Soup.
Meat Loaf. Tomato Sauce.
Baked Potatoes. Creamed Turnips.
Chicory Salad with Cheese.
Apple Tapioca Cream.
Coffee.

CHOCOLATE CAKES—Three eggs, one-fourth cup of butter, one-half cup of sugar, three squares of chocolate, one cup of stale bread crumbs, three tablespoonfuls of flour.

Beat eggs until light, then cream butter, add sugar and combine these with the eggs; then put in the chocolate (melted) bread crumbs and flour. Spread mixture in a shallow buttered pan and bake in a slow oven. Shape with a tiny biscuit cutter while warm, and when cold put two pieces together with a thin layer of icing. Cover tops with icing.

Sandlets—One-half cup of butter, one cup of sugar, one egg, one and three-fourths cups of flour, two teaspoonfuls of baking powder, white of one egg, blanched almonds, one tablespoonful of sugar, one-fourth teaspoonful of cinnamon.

Cream the butter, add sugar gradually and egg well beaten; then put in flour with salt and baking powder sifted with it. Ch'll, and toss one-half of dough on a floured board and roll one-eighth inch thick. Shape with a square cutter, and brush over each cake with white of egg and sprinkle with cinnamon. Split the almonds and arrange three halves on top of every cake. Bake in a buttered pan and slow oven.

Anchovy sippets—Toast white bread, in thin narrow pieces, until it is hard and brown. Cover each thinly with Russian anchovy paste and put a squeeze of lemon on top. Such delectable morsels go well before other eating; they whet the appetite for more.

HUMPERDINCK'S OPERA RECEIVED WITH ENTHUSIASM IN NEW YORK

Patrons of Metropolitan Have Novel Experience of Passing First Judgment on Great Musical Production and "Koenigskinder" Wins Immediate Favor of First-Nighters.

BY EMILIE FRANCES BAUER.

NEW YORK, Jan. 7.—(Special.)—On Wednesday night, before one of the largest and most brilliant audiences ever assembled at the Metropolitan, "Koenigskinder," an opera written by Engelbert Humperdinck upon a play by Ernest Rosmer, had its first performance on any stage. It is a novel experience for America to pass first judgment upon a work of art, and it seems to like the experience. If one may judge by the spontaneity and the volume of applause, the number of recalls for the cast, for Humperdinck and for Alfred Hertz, under whose direction the work was given, there will be no room for doubt that this latest opera from the pen of the man who gave the world "Haensel und Gretel" went straight to the imagination and deeper to the hearts of those assembled for judgment and won immediate favor, a favor which must grow as the story becomes more familiar.

It is small wonder that Humperdinck was eager to have the first performance take place in the Metropolitan, because it is not likely that anywhere in the world he would have secured a more lavish production as the management brought to the work, a cast which in certain particulars could not have been excelled, a setting in which no detail was overlooked, and a series of rehearsals under a conductor whose energies heretofore have set the two continents agog in "Parsifal" and in one unforgettable performance of "Salome," the ill-fated Strauss opera which was removed from the repertory of the Metropolitan, in addition to many other achievements which have formed some of the most important features of the musical history of this country.

There were those in the audience who remembered the performance of the play given in the Irving Palace Theater, with Agnes Sorma in the role assumed in the opera by Geraldine Farrar, and the incidental music was that of Humperdinck, who has ever since felt that it should be worked into the larger form of an opera.

It was given here over 13 years ago, and as a play it has endured throughout Germany ever since.

The story is legendary in so far as it is built around the subject of witchcraft, but the people and their doings are purely of flesh and blood, clearly German in type and in customs, quite as much so, indeed, as those whom Wagner has presented to us in "Die Meistersinger," or Humperdinck himself in his wonderful little work through which we first learned to know and to love him.

It is not robbing his music of its virility or of its dignity to say that it is lovable and ingratiating throughout, that it simply gushes from the well springs of melody, that it is sincere and that this sincerity is manifested in a native simplicity.

Humperdinck has succeeded in sounding the depths of tragedy without resorting to ear-splitting cacophonies, and there is probably no composer of today who has written music more thoroughly illuminative of the text. This does not mean that he has resorted to descriptive music in the sense of imitation, for there is no suggestion of the coarser realism in any portion of his score. He has been little affected by the idiom in which other men of today are writing, and so far as form is concerned he sounds his own note with independence, conviction and with the authority of a master.

Here and there are a few thematic effects which bring to mind melodies which have served before, but they are too insignificant to have a bearing upon a work of such importance or general excellence; and they are treated with such decided individuality, plasticity and mastery that they are well nigh lost in the wonderful orchestral sea that flows in great waves here, and in ripples there, until one feels that if Humperdinck continued forever he would never lack a message and he would never reach a point where he would seem to have written himself out.

This is the broad impression conveyed from a first hearing, but with a greater intimacy, it may be that parts which seem too long now would seem more logical and less retarding to the action. The dialogues seem for the greater part too long, notably one in the first act between the Goose girl and the King's son who comes from "over the hill," one in the second act between the innkeeper's daughter and the same character, and at the very close, when an anti-climax is brought after the death of the ill-starred pair where there is a logical curtain fall.

The story is of the young girl detained by the witch to tend the geese outside her hut. As she dreams under the trees, the King's son, having tired of the emptiness of life at the court, comes upon her and is won by her innocent simplicity, as by her beauty. He asks that she exchange the garland of flowers that she has woven for the golden crown which he offers her, but she fears him and her emotions as well. She tells him, however, that when a star shall fall into her lily in the garden she will come to marry him. After he leaves, a delegation of three visit the witch to say that the people of Hellabrun have become desirous of having a King as ruler, and she tells them that while they are assembled at their festivities on a certain day, when the clock shall strike 12, the first one who shall pass through the city gate is to be the ruler. The fiddler sees the goose girl and knows her to be a child of royalty detained under the spell of the witch, which he breaks and the star falls into the lily.

In the second act the people assemble just outside the tavern. There are pictured conditions which bring to mind the plebeian life as seen in "Die Meistersinger." The King's son is among them, grieving manifestly for the girl in the garden at the foot of the mountain. An intensely dramatic moment is that when at the stroke of 12 the crowd awaits breathlessly the coming of its promised ruler, and as the doors are thrown open there, in all simplicity, wearing the crown of gold, enters the goose girl, followed by her flock of geese.

The third act shows the old hut of the witch, but the garden of beauty is no more, instead everything is covered with snow, and the two companions of the fiddler, the woodcutter and the broom-maker, crawl into the empty hole in search of shelter. Down the hill, bearing his burden, comes the King's son, with the wasted form of his starving wife. He lays her down tenderly upon that bank where he first told his love tale, and little by little her mind grows weaker and she imagines herself back in Springtime and in her first moments of love. She attempts to dance, but falls in sheer weakness. Seeing the hut, he asks her for bread, but the occupants have nothing to give. Desperate, he breaks the crown, which he offers for a simple crust. The woodcutter finds an old loaf of bread, one indeed which the goose girl herself mixed under the baneful command of the witch. The starving couple partake of this greedily, but it proves to have been poisoned and both die at the same moment. The failing snow covers them quickly, and the fiddler, who happens along, does not see them; neither does the crowd of children who come to plead for him to go with them to play for them, until a dove flies across them, and as they try to follow the bird the "Koenigskinder" are found in the embrace of death.

The staging of these scenes is indescribably beautiful, and no detail is left uncared for, from the flock of live geese to the pigeons which come for a drop of water from the cistern or a grain of food in the snow. A live hen perched upon the roof is also seen in the moonlight of the first act, and outside of these bits of realism, the chorus, including a large number of children, contributes the atmosphere of realty to every instant.

While the cast is throughout adequate, the honors fall to Miss Farrar and to Otto Goritz, unmistakably and emphatically. Miss Farrar has never reached the note of sincerity as she does in this role, and vocally she is a delight from the first to her last tone. She shows what her real powers as an actress may become when she eliminates the personal element and gives herself, her true self, to the character. In appearance, she is most appealing and a delight to look upon.

Mr. Goritz, whose powers have been shown principally as a comedian, joined to this element some of the most beautiful qualities to be found in an artist of wide sympathy and of deep feeling. His poetry and his expression of it is pure German. It is healthy, deep and of surpassing tenderness. He was a veritable picture of Bacchus in the first act, jovial, care free and unrestrained, and the aria which he sang at the close of the last act was a true outpouring of a great soul, of a great artist and of a great singer.

Jadlowker sang the part of the King's son, and it served him as the best role in which he has been seen since his arrival in this city. He has a very beautiful voice which he uses to advantage in this part and his youthful figure contributes much to the picture. There may be possibilities which Jadlowker did not reach, but these are likely to develop as he assimilates the role.

Mme. Homer has a comparatively small part, as the witch, but this she invests with her usual qualities, incisive and telling. She might improve the part in make-up, as the long trailing garments, even though they are rags, are in a certain sense disconcerting. Her sense of the grotesque is one in which humor is based upon intellect, and in this garrulous role, these elements make the part distinctive and raise it out of comparative insignificance.

Didur and Reiss contribute their comedy, and, with Goritz, made a finely-balanced trio as the woodcutter and the broom-maker. Pini-Corsi distinguished himself with the German tongue and Italian hands, as the innkeeper; Florence Wickham acquitted herself creditably as his daughter; Marie Mattfeld was a most realistic stable maid, who with her scrubbing bucket and mop, lent homely realism, while Edna Walter and Lottie Engel impersonated two children with the greatest success. Miss Engel sang in a very childish, bland voice a melody such as only Humperdinck knows how to write, as she taught the King's son one of the children's games, the one known to us as "Ring Around a Rosy." There was an outburst of applause for the little singer, who made a charming picture as she ran to the doorway to catch one more glimpse of her Prince companion who disappeared over the hill with his Goose Girl Queen.

Upon Alfred Hertz devolved the entire preparation, and the putting into form of 2 Humperdinck's work, and when the composer arrived from Europe, about three weeks ago, he found little to suggest to the conductor, who had caught the spirit, the atmosphere and the ideals embodied in the beautiful work. Mr. Hertz, who is known as one of the great taskmasters of the world brought the more of his own characteristics into this work because he was thoroughly inspired and imbued with its beauty. His reading of the score was one which brought from it all that translucence, that perpetual flow of melody, that significance of each note and of each shade, the graceful and delicate embroideries and the several tremendous climaxes and are unravelled as the music works itself through the story. The orchestra and the chorus were flawless in response to the demands made upon them and there was in both evidence of their fullest sympathy with the task imposed upon them.

At the close of the second act, when the enthusiasm and applause was at its greatest height, Gatti-Casazza, the impresario, who has to his credit two first productions inside of three weeks, by the greatest living composers, presented Humperdinck with a silver wreath, on behalf of the company and directors.

At the close of the performance, a reception was given the composer, at which some of the best-known artists, musicians and literary people were present.

BRIDAL VEILS AND OTHER WEDDING ACCESSORIES

The veil most approved for very youthful brides is of raw-edged tulle. The girl's height decides the quantity needed, as well as the length of her skirt. The drop over the face is far shorter than that at the back, and after the veil is adjusted on the head the bottom is slashed with big shears to follow the lines of the skirt.

A Juliet cap, made solidly of orange blossoms, is a pretty finish for a tulle veil. It is put on after the tulle is arranged on the head, and the veil may be slashed away at the front to show only a little ruffle under the cap; but tradition still calls to a great extent for veiling the face, even though many brides prefer the veil that drops only at the sides and back. For dresses trimmed with beads the Juliet caps are in matching pearls or crystals, the flat tops and bunchy sides of the little fixing proving a very becoming finish to the face.

A Judy-cap arrangement is very popular for the lace veil, a gathering of one corner of this, under a wreath of orange blossoms giving the cap look. The cap part sits low down on the head, and at a smart wedding the head fixings of the bridesmaids may be genuine caps covering the head in this mop way.

These are the two arrangements set forth by fashion as the newest styles for bridal veils, but as becomingness is still a most important matter, many brides have their veils caught up at the last moment in any way that suits the face. So there are veils that hang only at the back of the head, tulle veils that hang over the face or that leave it exposed high head arrangements and low ones. But if one wants the absolutely fashionable thing, have some sort of a broad low cap fixing for the top of the head, a mop gathering for lace, and the Juliet bonnet for tulle.

Made bouquets, the flowers used arranged in the most formal manner and set in a rim of lace, are far smarter than the loose clusters of flowers once carried. Several sorts of flowers are combined to give a feathery look to the nosegay, ferns, lilies of the valley and gauzy ribbons combining with orchids and bride roses and other white flowers. The narrow ribbons, tied in charming butterfly knots, fall in showers from the bouquet and with this lovely notion the posies are sometimes set in a nest of gathered gauze ribbon in a wider width. One exquisite bridal bouquet seen recently was massed in the folds of an old lace handkerchief, whose yellowed border framed it in the needed edge of lace. The handkerchief was a family possession, of course. Another heirloom, a shawl of Chinese crape magnificently embroidered, was used as a tunic over a plain satin dress, one corner of this covering the left shoulder of the bodice.

In the way of footgear, it is impossible to wear anything but satin shoes with the finer white gowns, for however dainty kid slippers are they haven't just the look of elegance required. The prettiest of the bridal slippers are trimmed somehow at the toe, either with a lace butterfly, a bow held down with a jeweled buckle or button, a lace or tulle rosette, or a tiny knot of rosebuds or orange blossoms set in a rim of lace. Again, a richly-beaded gown—and beads are much seen on bridal finery—will have satin slippers beaded at the toe. These are generally made to order, for it is rarely possible to match all the gown stuffs with just the right shoes.

Whatever the material of the gown, gloves must be of suede in a matching shade of white. As new bridal sleeves are generally quite short now, too, from a 12 to an 18-button length may be needed. Glace gloves have been abolished because of the big look they give the hands and arms and silk gloves are unsuited to the season.

One of the foolishnesses seen lately in the way of a bridal fixing was an immense muff of tulle and orange blossoms. It was of the pillow sort and would be carried under the veil as would the bouquet. In fact, all things said and done, the pretty foolery was no more than a big bouquet in an unusual shape.

Pearls are the bride's chosen ornaments, and imitations of the precious gems are so perfect and lovely now it is quite possible to wear the make-believe with the grandest gown.

Single strands of pearls, finished with tiny jeweled clasps, that could scarcely be told from the genuine thing, cost $25. Others almost as effective, with and without the fancy clasps, come from $1.50 up. The ones tinted a faint yellowish pink give a more bona fide impression than the pure white beads.

MARY DEAN.

Silk and net ruffles, cut circular, are used as a finish to the mohair skirts.

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Striped suitings are the rage, while the surface of most fabrics is rough.

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Wings are decidedly the trimming for the less ornamental type in hats.

SUPERFLUOUS HAIR

Should Never Be Removed With Poisonous, Pasty Compounds Because They Are Dangerous and Increase the Growth.

The preparations above referred to are invariably in the form of creamy pastes. These are easily recognized by their pale grayish-greenish color. They are to be spread upon the skin to remain until they are dry. These contain Sulphide of Barium, an insoluble chemical, which cannot be dissolved, therefore cannot be absorbed by the skin. The very fact that you are told to leave these pasty compounds on the skin until they dry and cake and then lift off with a knife is proof positive that they are not absorbed. If they are why do they still remain on the skin? The most they can possibly do is to remove the surface hair, which in consequence will reappear stronger and thicker after each removal.

There is only one logical and scientific way to remove hair and that is by means of a liquid containing soluble ingredients which can be absorbed by the skin. De Miracle, known all the World over as the only real superfluous hair remover, is just such a preparation. It is easily and quickly absorbed and after you have used it you will note there is nothing left on the skin. It leaves the skin free from irritation, and what is more to the point, it is absolutely non-poisonous, therefore it will not produce eczema or blood poisoning. Remember, no matter what claims are made to the contrary, no poisonous, pasty compound or so-called "liquid cure" ever did or ever will destroy a single hair root, and we can prove it.

The extravagant claims recently made by unscrupulous manufacturers of hair removers in sensational advertisements unquestionably justify physicians in cautioning the public against the use of this class of depilatories. How many people have been enticed into using these dangerous preparations with consequent injury to themselves cannot be estimated, but only guessed at, therefore beware of fake free advertisers and others, who by wording of their advertisements, try to give the impression that newspapers and other reputable publications endorse their worthless preparations. Don't be deceived by them. De Miracle is the only preparation which is so endorsed.

De Miracle is sold at all good stores including Lipman, Wolfe & Co.

No honest dealer will offer you a substitute on which he makes more profit.

We will send you a 52-page booklet containing full information concerning this remarkable treatment, as well as testimonials of prominent physicians surgeons, dermatologists, medical journals and the principal magazines and newspapers. You should read this booklet before you try anything. Write to the De Miracle Chemical Co., Dept. L 3, 1205 Park ave., New York, simply saying you want this booklet, and it will be mailed, sealed, at once.

Note—All readers of this paper who are afflicted with superfluous hair growths are strongly advised to write for information concerning this wonderful method, which is endorsed the World over by eminent authorities, who have made a lifelong study of this subject.

RINGING IN EARS DEAFNESS INSTANTLY RELIEVED BY THE OLD DR. MARSHALL'S CATARRH SNUFF 25¢ AT ALL DRUG STORES OR SENT PREPAID BY E. W. HEATH, CLEVELAND, O.