

CUNNINGLY ARRANGED DRAPERIES OFTEN CONVEY EFFECT OF HEIGHT

Long Lines Obtained by Draping Wide White Lace Over Chartreuse Crepe de Chine—Fabric Carried From Knees at Back Up Over Right Shoulder and Down in Front Again—Chief Interest of Evening Wrap Centers at Back.



Lace
Draperies
Suggests
Full Figure

Evening Wraps Have
Well Considered Backs

OFTEN cunningly arranged drapery conveys the effect of height, as in this instance where long lines are obtained by the draping of wide white lace over chartreuse crepe de chine. The management of the lace is eminently simple, the fabric being carried from the knee at the back up over the right shoulder and down the front again, one end being brought around

to join the starting point at the back. The drapery of crepe de chine on the left shoulder balances the lace well and the costume is completed by buttoned strap shoes slippers in the chartreuse tone.

The chief interest of the evening wrap centers at the back, and if this view of the garment is not pleasing the wrap is an utter failure. The long, straight line from neck to heels, fa-

vored in last year's wraps, is giving place now to a more broken effect. Draperies, hoods, deep lace collars and the like are added by some makers as well as the almondest drapery. The wrap pictured is a French model of green and gold brocade, showing the loose chasable collar just now the rage. The wrap accompanies a gown of white chiffon and landowne and white silk embroidered gloves.

BACK IS VULNERABLE POINT OF NEWEST FASHIONABLE CREATIONS

Ideal Silhouette From Side View Shows Perfect Flat Line From Backs to Hips, With Slight Sloping Inward to Knees—In Front All Is Bunchiness and Confusion.

NEW YORK, Sept. 20.—(Special.)—The astute dressmaker realizes that at the back is the vulnerable point of her creation and concentrates her efforts now upon the rear view of the costume. Once upon a time in the memory of most women under 40—all interest was focused at the front and one was inclined to take a chance about her back, swinging speedily round if a critical eye was felt behind her. Now all this is changed and the critical eye behind her has no terrors, for one is serenely certain that the back of one's frock is perfect and that from this viewpoint all the dressmaker's best and most skillful endeavor is on parade.

This metamorphosis in backs has wrought a change in the feminine silhouette and the side view of a woman dressed in the garb of the eighties—or even the nineties, is now food for mirth. In those days the line of the back curved inward from the shoulder blades to the waistline; then there was an outward curve from waistline to hip, more or less pronounced according to the youth or maturity of the figure; and from hip to foot the skirt sloped slightly outward. The ideal silhouette from a side view nowadays shows a perfectly flat line from neck to hip; then a line sloping inward from hip to knee, accentuating a line of the back that no modest woman would have dreamed of exhibiting 10 years ago; and from knee to ankle the skirt, drawn upward toward the front, clings as closely to the curves of the leg as the nature of its fabric will permit. At the front all is bunchiness and confusion. There are simply no lines at all. The skirt drapery is pulled up, to fall loosely over the knees, huge sashes are tied at the front of the waistline, to hang more or less gracefully over what the Englishwoman

gently terms her "lower chest," and bodices have little bow jackets falling above much bloused vests and trimmed with frills of net or silk which utterly disguise the curves of bust and waist.

A little frock having the features just referred to was worn by a youthful woman at a Tuxedo affair the other day and while preposterous in silhouette from the standpoint of a decade ago—this costume was really charming and most graceful. From the viewpoint of today, it was made of white lace, a soft and clinging weave of silk and wadded and the skirt, narrow at the foot, was looped and draped over the front, revealing quite frankly the long, slender lines at the back of the figure from waistline to ankle. Around the waist—which was of a measurement which would have horrified this pretty maid's mamma in her own girlhood—was tied a wide sash of cedar green silk, the looped-under and knot coming at the front and falling over the bunched up drapery of the skirt. Over the mammoth sash, measuring at least 12 inches where it hung over the front of the skirt, was a little bolero jacket, gathered in slightly at the lower edge and finished with a pleating of white net, which fell over the green sash. A tall frill of pleated net finished the back of the neck and tapered down the V of the front of the bodice. The white net, which fell over the green sash, a tall frill of pleated net finished the back of the neck and tapered down the V of the front of the bodice. The white net, which fell over the green sash, a tall frill of pleated net finished the back of the neck and tapered down the V of the front of the bodice.

No matter what the figure, her tailor—if he be a good one—will give her an under-20 back. He knows well that as maturity approaches the curve

of the back at the waistline becomes more pronounced—the maternity back often having an almost grotesque inward curve at this point. So by artificial flattening and fold in one and love, a tailored coat is made to hang outward from the figure at the back of the waistline, clinging closely again at the hip. Sometimes a sectional belt, or rows of buttons are used to create a further illusion of straightness at the waist. The corset also plays an important part in giving the feminine back youthful—and fashionable—contours. The effect has been secured, primarily by enlarging the waistline. Instead of a belt measure of from the envied 18 inches of early Victorian days to an average 19 or 20 inches, the modern maid confesses without a qualm to a 24 to 26-inch measurement and corsets come now in sizes up to 34, indicating a waist measure, over the costume, of from 32 to 36 inches. Think of a waist 24 inches around! One's great-grandmother would have swooned at the idea, yet yard-round waists are by no means uncommon, and costume makers never more graceful and lovely than it is now in this era of clinging stuffs and draped effects. The large waist is, of course, only a reversion to the natural and classic type of figure. The more "natural" the figure appears now, the more cleverly usually is it corrected; yet few women have figures that can stand the minus-corset test and some sort of support must be given over hips and abdomen and at the bust. This support is accomplished by a braisiere of embroidery and lace, and an elastic but boneless so-called corset which confines the hips while giving the flat-at-back-and-front effect of an uncorseted figure.

Sometimes a high-placed sash, with a butterfly bow at the center back, alluring in the little hollow which denotes mature years, accentuates the correct back line successfully. The wide,

boned girdles of the moment are also used to give a straight-back suggestion. Transparencies, coats and mantles, falling from the shoulders, give a charming line at the back; so do deep lace berthings, and the belt is particularly useful in achieving the desired effect.

Answers to Correspondents

BY LILLIAN TINGLE.
SALEM, Or., July 15.—I failed to find your column in The Oregonian without consulting her. The vigilant stage doorkeeper was easily passed. The young answers to the many questions. Will you kindly give through The Oregonian recipes for macaroons and for lady fingers, telling just how they should be put together from first to last. Are "lady fingers" baked in molds or cut like cookies? Thanking you for help received.
MRS. J. E. G.

I am sorry you had to wait so long for your reply. Your letter, with others, has been following me for weeks and has just caught me. I am glad you find this column useful, and you know it is always nice to hear that one is missed in absence.

Baking is the most important point in the making of either macaroons or lady fingers, and that is, of course, just the part that is difficult to get from a recipe. A little practice, however, soon will give you the knack. The almond meal for the macaroons may be made at home by grinding very finely blanched and dried sweet almonds, or it may be obtained in tins, ready ground, from the larger grocery stores or sometimes from wholesale confectionery houses.

Macaroons.—To one-half pound fine almond meal, add one cup sifted confectioner's sugar and one egg white. Mix thoroughly and squeeze the mixture through a pastry tube (or cone of stiff paper if no pastry tube is available) in "blobs," about the size of half a dollar, upon a baking sheet covered with white ungreased paper. Place in a rack or on a wire and open the door for 10 minutes. For soft macaroons give less cooking than for hard macaroons. In any case the tops should feel firm before they are taken from the oven, or they may be overdone. The macaroons should be of uniform size and shape, and of course possible but the macaroons should not be too large or they will look clumsy and not keep so long. The "blobs" or "fishes" may be given before baking. For example, the tops may be brushed with egg white, mixed with two or three times its bulk of water, or may be sprinkled with sugar, or with chopped almonds, or decorated with a strip of almond, a bit of candied cherry, citron, preserved orange peel, angelica or fruit paste. The macaroons may be detached from the paper when cold. Macaroon macaroons are made with equal parts of almond meal and sugar with egg white to make a flexible paste that can be rolled and cut or made into balls and patted flat. These macaroons are richer and denser than the first kind given, and are used in the tiny bars, diamonds or stars. They often are decorated with bits of nut or fruit as above, and are sometimes served in tiny paper cases, like chocolate.

An intermediate macaroon can be made by using two parts almond meal to one part sugar. A little vanilla flavoring is added by some makers as well as the almond flavoring. Be careful not to get too much of the latter. Try a small quantity at first until you learn just how long it takes to cook them just as you like them in your oven.

Lady fingers.—The baking sheets with depressions the size and shape of lady fingers are sold in most hardware stores; but it is easier to shape these little cakes by squeezing the mixture in even "fingers." In rows, through a pastry bag or cone of stiff paper. They should be placed upon a baking sheet which is covered with white paper sprinkled with powdered sugar. Bake about 15 minutes. They should be of uniform size and shape. They should be of uniform size and shape. They should be of uniform size and shape.

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I have tried many such fakes. I tried drugs, pills, capsules, harmful concoctions to rub on the body. I have tried sweating, Turkish baths, exercise, physical culture and everything known to science without result. I was losing weight, but I was about to despair and give up in disgust. I was losing weight, but I was about to despair and give up in disgust. I was losing weight, but I was about to despair and give up in disgust.

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Perfect Boots Needed in Windy Weather

When Feminine Draperies Whisk Around, Fair Sex Must Consider Just How Their Feet Look.



Well-Shod Feet for Breezy Autumn.

WHEN the wind whisks around to the north and plays pranks with feminine draperies feminine feet are unpleasantly conspicuous unless the feet are perfectly booted in footwear faultless and seasonable. The correct street boot for Autumn has a buttoned top and rather long, graceful lines, so that the foot looks rim, neat and also slender and aristocratic. If the buttoned top is also of leather contrasting with the vamp or foxing of the boot so much the better for smartness. Just now the buttoned top of light kid on a vamp of patent leather is the extremely smart notion, but such boots are correct only with rather formal gowns of meteor, charmeuse or landowne, a buttoned walking boot of patent leather with black calf top accompanying the shopping or trotter costume.

Two modern and also practical street boots are pictured—a patent leather dress boot with buttoned top of gray kid and a cloth top buttoned boot foxed off with calf and trimmed with perforated stitching.

FAMOUS ACTRESS LOSES 70 LBS. OF FAT

Texas Guinan, Star of the "Passing Show" Company, Offers Her Own Marvelous New Treatment to Fat Folks

NEW TREATMENT GIVES ELEGANCE OF FIGURE AND STARTLING RESULTS QUICKLY

If You Are Fat and Want to Get Thin, You Can Reduce as Many Pounds as You Desire By This Astonishing New Method

As Texas Guinan had to perform at the matinee it seemed the easiest thing in the world to arrange an interview without consulting her. The vigilant stage doorkeeper was easily passed. The young answers to the many questions. Will you kindly give through The Oregonian recipes for macaroons and for lady fingers, telling just how they should be put together from first to last. Are "lady fingers" baked in molds or cut like cookies? Thanking you for help received.
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MISS TEXAS GUINAN.

God's masterpiece and the most fascinating actress in America.

At the wondrous change in my appearance, my fat just rolled away. After the first three days I noticed it beginning to melt away. My reduction was greater and greater until finally I was amazed and delighted when I realized the stupendous success of my efforts and when I awoke to the fact that I had reduced 70 pounds of my fat without having a wrinkle and the glory of my new figure and the grace and beauty of my curves gave me the admiration of the world. I enjoyed the triumph of my life and the success of my whole career as a manager. Mr. Shubert, on account of my glorious new figure, made me the star of the "Passing Show" company. I was doomed to oblivion just a short time before when I tipped the scales at two hundred and four pounds. I was crushed and bewildered when he told me he could not give me a part in the "Passing Show" unless I could reduce my enormous weight, and my heart hangs heavy with the memory of the fat days that are gone, when my fat, ungainly figure was a disgrace. Now I am a slender, graceful figure, and I am proud to stand as a testament to the power of my new treatment.

The mixture in even "fingers," on a clean paper; lightly sift a thin film of confectioner's sugar over the "fingers," which should stand up in a nice round form. Bake as described above, stick the fingers together, in pairs, with a little egg white or frosting.

Husum, Wash., July 19.—Will you kindly publish in your paper the difference between fried cakes and doughnuts?—SUBSCRIBER.

The terms are used without any particular distinction of meaning by many people. Principally, however, I believe the term "doughnuts," really belongs to the plainer varieties and "fried cake" to the richer, sweeter mixtures. You can see this in the fact that the more general term may include crullers, doughnuts, "Berlin pancakes," "wonders," "flirts," fried muffins, fried turnovers, and so forth. In short, all doughnuts are fried cakes, but all fried cakes are not doughnuts.

Portland, Or., June 24.—Enclosed you will find a stamped self-addressed envelope for which please send information by return mail. What is used to color black rose beads? Kindly advise me of the quantity for lavender, navy blue, pink and green. An early reply will be greatly appreciated.

MRS. O. P. It is impossible for me to "send" recipes, or to make personal replies to my many correspondents, and I cannot even give you the "early reply" which you wish. I have your letter and had to follow me to Switzerland. However, I am hoping that you saw some directions for making colored beads which I gave in my last "Answers to Correspondence." I do not know any method of coloring black rose beads (except, of course, painting them), the point being to keep the rose-petal pulp from turning black, by boiling, by use of acids, and by the careful avoidance of iron or of chipped enamel utensils. For green or blue beads, white or very pale colors, rose petals could be used; or the red petal pulp might be bleached, at the expense, of course, of its fragrance. Green beads, however, the best made, are from sweet green leaves, such as sweet briar, woodruff, or lemon verbena. Shades of pink can be obtained from pink or red petals, by varying the amount of "dye" used. Lavender may be derived from pink or red by the cautious use of a minute quantity of soda or of blue coloring. Artificial coloring such as "fruit color paste," dyes for vegetable fabrics, or water-color paints, may, of course, be added to any light-colored pulp. No exact quantities can be quoted, as so much depends upon the quantity and original color of the pulp, and the exact final shade desired. The best plan is to add the coloring material very gradually until the exact shade you want is obtained. You can get lighter tones by the addition of more "dye," or darker tones by adding a little blackened pulp. The latter, however, is seldom necessary. The perfume may be intensified by polishing the finished beads with scented oil.

Portland, Or., July 23.—Would like a recipe for English butter Scotch.
BESSIE.

Butter Scotch—Two cups sugar, one cup butter, one cup milk, one-half teaspoon cream of tartar. Stir the milk and sugar over the fire until dissolved. Add the butter gradually and the cream of tartar. Cook to the hard ball. Four into a greased tin and mark in squares, break when cold and wrap the pieces in wax paper and tinfoil to keep them crisp.

Emmett, Idaho, July 25.—Will you kindly give a recipe for making, also, candied, hot tamales? I have never found any so good as those made in Portland, O.
I am sorry to disappoint you, but must ask you to write again a little later. Recipes for making hot tamales

water to make a brine and stir this into the fermented mass. Keep covered three months, stirring well daily. Then strain through cloth, pressing the solid part to extract all the moisture. Let stand until "settled," then decant off the clear part and bottle for use.

Chinese soy is, I think, similarly made, but is boiled and rebolled with such additional materials as sugar, mace, ginger and pepper, but of this I am not at all sure. The best plan, as I said, is to buy it ready made. It is not very costly and is quite troublesome to make.

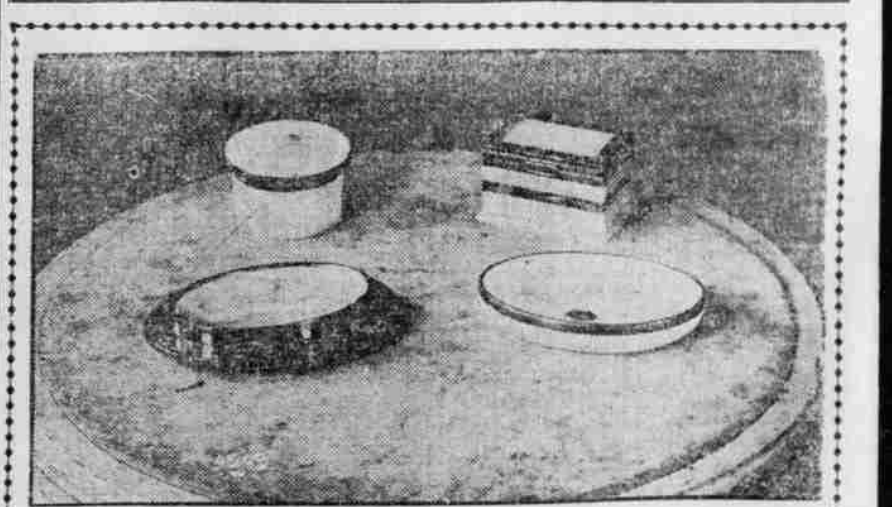
Signs of "All Wool." Two good ways of telling whether or no the cloth you buy for "all wool" is really what it is represented to be, are given by Miss Annabel Turner, of the home economics department of the University of Wisconsin in the University Bulletin.

"Unravel a sample of the material exposing the warp and weft threads separately," she says. "Wool fibers are more curly than the cotton. Then burn some of the threads; if cotton, they will burn quickly; if wool, more slowly, with an odor like that of burning feathers or hair."

"If cotton and wool have been spun together in the same thread, the above test is not reliable. In such a case, the small test should be used. Mix together one tablespoonful of lye and one pint of water. Place the sample of goods in a granite dish, cover with solution and boil for five minutes. At the end of this time all the wool will be dissolved out leaving the cotton intact, so that it is very easy to see how much cotton was used to adulterate the 'pure wool' fabric."

ONYX REPLACES SILVER ON THE DRESSING TABLE

Every Feminine Bureau Rampant With Multitude of Near-Ivory Toilet Trinkets—Clocks, Photograph Frames and Others to Follow.



ONYX FOR BEDROOM.

NOW that ivory dresser belongings have been taken up by everybody, in the shape of pyroxylin backed brushes, jars, clocks and photograph frames, and every feminine bureau is rampant with a multitude of near-ivory trifles, tumbling over each other just as plated silver dresser sets used to do when these belongings were the rage, exclusive milady has demanded something new and expensive for her dressing table, and it has arrived in the shape of carved onyx trays, jars and boxes. Undoubtedly clocks, photograph frames and all the rest of the tribe will speedily follow.

In the line of an attractive new design onyx powder jar is a svelte oval whose form seems to glow warmly from the milk-white onyx background. The dainty box for jewelry, the shallow tray and the green-rimmed hairpin tray all are part of the set, which would grace the dressing table of a princess.