

**WEEKLY FASHION LETTER.**

New York, Aug. 29.—Fashionable attention reverts to the separate bodice as the summer season draws to a close. Within a few weeks it will be too cool for the dainty lawn, dimities and other diaphanous fabrics that hold sway and their place will be usurped by the most fascinating of bodices.

Though taffeta, peau de soie, louisine and the various other fashionable waist materials will hold their own in popular favor, the advance models show an attempt to put in the ascendancy the silky light weight fabrics that have proved so smart this summer. Of course, the highly finished satins and the like will ever hold first place for very dressy occasions, but they must be trimmed sparingly and by one gifted with a sense of the fitness of things if exaggeration is to be avoided.

In the graceful volles, etamines, hopsackings and canvas cloths this danger is not so great. And speaking of trimming, happy will be the woman who has some bits of that old-fashioned lace known as tatting stored away in the clothes chest, this fall, for it is to be the decoration of the season. It will be used for yokes, elbow cuffs, pelerines and in every imaginable way to accomplish original effects. Several of the bodices designed for the Fashion Show which opens next week, show unique garnitures of tatting. One particularly smart design gives a very narrow long waist effect back and front which is emphasized by a narrow crushed belt of putty colored satin.

The bodice is in cream etamine. The sleeves are cut to fit close about the wrists although there is no separate cuff and above this point to the elbow they fall full and loose, trimmed with a band of tatting embroidery headed by three deep tucks that reach well high to the shoulders.

There is a yoke and vest of tatting done in cream thread and deliciously interwoven with embroidered leaves and chignon flowers. This yoke extends below the bust line in a perfect square and is finished with a beach-like arrangement of the tatting

draped low over the back and shoulders.

**The Shawl Waist Novelty.**

A narrow band of the putty satin is used as a heading for the fischu and is stitched on to describe a square between the shoulders at the back. At frequent intervals tiny little enameled buttons are sewn on the band.

We have had the handkerchief and Persian square waists in every style and material, but the shawl waist is a novelty that is worth a chapter all to itself. The daintiest of these designs are made of silk shawls which come in a soft weave resembling surah, with a thin cord running here and there through it, enhanced with stripes in various pale colors, blue yellow, blush pink, and eau de Nil.

A simple blouse is tucked in the front and made to fit in the back without even the customary gathers at the waist line. The knotted silk fringe of the shawl is utilized as an effective decoration down the front, over the shoulders, across the back, where it is caught here and there with tiny gilt buckles and on the cuffs and stock.

Next to lace and embroidery, fringe will be the most fashionable trimming of autumn. It is used artistically on a corn flower blue satin bodice. The front is laid in small plaits with a vest of tucked white mousseline de soie and lace. The vest is laid over a foundation of blue silk and the mousseline and lace are cut in squares and formed over it, being joined with fagotting done in silver threads. Finishing the vest are ruffles of the same materials falling over a fischu of the satin bordered with blue and white silk fringe shaded in the most delicate manner.

A charming waist which can be used separately, completes a mauve peau de crepe afternoon toilette. It is plaited at the under-arm seams and draped up over the front to open over a yoke made of embroidered gauze and lace bands. A plaited fischu of the crepe made irregular by a handsome lace edging borders the yoke and extends low over the rich lace sleeves. The distinguishing feature of the sleeve, however, is a puffed puff set in at the shoulder and extending to the elbow, below which it falls "in graceful abandon," to borrow the words of the designer. The skirt of this toilette is caught

ed in panels, the lower part bordered with tucks forming a flounce and the upper part fitted under a yoke emplacement bordered with the irregular lace used on the fischu.

**Shirt Waists for Business Women.**

Shirt waists for business are in striking contrast to the elaborate dress bodices. Realizing more than ever that her dress can not be too severely plain as long as it is smart, the business woman this year will adopt almost Puritanical designs.

White linen waists will be worn all winter, and nothing could be neater than a blouse which has the front sewed in short tucks below a shaped piece which forms the yoke and back. There is a sleeve piece to correspond opening over a partly-tucked bishop puff. The nearest approach to any trimming is three creamy pearl buttons that are pinned on the front, with two or more to hold the cuffs in place.

A striking linen frock which continues to grace the windows of a smart establishment might be used for an early autumn model. The skirt is tucked and has a delicate design of embroidery over the hips, while directly down the front is a wide strip of lace extending to the edge of the hem. From this, running vertically around the bottom, is another strip of lace with the embroidery on either side of it. The whole flares tremendously around the bottom, being stitched quite tight to a little below the knees. The skirt falls very long over the feet and is the same length at the back, a fact which emphasizes the prophecy that autumn gowns are not to have such long trains as are worn just now. It is not probable, however, that the length of the fashionable skirt will be curtailed to the impairment of its graceful effect, regardless of the fact that shorter dresses are more easily managed.

The bodice has a high white silk giraffe encircling the waist and sloping toward the front. Over the giraffe blouses a wide band of coarsely woven lace which commences from the stock, in fact appears to be a continuation of the latter.

At the back the lace forms tails below the giraffe and at the shoulders, strips branch out from the center band to extend over the shoulders and form a cap.

The collar is of lace held in place with tiny bones. The bolero effect is enriched with embroidery and the same trimming is employed for the top and cuffs of the sleeves.

MAUDE GRIFFIN.

**"THE CHRISTIAN" TOMORROW.**

Miss Countess Comes Highly Recommended by Portland People.

Miss Catherine Countess, who will play the role of Gloria Quayle in "The Christian," tomorrow night, has been a favorite with the Portland public since she came from the East, two years ago to enter the Baker Stock Company.

Personal letters from Portland to friends in this city, speak in highest terms of Miss Countess and her interpretation of her role in this touching play.

Pendleton's theatergoers are assured that a treat is in store for them in "The Christian." The company throughout is strong and the scenes striking and dramatic. "The Christian" ran a week at the Baker, in Portland, last October, with splendid success. The audiences increased as the week passed. There was a growing interest in the play as the people come to see it so graphically interpreted from the stage.

Those who have read the story with keen interest, anticipate this presentation of it with delight. To read a book is nothing but a formal introduction to the characters; to see the chapters transferred to the stage and hear the passionate story repeated from human lips, is to know and love the characters with the familiarity.

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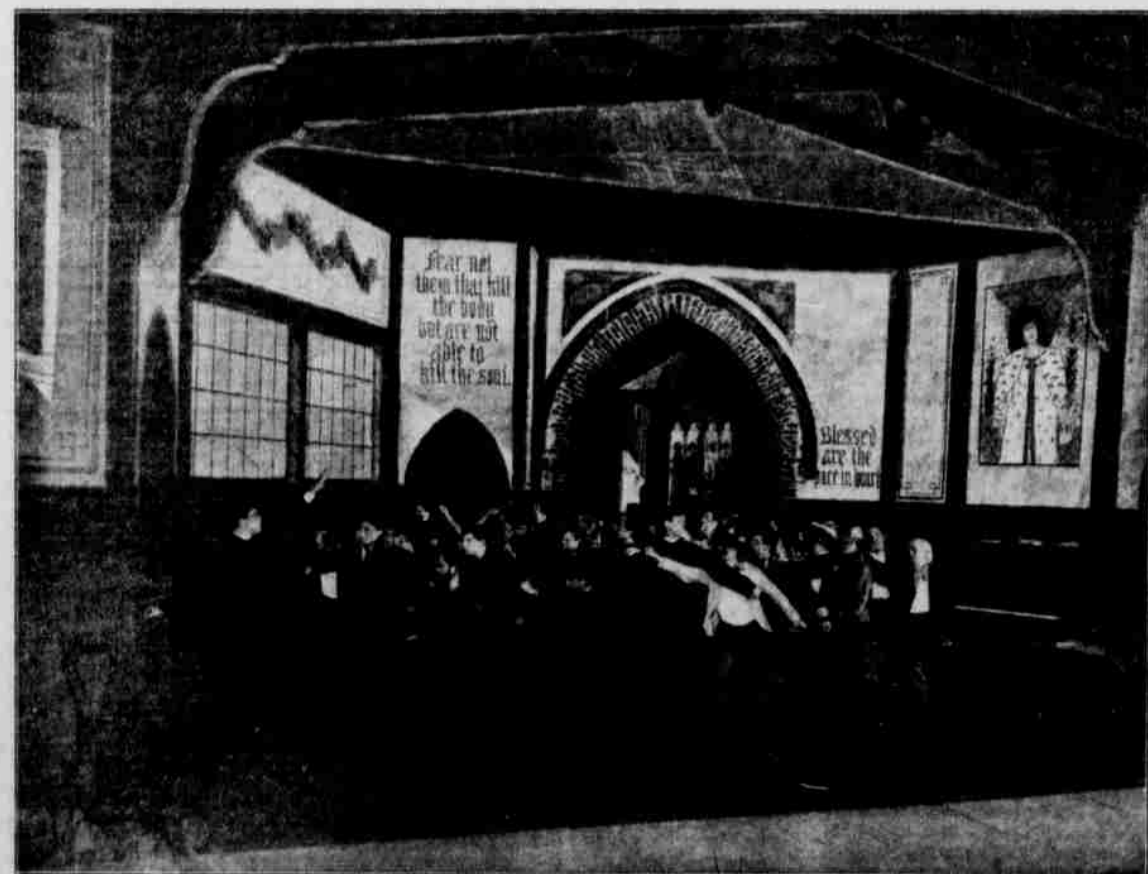
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Women should not fail to profit by the experiences of these women: just as surely as they were cured of the troubles enumerated in their letters, just so certainly will Lydia E. Pinkham's Vegetable Compound cure others who suffer from womb troubles, inflammation of the ovaries, kidney troubles, irregular and painful menstruation, nervous excitability, and nervous prostration; remember that it is Lydia E. Pinkham's Vegetable Compound that is curing women, and don't allow any druggist to sell you anything else in its place.

Miss Amanda T. Petterson, Box 131, Atwater, Minn., says: "DEAR MRS. PINKHAM.—I hope that you will publish this testimonial so that it may reach others and let them know about your wonderful medicine."

"Before taking Lydia E. Pinkham's Vegetable Compound I was troubled with the worst kind of fainting spells. The blood would rush to my head, was very nervous and always felt tired, had dark circles around eyes. I have now taken several bottles of Lydia E. Pinkham's Vegetable Compound and am entirely cured. I had taken doctor's medicine for many years but it did me no good. Please accept my thanks for this most excellent medicine which is able to restore health to suffering women."

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