

Bright Colors in Late Fall Styles

Many Costumes Carry East Indian Note; New Dress With Coat-Top.

Resplendent colors and novelty materials are a feature of the new clothes, writes a Paris fashion correspondent in the New York Tribune.

Prominent among the emphatic notes are the Hindu-Chinese effects. One needs only to study the records of the moguls to realize how closely allied are the present-day fashions to their mode of dress. In the Bibliotheque Nationale at Paris is to be found a wonderful collection of hand illuminated and hand-illustrated books, done by Italian artists, which set forth particularly the costume history of the great moguls. The house of Agnes shows in replica many points of the picturesque dress of these people.

One recalls that just prior to the great war Paris fashions went through a period of minaret styles and these Hindu-Chinese effects are from the same source. But in the present-day interpretations fashion has escaped the minaret skirt and it is the coat, or polonaise, that has been adapted—the flaring bell-shaped postilion or basque set onto a close-fitting, long-waisted body. Thus it is the masculine Mogul style that Paris is exploiting for autumn—the coat of the Grand Mogul himself, and not those of the women of his harem.

Any number of costumes bear this East Indian note. At first sight it seems as if it were a two-piece garment, that there was a narrow foundation and over this a flaring coat of three-quarters length. But the new feature is really a dress with a coat-top and not a two-piece costume. In a clever manner the flaring tunic and the narrow skirt are attached and one is a complementary part of the other, though they may differ both in color and in material.

Sumptuous fabrics are employed for these modes. Or if the fabric is plain it is a brilliant color and often marvelously embroidered and jeweled.

Developed From White Velvet. One of the most interesting dresses of this sort is a model called Pagode.

It is developed from white velvet richly embroidered from white velvet richly embroidered in gold and in black silk. At the edge of the three-quarters length sleeves and the godet tunic is a band of black velvet, and bordering all is a deep band of dark brown fur.

This model is almost exactly like the coats worn by titled rulers during the period of the Grand Moguls. The body is straight and close-fitting, with a low waistline and three-quarters tunic flaring widely over a very narrow foundation. The sleeves are long and bell shaped and the neck is collarless. There is an opening down the front of the blouse characteristic of the Oriental garment which slips on over the head.

Another beautiful Hindu model is Korigane. It is developed in red velvet with gold embroidery in an elaborate all-over pattern with deep borders of fur. This silhouette is exactly the same as that of Pagode.

Separate coats are cut on these same flaring lines. Many of them are made of the new woolen and metal Smyrna cloths which bid fair to be Model of Shaded Pink Crepe Georgette Embroidered in Rhinestones on Border of Odd-Shaped Flounces.

immensely popular this winter, replacing to no small extent the elaborately embroidered coatings of the last season.

The Smyrnas are an important group. They are what is known in the trade as the carpet weave, being woven with a looped surface either in an all-over effect or in a brocade or plaided pattern. One lovely design shows a sort of Japanese landscape effect in raised loop pattern on a background of contrasting color. Another Smyrna novelty in plaid pattern imitates in coloring and design the famous clan tartans of Scotland. A third type is a Smyrna brocade, the design of which suggests the foliage of the jungle.

Imitate Hand-Loom Shawls. Cashmere patterns, which imitate perfectly old-fashioned hand-loom shawls, are shown in a beautiful series called Chambord. Another interesting one is Radjany and a third Ramayana. All three are in the intricate design of Cashmere and Persia. One wonders how it is possible for a machine to weave with such exquisite and infinite detail.

Another cloth which promises to have great popularity is Marcurillo. This is a sort of velours de laine with a pattern in contrasting color which takes the form of stripes. And along with the craze for these fancy weaves one finds that the autumn silk jersey cloths are being elaborately embroidered all over in varietous.

A great many three-piece suits in which the jacket wrap is three-quarters and seven-eighths length are shown. Many of the dresses are in straight chemise form with the coat in straight, close-fitting style or in the gored, flared effect. The latter is distinctly newer

some of the three-piece suits have long tunic bodies made of metal brocade or velvet. One wonders if this anticipates the very long overblouse as a possible sequence to this new fashion.

One of these long smocks or tunic blouses is developed from cyclamen velvet with self-tone embroideries. A black velvet dress which is one of the most showy rhinestone embroidered models is called Conquerante. The entire back of the corsage is made of a mesh of rhinestones and through the interstices of the jeweled pattern the flesh is revealed.

Embroidered in Rhinestones. Devnlette is another beautiful evening dress trimmed with rhinestones. It is developed from black satin, while Magicienne is a black velvet model, on the skirt of which appears a deep flaring flounce made entirely of rhinestone embroidery.

A very young looking model called Petite Fille is in three tones of pink georgette. The skirt is made of three-shaped flounces which, beginning on one side, have straight edge bands finishing in an overlapping end in deep cascading points. These odd-shaped flounces, of which there are three, are each bordered with a band of rhinestone embroidery and there is an interesting rhinestone embroidered motif which trims the side of the skirt and finishes on the bodice in a sort of pocket design.

Juno, another lovely creation, is in green, with broad bands of rhinestones embroidery encircling the close-fitting straight-line dress.

One of Callot's newest models developed in a heavy red crepe is trimmed with red suede leather, the leather forming the big cuffs, collar, skirt band and border of the cape-panel back. This present fancy for leather trimmings carries dressmakers to every possible extreme. Everything in leather goes—even trimmings for frail fabrics.

A Callot model well reflects this mode. The suede leather used is almost as supple as the crepe and it adds a distinctly novel touch. Heading the borders of red leather, separating it slightly from the red crepe, are bands of black crepe. The slight line of black is seen at the border of the collar, cuffs and pocket facings of leather.

Rose Descent, the popular Rue Royale milliner, recently sent to one of her smartest customers six small hats made of suede kid, all exactly the same except for the color. There was one in pure white, one in brilliant red, one in vivid emerald green, one in soft beige, one in brown and one all black.

Advertise it in the Herald.

Street Skirts of Dresses of Today

Shorter Garments Still Popular With Majority of Americans.

How many of you are going to sing praises about the shorter skirts for street wear? Yes, your number is legion, asserts a fashion writer in the Kansas City Star. And you are right to wish to dress in the way that shows you at your best. Short skirts are certainly for the American girl. She is built to show them off, to demonstrate that they are the only ones eminently suited to the generation that now calls itself youthful.

Well, the fact is that your street skirts can be of all sorts of shortness and show as much of your lower extremities as you deem wise and fit. The tailors of smart street dresses and tailored suits are saying that ten, eleven and twelve inches are the measurements, depending largely upon your height and the general outlines of your individual figure.

All suits are being made short enough for walking, without any restrictions included in their shaping and making. And this is true whether they are parts of costume suits, of tailor-made suits of street dresses or of coat frocks. The street ruling for the length of skirts is all the same—they must be short and comfortable and good looking in proportion. They must be adjusted to the best uses and needs of the American girl.

But then we come to the dressier clothes—to evening dresses and afternoon frocks for tea, dancing and bridge parties, and any of the other functions that girls find interesting in the latter hours of the day. These skirts are longer and they have a wide latitude, depending upon the girl, her tastes and the type of entertainment which her dress is designed to grace.

Some of them—and this is largely true of formal evening gowns—sweep the floor, in direct contrast to the skirt that the young lady has been wearing all day long. But then the ideas for these gowns are taken from the period styles, and in order to keep them true to type they must be made to touch the ground or trail along, and no one has the least desire to interrupt the truthfulness of the design nor its relation to the period which has been its inspiration.

Full skirts are long, touching the floor all the way round their manifold widths, and, whether they are edged with lace to make them transparent around their lower edges or whether they carry the thickness of their stiff materials right to the floor, they still retain that quaint and old-fashioned air which fits them into the period designs that are retained so faithfully in their pristine freshness for the modern young miss to wear and make perfect, as shown by the setting off of her strictly straight and modern figure.

The draped dresses for evening—and these are worn by the women of more mature years—are uneven in length, some portions of them hitting the ground and other parts of them escaping that area by many inches. There are panels and trains that trail away, while the draped portion of the gown itself is apt to wind its way high, leaving it to some overhanging area to finish the line and supply the space that it leaves open and free.

Fox Scarf for Fall Is in Milady's Favor



The fox scarf, being given prominence this fall, is either blue, beige or platinum for light shades and silver or pointed for the darker. The model is of platinum.

The Choice of Chokers. The girl who prefers street suits of gray or blue will do well to choose a gray choker. If her choice is black, the choker can be of tan or gray. If she looks best in brown, she is especially fortunate, because she may make her selection of furs from a wide range of brown shades, which are, after all, the most pleasing and the easiest to obtain.

Bethel Chapel Missionary society held a pleasant meeting Thursday afternoon when Mrs. John Cason and Mrs. Maurice A. Frye were in charge of the refreshments, etc.

VILLAGE OF CHESS PLAYERS

Everybody in Stroesbeck, Germany, Plays Game and It is Taught in Schools.

Stroesbeck, Germany, a little peasant village of 1,500 souls, boasts that it contains not a man, woman or child of school age who does not play the ancient game of chess, says a correspondent of the New York Tribune. Even the small children have kings, queens, knights and pawns as playthings. Stroesbeck's fondness of chess dates back to the Eleventh century, so the story goes, when Count Gunnellin, of the Wendish tribe, held here as a prisoner of the bishop of Magdeburg, made his own chess board and taught his prison guards to play.

Chess is taught in the schools and the children carry their chess books and their chess boards like children in the United States carry grammars or arithmetics and slates. Pupils in the elementary classes in Stroesbeck must pass an examination in chess and to the winners of the contests the village authorities give prizes—chess boards and pieces.

Chess boards are painted on the houses, inside and out, the dining tables and the sitting room tables in nearly all homes are chess boards themselves, and even the decorations on the walls of the houses are drawings or paintings of "some great game" locally, or unusual play of checkmate by some player of renown.

Though Stroesbeck has been playing chess all these centuries, none of its citizens has ever attracted more than local fame. But the names of the world chess masters are almost sacred here and the life of each is known to every child.

Mary—"Is Johnny courting you?" Marie—"Not exactly, but he is getting there step by step. When he first called on me he sat all evening with the album in his lap. Next time he sat with my dog in his lap. Then he took my little brother in his lap. And next Saturday it is my turn."—Commercial News.

DEPARTMENT OF THE INTERIOR

U. S. Land Office at The Dalles, Ore. Dec. 26, 1923.

NOTICE is hereby given that Jacob A. Dexter, of Heppner, Ore., who, on March 5, 1919, made H. E. No. 020442 and on July 12, 1920, made additional H. E. No. 020443, for NE 1/4, N 1/2 NW 1/4, SE 1/4 NW 1/4, N 1/4 SE 1/4, Sec. 20, NW 1/4 NE 1/4, NW 1/4, N 1/4 SW 1/4, Sec. 21, Township 4-South, Range 24-East, Willamette Meridian, has filed notice of intention to make three year Proof, to establish claim to the land above described, before Gay M. Anderson, United States Commissioner, at Heppner, Oregon, on the 6th day of February, 1924.

Claimant names as witnesses: J. N. Baaty, of Eightmile, Ore.; F. M. Lovgren, of Heppner, Ore.; G. I. Burnside, of Eightmile, Ore.; H. D. McGurdy, of Ione, Ore. J. W. DONNELLY, Register.

The prosecuting attorney was examining a Negro witness.

"Now, Mose," he said, "tell us what you know about this fight."

"Well, boss," began Mose, "I think—"

"I don't want to know what you think. Tell us what you know."

"I think—"

"I told you not to tell what you think."

"But, boss," said Mose, apologetically, "I ain't no lawyer. I can't talk without thinking."—Prize story in Judge.

Old Maid—"I suppose you have been in the navy so long you are accustomed to sea legs?"

Middle—"Lady, I wasn't even lookin'."—Mutual Magazine.

DR. F. E. FARRIOR

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