

Old Occupations

by Whitman

Color Dictator

THE GREATEST AUTHORITY IN THE WORLD ON COLOR. HIS TRAINED EYES ARE SO SENSITIVE THAT, AT A GLANCE, HE CAN TELL ANNONE OF THE POSSIBLE 10,000 COMBINATIONS OF COLOR. IT IS HE WHO DECIDES FOR THE FASHION EXPERT WHAT COLORS WILL BE "THE THING" FOR THE SEASON.

Robert Wilson
OF LONDON ENGLAND

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Bob Davis Reveals

England's King Lost a Great Art Treasure
HONOLULU.

THIS extremely bad form to drop into the Hawaiian cap-

without making a call upon Peter Buck, D. S. O., M. M. A., Fellow of the Royal Society of New Zealand, the

Anthropological Institute of Great Britain, and director of the Bishop museum of Honolulu,

the wall of his library, in a frame beautifully carved, the portrait of a Maori warrior, tattooed with all the barbaric

approved by that warlike. The grizzled patriarch fashed me.

"Who might this be?" I asked. A distinguished Maori journalist replied the professor, chuck-

"one of the most belligerent of his time. In 1860 when the Maoris were occupied with a war against the English, this man, Patara-te-tu-

got hold of some type and a printing press, with which he undertook to enlighten his countrymen on the subject of British interference in Maori ambitions and Maori

government. His broadsides, issued weekly, lacked nothing in fervor or fact. Fact is Editor Patara-te-tu-

fairs and leave the country. And so it was. Gorst disappeared.

"Forty-five years later, at Auckland, the British commission on international exposition was held. Among the delegates to receive the Maori statesmen headed by Patara, a grand old man among his people, was Sir John Gorst, now famous as a great authority on affairs Egyptian. That the two once implacable editors should meet and shake hands on the old field of hatred made a profound impression upon all present.

Memorial of the Prince.

"Now, there is yet another chapter," resumed Dr. Buck, "which brings us up to 1920, when the Prince of Wales, now Edward VIII, touring the world, reached Rotorua, New Zealand, there to dedicate a public park in the presence of 5,000 Maori. In order to suitably frame the handsomely illuminated vellum recording the event, rare and valuable totora wood was cut from the oldest and finest war canoe extant and turned over to the greatest woodcarver in New Zealand for conversion into a work of art, priceless and beyond duplication. The woodworker on his own initiative fashioned a frame that measured four inches less across the top than the bottom. A howl went up, and he was instructed to make it over into a perfect rectangle. 'Can do,' said he, and did. Everything seemed O. K. until a stickler broke into lamentations. 'This will not do,' he declared. 'We cannot allow the grandson of Her Beloved Majesty, Queen Victoria, to be the recipient of a second-hand article. Another frame must be fashioned and made right the first time.'

"Another chunk of timber was cut from the war canoe, another frame was carved to specifications, and presented to the Prince with elaborate ceremony. In no particular did it compare with the original creation, either in material or artistry. But it did not come under the second-hand classification, nor was the prince ever made aware of the error. Every man on the framing committee participated in a scramble to get possession of the first model, which measured 2 feet wide by 3½ feet deep, and, although weighing about twenty pounds, a more exquisite piece of property never existed. From hand to hand it passed until finally, just how I can't truthfully say, it came into my jurisdiction. Ownership is difficult to establish. However, possession is nine points. That is conceded, I assume?"

"Exactly."

"Well, here it is on my wall, surrounding the portrait of Patara-te-tu-hi."

Satin-Clad Brides Go Victorian

By CHERIE NICHOLAS



THE importance of period fashions for evening this year means that they will be reflected in the gowns worn at many smart autumn and winter weddings. There is a quaintness about the early Victorian fashions that especially offers alluring possibilities to brides who would have a "picture" wedding scene.

Young brides with slender figures can wear becomingly these demure gowns of Victorian inspiration in silk taffeta or heavy slipper satin. The lovely gown pictured creates romance and poetry for the modern wedding scene. This 1936 version of a Victorian wedding gown is interpreted in traditional ermine-white pure silk satin. The basque buttons quaintly down the back. The full sleeves give the broad shoulder effect that accents, by way of contrast, the slender girlish waistline. The bride carries a prayer book with gardenias.

Of course one's bridal party must carry out the idea so the flower girl has a period look in a Victorian cream silk taffeta princess dress that is gored to fit at the waistline with a widely spreading skirt which, by the way, stresses the new length for little girls party dresses this season. This wee maiden ties a lavender silk ribbon in her hair and carries a bouquet of purple asters and cream colored gladioli with a silk tulle frill.

The bridesmaid befittingly wears a cream silk satin Victorian gown. The full sleeve, slender line and back fullness are important style details that present-day designers are definitely introducing in their newest creations. A demure little brown silk net bonnet adds to the quaintness of the costume. The flowers she carries are purple and cream asters.

If one prefer that the attendants dress colorfully rather than keep strictly to cream satin, they may wear pert gowns in autumn hues of peau de soie or silk taffeta with puff sleeves and full skirts. As quaint and as "period" looking as if she had stepped from the fashion pages of a Godey appears a bridesmaid who is gowned in a frock of lavender silk taffeta with a tiny wine-colored silk velvet hat surmounted with three hyacinth blue ostrich tips. An armful of purple, rich red and cream asters adds to the color glory of the picture.

One thing is certain, whether she is a classic bride in traditional satin or in soft clinging fabrics, or a

bride in quaint frock of Victorian or directoire inspiration, she will be dressed in silk of one type or another.

This year it is good style to have one's attendants wear the same style and the same fabric as one's own gown, only in different colors. If desired, the bridesmaids may all wear the same color, or that which is novel and new, different shades of a basic color giving somewhat of an sombre effect to the group as a whole.

For the important evening ensemble, smart trousseau will include a black velvet evening gown which will make the bride look like a re-incarnation of Sargent's famous "Madame X." Top it off with a matching hip-length silk velvet jacket and it can be worn on the honeymoon for dinner and formal wear.

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STREET TWEED SUIT HAS LONGER JACKET

The conventional street suit of tweed is made this year with a longer jacket that is nipped in at the waist and then flares out in a basque. For country or sports wear, the more classic suit lines are used, with many three-quarter or full-length top coats shown over full or divided skirts. One house goes further and makes a bloomer dress of tweed. The dress is cut on severe, tailored lines, high at the neck and with long sleeves. Instead of a skirt, the dress ends in well-cut bloomers, which come several inches below the knees. A seven-eighths sport coat of matching tweed completes the bloomer costume.

Silk Satins Outstanding Vogue for Autumn Wear

From morning to night during the coming weeks style - alert women will be wearing silk satins, judging from the emphasis accorded this fabric in the Paris openings. Plain and novelty weaves are both endorsed.

Sleek satin afternoon frocks under modish broadcloth coats are especially good form. Satin blouses with wool suits are also in high fashion.

Printed silk satin in a pin motif or printed in a filigree patterning are among the new showings. Eyelet embroidered satin is also a new feature.

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In Consideration

Don't expect so much of life; then death may not be so exacting.

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