

Maud Griffin Writes About the Latest Styles of the Smart Set

## NEW YORK FASHION LETTER

Nothing Prettier Than the Summer Gowns -- Unless It is the Winter Ones

New York, June 27.—There is nothing so pretty as the summer gown—unless it is the winter one, and this is doubtful. Certainly the exquisite new volles can not be surpassed for elegance and chic, for they are as sheer as mull, yet elegant enough to grace the figure of a queen.

A very dainty model worn by a member of Gotham's smart set who has just returned from her annual European vacation is in this material with a plaited skirt and a deep belt of twine-colored Russian lace, with a fllet ground threaded with twisted mauve satin baby ribbons. The lace is continued down the front of the skirt in the form of a panel, and near the hem the mauve satin ribbons are finished with many little bows and loops which contrast beautifully with the creamy white of the dress material.

tions is shirred all over in billowy folds of chiffon over which the Renaissance cover is slipped and secured with fancy buttons or bows of white satin ribbon.

Mother-of-pearl handles are used for these parasols and an ingenious idea is shown in an arrangement which provides in their depths a place for both the tiny pocket-book and powder puff.

Fortunately this novel handle arrangement is not confined to the expensive "dress" parasols, for the plain taffeta design with hem-stitched border boasts the same convenience. Fagotting is developing into a

formidable rival for hemstitching as a trimming for summer parasols and the dainty petit pois, or French knot, as we know it, seems to have transferred its sphere of usefulness from the summer frock to this province as well.

A handsome parasol of black point d'esprit over white has deep falls of black chiffon over white lace around the edges, while the rosewood handle is ornamented solely with an immense choux of resada satin.

The gown is a dream of the Empire—this is not politics, but simply a hint to show that the design is an English importation. The foot of the

skirt has a facing of black silk headed by a silk and jet passamentorie. The deep yoke and sleeve caps are of tacked maline, surmounted by an upper yoke tacked horizontally which is one with the stock. The sleeves of the net have a cuff reaching to the elbow, which is draped with the long full puff. The girdle is of black satin and a hat of black French straw trimmed with ostrich plumes and rosettes of white lace completes the costume.

Aurora, the new shade of pink and thistle blue are both cool looking and charming. A pretty summer frock in the former shade is carried out in

chiffon over pink silk of a slightly darker shade. Both bodice and skirt are tucked and lace trimmed. The former has a white lace lloke coming over the shoulders and round the front where it points upward, met by the tiny tucks which come down to a tiny lace girdle. The collar, which is of lace, is also touched with pale pink. The sleeves are tucked above with the lace insertion, becoming very full from elbow to wrist, where they are caught into cuffs.

The skirt is plain over the hips, being elaborately trimmed with tucks and insertion above the full flounce, which finishes it round the bottom

and also having tucks and insertion at the extreme bottom of the flounce, which sweeps the floor in the back and falls down very long over the feet.

The dyed laces are quite the smartest trimming one could select and they are most effective in grey. A delicate voile suitable for afternoon wear is trimmed with it. The bodice has a deep pointed yoke of gray lace coming down low over the shoulders, with tuckings from the yoke to the waist. Above the elbow the sleeves are tucked with the lace below, coming quite full into a cuff of lace at the wrist.

That the transparent is as much in vogue in Paris as in New York is shown in this dress. The bodice is cut in a slightly low square and the yoke is of the cream lace, but of softer, finer quality than that used on the skirt. The sleeves are particularly attractive, the upper part consisting of Russian lace fitting closely round the arm and left transparent. Below the lace there comes a drapery of voile, drawn into a band of lace just below the elbow.

If summer modes have one characteristic that stands out more prominently than another it is their youthfulness. Without being gloddy, the general fashionable outline is delightfully girlish and graceful, lending itself to the various touches that lend dignity and charm.

This idea is exemplified in a pretty rose-colored linen frock that shows an effective color scheme, for the girdle is a crushed affair in soft red satin trimmed with lace. The train at the back of the skirt—which is made over rose silk—is gained by an insert of lace, a portion of which is also used for the bodice. Rows of shirring head the flounce effect of the skirt and outline the lower edge of the yoke, where they continue in the same line around the sleeve caps, thus enhancing the low shoulder effect. Below the shoulder caps are full falls of the rose colored linen.

### MISS SHELTON'S PUPILS DELIGHT A LARGE AUDIENCE MONDAY

Every seat in the large auditorium of the First M. E. church was filled last Monday evening with lovers of music, drawn thither for entertainment at the hands of Miss Beatrice Shelton and her pupils, which proved to be one of the most enjoyable of the past season, reflecting credit on Miss Shelton, as instructress, and her pupils.

The thirteen assignments of the evening were prettily programmed. It was noticed with manifest pleasure that Miss Shelton had enlisted the very pronounced talents of Mrs. Chas. H. Hinges, Miss Edna Hubbard, Miss Lillian Stege and Mesdames Jordan Purvine, Fred A. Wiggins and Miss Louie M. Church (trio).

The chancel of the church was beautifully decorated with ferns and rambler roses, the kindly contributions of the Misses Ermine Bushnell and Laura Bean. As the major part of the program was from Ethelbert Nevin's compositions, a full sized portrait of the composer, framed in a wreath of rambler roses, formed a charming background to the already pretty picture.

The ushers for the evening were Misses Ermine Bushnell, Grace Babcock, Alice V. Meyer, Clare Jones and Jennie Fry, with little Lola Cook and Mabel Smith as flower girls.

Shortly after 8 o'clock the initial number, a quartette, Keeken's "Fest Polonaise," was presented by Mesdames Purvine, Lockwood, Albert and Miss Shelton. This selection rendered as it was, in perfect time and spirit, set the pace for all subsequent instrumentation, particularly in that exacting essential of group work at the piano—time.

Nevin's "Good Night" was given with the wealth of its expressive melodies, by Miss Goldie Brinkerhauf, and her dainty handling of the work

### A Charming Musicale

did not go unrewarded. Miss Laura Bean gave that favorite with musicians. Nevin's "Venetian Boat Song" in a manner that showed careful study, and brought out the sweet, swinging movement so characteristic of a boatman's song.

In the numbers (a) "Serenata" by Mozskowski and (b) "2nd Valse," by Godard, there was such marked contrast in their general outline, that the Misses Nina Bushnell and Ruth Leeds deserve great credit for their beautiful blending of them on the two pianos. They were certainly two of the best numbers of the evening, and deserved the hearty encore which followed.

Miss Edna Hubbard, in a selection from Joaquin Miller, was a treat and so thoroughly enjoyed by all that she had to respond to an encore.

Miss Myrtle Duncan showed great ability and brilliancy in the rendering of (a) "Tournament" and (b) "Butterflies," from Nevin's works, both of which require a bright, sparkling touch.

A trio, "Doris," by Mesdames Purvine, Wiggins, and Miss Church, was beautifully sung; and with the violin obligato very sweetly played by Miss Lillian Stege and piano accompaniment by Miss Shelton, was undeniably a delightful number.

Miss Ruth Leeds has success stamped for her always. She gave (a) "Venetian Love Song," (b) "Barchetta" and (c) "Twas a Lover and His Lass," in a musical and artistic manner. Her style is always marked indicating a preference in this line.

Mrs. Chas. H. Hinges sang "The Way of the Cross" by Solman in her usual magnificent and brilliant style. Her breadth of voice was truly inspiring; and, with the soulful fire she threw into it, was a grand triumph, eliciting for her showers of applause.

### ASSISTED BY SALEM'S BRIGHTEST TALENT—BE LONG REMEMBERED

Her second number was the ever beautiful "Ave Maria" by Mascagni, with piano and violin obligato. She responded to a highly deserved encore by singing "Mighty Lak a Rose," by Nevin.

Miss Bertha Duncan in (a) "A Shepherd's Tale," and (b) "Shepherds all and Maidens Fair," soon won the hearts of all by her sweet sympathetic playing. She certainly has a great deal of talent.

The impersonation from John Seymour Wood, given by Miss Edna Hubbard, only served to sustain her reputation as a finished elocutionist.

Two of the most difficult compositions of Nevin, (a) "The Nightgale in My Neighbor's Garden" and (b) "Barcarolle," were given by Miss Nina Bushnell. This young musician shows remarkable talent. Her style is brilliant; and being in perfect harmony with everything she undertakes a good result is always expected.

The "Country Dance," given by Lena Clark and Gertrude Fawk, was a fitting finish to such a splendid program, and was played in a bright sparkling manner.

It is but scant praise, perhaps, to say the recital was a success and yet, when it is remembered that the "success" means so much, not only to the young people just taking their places in this polite world by this right of accomplishments so well achieved, but to the talented teacher whose patience and assiduity is responsible for these achievements, the estimate becomes truer and more valuable to all concerned; and when success becomes true and valuable, then it is, indeed, genuine; and this summary leaves the critic beyond the need of further expression.

The Mellon and Son pianos, kindly furnished by W. O. Nisley, of Portland, were of a beautiful, rich tone,

### Suicide by Smoking.

One of the most extraordinary suicides on record is reported from Pesth. Baron Reia Oluyi, a wealthy citizen, deliberately poisoned himself by smoking cigars and tobacco to excess. The baron had lost a large fortune in speculation. Having a wife and six children, he insured himself very heavily on their behalf in five companies, and then proceeded to put into operation his unique plan for self-destruction.

He hired a small room in a mean portion of the city, and in ten months died of what the doctors called "galloping consumption." But the insurance companies unearthed the baron's secret plot, and found that he had poisoned himself by consuming 3500 cigars and about 100 pounds of tobacco.—London Express.

### To Revise Monetary System.

San Francisco, Cal., June 27.—Among the passengers sailing for Manila today are Professor E. W. Kemmerer, of Purdue University, La Fayette, Ind., and his wife. Prof Kemmerer has been appointed by the government to act as expert adviser to the commission of federal officials which is to establish a new monetary system in the Philippines.

St. Louis officers have garnished the receipts of Bandmaster Innes, of Suburban Gardens, to satisfy a \$800 judgment obtained in 1897.

Deputy Marshal G. H. Hill, of Olive Hill, Ky., was killed while trying to arrest Everett Beatty yesterday on the charge of stealing tools.

W. W. Johnson and son returned Friday from a trip to Seattle.

# HOW TO GET WELL AND KEEP WELL

Is a treatise on Osteopathy, sufficient to teach one the principles and practice of so great a science as this so that anyone may be able to practice it?

A treatise generally aims to teach the reader the rules by which an experienced operator can obtain certain results in the skillful application of a scientific principle. Osteopathy cannot be imparted by books. Neither can it be taught to a person intelligently who does not fully understand anatomy. One who does not understand anatomy does not act from reason because he does not know enough about it to reason from. Therefore a treatise attempting to tell people how to treat disease by our methods would be worse than useless to every person who has not made a long and careful study of anatomy and all that pertains to it, such as physiology, surgery, chemistry, histology, pathology, neurology, etc., etc. Osteopathy is not a "hit and miss" theory, but it is a true science based upon the rock of ages, namely "truth;" hence its foundation is unquestionable, but its basic principles must be well understood.



Dr. F. J. BARR.



Dr. M. T. SCHOETTLE



Dr. ANNA M. BARR

DRS. SCHOETTLE, BARR & BARR have succeeded to the practice of Dr. Grace Albright, who practiced in Salem nearly four years, and met with great success. Dr. Schoettle has also had an active practice for some time, and is now joined by her brother and sister all of whom graduated from the best school in the world, and are competent practitioners. They are among the busiest people in Salem and are meeting with the greatest success. Many cases of healing have been performed, and interested parties can be referred to those who have been cured.

## DRS. SCHOETTLE, BARR AND BARR

### Graduates American School of Osteopathy

This wondrous new school of healing has attracted wider attention and grown faster than was ever known to be the case of the older schools, and of course this is not accident or luck, but the fact that Osteopathy cures the sick. That is what sufferers want, and when they find it they use it. This is the experience of Osteopathy everywhere. It heals the sick, and does it without filling the patient with foul drugs and nostrums. Osteopaths are successfully treating rheumatism, dislocations, stomach troubles of all kinds, kidney and liver complaint, heart disease, nervous prostration, backache, catarrh, asthma and pains, lung troubles, diseases of women and children are made a specialty. Eye and ear troubles yield most readily to osteopathy.

Rooms 5, 6 and 7, Grand Opera House, Opposite Court House, Salem, Oregon.