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Knitted Shawls in Fashion; Hats for the Southland

IF YOUR calendar is filled with
datings for dinner, dance, grand
opera and other social functions such
as make merry the midwinter months,
then it needs must follow that you are
interested in shawls. Not ordinary
shawls, goodness no! but shawls,
gorgeous, graceful and exquisitely
wrought, the sort which bespeak fash-
ion in her most prepossessing mood.
Perhaps, rather than wintering in the
lands o' the North, you have chosen to

Great enthusiasm prevails for the
knitted tunic, to be worn over a satin
drop skirt, preferably black satin.
There is a tendency toward captivat-
ing oriental colorings and design. Vivid
color notes add to the fascination of
these below-the-knee length blouses.
Powder-blue, scarlet, bright green and
henna are outstanding color favorites.
Those who are lucky enough to
journey from lands of snow to lands
of sun must be bated to suit their



Shawl is Aid to Feminine Charm.

sojourn under Southern palms where
existence is mostly a matter of recrea-
tion and smart costuming. In planning
one's wardrobe for North, South, East
or West, for evening attire the shawl
beautiful registers as "first aid" to
feminine charm.

Fashionland boasts nothing lovelier
than the new knitted shawls. Knit-
craft rises to artistic heights when it
comes to these lovely shawls, delicate
as silken cobweb and in colors most
entrancing. The handsomest among
these knitted shawls types accent their
exquisite patternings with huge flower
designs hand-painted in lustrous exotic
lines. The picture tells the story of
the knitted shawl, whose long, grace-
ful fringe adds a touch of surpassing
grace.

Speaking of hand-painting as applied
to things knitted, it is a combination
greatly approved by the mode. Espe-

environment. If they are to so-
journ long in one place they will need
an assortment, but if they belong to
the army who spend most of their time
touring they get along with two or
three. These must be a bit summy—
but not too summy—headwear that
will look all right for early spring.

A group of hats of this character is
shown here and they foretell some-
thing of the modes now being prepared
for spring, emphasizing the new
crowns and the variety in brim lines.
The hat at the top, made of black
straw cloth (which looks much like a
lustrous crepe silk, but is not) is a lit-
eral translation of French ideas. It
has a beehive crown and a graceful
and becoming brim that rolls up at the
front. But where the Paris original
probably places the trimming right on
top, it is a little less saucy posed at
the back of the crown. The severity
of the beehive crown has been mod-
ified by a fold across the top and in the
side crown. The pretty cut-out felt at
the left is wearable almost any time
and almost any place. The cut-out de-
sign is underlaid with silk, often in a
contrasting shade, as when a beige felt
reveals a flame-colored underlay. The
brim in this model is cut away at the



Show Touch of the Spring.

cially interesting are painted designs
applied to a knitted woolen back-
ground, brushed after the pattern is
executed, so that an attractive all-over
pattern is produced.

In fact, this is a season when knit-
wear is being touched up with unique
embellishment, embroidery, fur, leath-
er as well as hand-painting all con-
tributing to effectiveness. Then there
are cunning manipulations of yarn,
such as loop-stitching, trimming plain
knit, also self-fringed effects, simula-
tions of fur, inter-knittings of silk with
wool or introduction of glittering
metal threads.

back and folded toward the front on
the side where the flat, feathery orna-
ment is placed.

At the right a close-fitting caplike
shape supports a tucked silk drape
extended into wings at the sides. A
long ornament posed at the front is
a promising feature for spring. The
last hat is a pretty silk affair. On the
upturned brim and silk wings narrow
braids are stitched, on edge, in an all-
over pattern. Wider braids are applied
to the crown in a floral motif.

JULIA BOTTOMLEY.

(© 1925, Western Newspaper Union.)

Geranium and Cherry Tones

Among the colors of the season are
deep rich tones of geranium and
cherry. These are particularly ef-
fective when chosen for evening wear.
Several of the latest frocks are of chif-
fon or velvet in these shades and are
delicately beaded in crystal.

Headress for Bride

The headress favored by brides is a
high, crownlike affair of wired lace
and pearls. It is of the same height
all the way across the front.

Frocks of Shaded Crepe

New and unusually lovely are sim-
ple plaited frocks fashioned of silk
that shades from pale to deep tones.
They make the most intriguing dance
frocks and have already scored a pro-
nounced success.

Coats of Gay Plaid

The newest coats for crisp days are
of plaid with huge collars and cuffs
of fur. Quite often the fur continues
down the front of the coat to the hem.
The plaids are very gay.

Richest Hues Are Given Preference

Latest Color Combinations in Dress Are Vivid, Yet Harmonious.

Styles appear in waves, notes a
fashion correspondent in the New York
Times. They come and go like the
ocean surf, rolling forward and re-
ceding, each one moving a little further
and carrying the whole volume on-
ward. When the movement has spent
itself the reverse occurs. The tide
goes out.

Little by little have preconceived
ideas, old patterns and prejudices
been overcome, and the startling has
become the commonplace, the extreme
is accepted as the usual. In this evolu-
tion some obvious benefits have been
received and some features have been
introduced that establish a far finer,
better model. The stays that were so
harmful now seem so hideous that it
is almost certain they will never again
be seen. Crinolines and hoops, bustles
and sweeping skirts of street frocks
have gone the way of other evidences
of folly and ugliness. As for modesty
in dress, that has been ever a subject
of lively discussion. One need only
look over the pictures of the great
ladies in the illustrated history of
other ages to feel quite comfortable
and at peace with the ways of the
woman of fashion in this day.

Color, Style Change.

The most conspicuous change in the
accepted styles is in color. The Orien-
tals, to whose art and culture we owe
a great debt, and to whom our ideas
appear so crude, revealed in color.
Gratefully they accepted the inspiration
of sky, field and ocean, and devoted
centuries to appreciative reproducing



Coat of Black Pony Combined With
Black Broadcloth; Fur Collar.

of the colors they saw in nature. They
were unafraid, and their dyes are al-
ways suggestive of warmth and lux-
ury.

Lately the Paris creators have dem-
onstrated the courage of their convic-
tions in using the most colorful mate-
rials, in tints and combinations more

Latest Models Show Delicate Colors

Renee's latest models show a ten-
dency to delicate colors and a prefer-
ence for blue. In one adorable little
dance frock from this artist two shades
of blue are used, the dress itself be-
ing of periwinkle blue chiffon, with a
border trimming on the skirt of velvet
in a darker shade, applied in strips
to form a lattice. The waistline is very
low, just at the hips; the skirt is held
close with a crush girdle and has the
new circular flare.

Jean Patou also is fond of this per-
iwinkle blue. In it he demonstrates the
circular inset, varying the design of a
satin evening frock for dancing. The
dress itself is plain from shoulder to
hem, the bodice without trimming.

But for two or three evening shades,
Patou's best models are done this sea-
son, as usual, in black, in which he
has a rare prestige. Nothing could be
more smart and elegant than Patou's
gowns in all black for afternoon and
evening.

The most conspicuous color innova-
tion is illustrated in the newest coats.
Formerly a coat meant a black coat,
or, to be quite extreme, one in brown,
tan or, for summer or sports wear,

attractive than the modern world had
ever before seen. An absolute genius
for color is displayed by some of the
artists who do not scorn to devote
their talents to raiment for women.

The most enchanting things are
done. The pastel idea has gone. There
is definite life and beauty in the popu-
lar colors and their diversified shades.
Afternoon and evening gowns for the
interior, the ball and the opera were
never more lovely, never more im-
portant, than those of the present
seem to be. They appear, somehow,
to have become allied to the fine arts,
and the more because their colors rep-
resent the imagination of artists of
high rank. Poetry and beauty are ex-
pressed more than conventional forms.
All in all, the new designs and their
makers command a respectful attention
such as mere clothes have never be-
fore in this generation received. It is
especially interesting to hear from
men expressions of admiration for the
latest styles, and there is evidence of
a new order of things in the distinc-
tion shown to the authors of these
styles.

Every high-class shop, every im-
porter of French models, has on dis-
play an unprecedented assortment of
gowns and wraps in delightful colors
and color combinations. You do not
see the spasmodic splashes of color,
the intense dyes and sharp contrasts
that you saw occasionally in the styles
last year and the year before. The
new things have harmony.

The most prominent among Parisian
designers are leading the way in this
new idea, and are doing the most suc-
cessful things of their career. Callot
whose lines have always had a sure
touch and whose colors have always
been important, is doing beautiful col-
orful things, using much green. One
of his latest evening gowns is made of
three shades, beginning with emerald
green, overlapped with a lighter shade
and growing fainter to a tint that has
in it a light sparkle almost like that of
champagne. Another of Callot's mas-
terpieces is an evening gown of almost
classic severity in its silhouette and
length of line, of flame-colored satin,
untouched with trimming or material
of any other sort.

Features Gay Colors.

Drecol is painting with a large
brush and a bold stroke this season,
using regal purples, violet and mauve,
and some luscious shades in red—wine,
dahlia, fuchsia. Lelong's latest
models are lovely in color, his reds
being especially smart, and his cos-
tumes showing nice consistency and
symmetry.

Red is having a gay vogue in Paris
at the moment, and some of the best
couturiers go in for it strong. Chanel
is showing some charming gowns in
red. One, in burgundy, is an after-
noon dress of a new, lightweight cord-
ed woolen combined with flat crepe
in the same shade. The crepe, finely
tucked, is inserted in bands at top and
bottom of the straight blouse and in
the skirt of the tunic, which hangs
slightly full. Chinese red is liked by
Chanel as well as by some of the other
designers, who introduce it more often
in some part of the ensemble than in
an entire frock.

Lavin, for whom a particularly en-
gaging shade of green is named, seems
to be leading to others, this season,
the diversion of illustrating its charm,
while she gives attention to models
in more sensitive shades. One of her
most distinguished costumes for eve-
ning combines white and silver, a shim-
mering, moonlighty thing of beauty. In
it are introduced large motifs of sil-
ver and pearl-gray beads and silver
lace. A trailing scarf of silver gray
satin is attached to each side of the
gown at the line of the hip.

white. But in the last two seasons
coats have been shown in all colors,
vivid greens, reds, orange and saffron,
and in bold patterns in which many
colors are blended. Just a little while
ago a coat of bright color appeared
far from the category of styles, but
now the gayest tints are shown among
the most chic and exclusive models.

A coat of full length, of intense ver-
million woolen material, is trimmed
with bands of natural fox fur. An-
other, in orange color, is banded with
skunk. One of Lavin green kasha
cloth has an enveloping collar and
deep cuffs of fox fur of brilliant
orange.

Hunter's green, cerise, henna, bur-
gundy, blue and beige are some of the
colors in which the new coat models
are presented. The coats, almost with-
out exception, are fur-trimmed. The
assortment in dressy coats and evening
wraps is kaleidoscopic; every gay color
known is shown.

Keep Hats Clean

After each wearing brush your hat
carefully or wipe it free from any dust
it may have accumulated.

Toques, Bags and Other Things Are Made of Fur

Fur toques, which made their ap-
pearance in some of the smart shops
last year are again shown, especially
by the importers who deal exclusively
in tailored and sports clothes and in
furs. Lovely models, artistic and be-
coming, are designed to match the
coats of different furs, and some fur
is used on velvet and satin hats,
though less than in former seasons.

Many smaller things, practical and
luxurious, are made of fur, in this day
of elaboration of detail. Large un-
derarm bags and soft shopping bags
of fur are seen and a fascinating trifle
is a soft bag to be carried with after-
noon dress. It is fashioned of black
velvet, with top of gold, fastened with
a clasp of jade, and ornamented with
a cluster of ermine tails.

The craze for fur extends to many
things other than dress, such as cus-
hions, covers and motor robes.

There is a logic in the vogue of
furs, which grow more and more beau-
tiful. The craze for Spanish shawls,
which goes on quite as merrily as ever,
has made the liveliest demand for fans
of all sorts, and especially for the
finer and more costly ones.

The ostrich fans are superb, made
into the "willow" feather, some-
thing more fanciful than ever grew on
the wings of a bird. They are deli-
cate as fleecy clouds and enormous
in size, several plumes being used,
with a deep fringe that envelops the
hand when the fan is open. This is
an opera fan—the one fashionably
gowned women use at dinner or when
they occupy a box at the opera.

Shoes Match Gloves

There is a marked tendency in fa-
vor of matching one's gloves with one's
footwear. The pair of black kid pumps
are worn with sheer all-metal gloves
and black kid gloves with gun-metal
stitching. A feature of the pump is
its trim of stitching over the arch. The
heel is medium height and exceedingly
comfortable for walking and street
wear.

THE KITCHEN CABINET

(© 1925, Western Newspaper Union.)

WEEKLY MENU SUG- GESTIONS

To please everyone in the family it
is necessary that we vary our meals
and avoid monotony.

SUNDAY—Breakfast: Waffles,
maple syrup. Dinner: Pork roast with
dressing, pumpkin pie de luxe. Sup-
per: Milk toast, cake, canned fruit.

MONDAY—Breakfast: Grapes,
oatmeal, doughnuts. Dinner: Shep-
herd's pie, caramel custard. Supper:
Hot potato salad, graham gems.

TUESDAY—Breakfast: Oranges,
buttered toast, eggs cooked in shell.
Dinner: Sliced roast, julienne of veal.
Supper: Omelet with bacon.

WEDNESDAY—Breakfast: Grapes,
cornmeal gems, orange marmalade.
Dinner: Beef stew with dumplings.
Supper: Hard cooked eggs in white
sauce.

THURSDAY—Breakfast: Musk-
melon, oatmeal, waffles. Dinner: Swiss
steak, baked potatoes, sliced tomatoes.
Supper: Scalloped corn.

FRIDAY—Breakfast: Watermelon,
eggs on toast. Dinner: Fried fish,
corn on the cob, ice cream. Supper:
Fried potatoes, lettuce and peanut
salad.

SATURDAY—Breakfast: Peaches,
bran and top milk. Dinner: Baked
beans, steamed brown bread. Supper:
Creamed toast, preserves, tea.

Pumpkin Pie de Luxe.
Prepare and bake the pie as usual
and serve with whipped cream into
which grated cheese has been stirred
until thick.

Julienne of Vegetables.
Cook together carrot, turnip, celery
cut in matchlike pieces; add green
peas and serve in a rich cream sauce
to moisten well.

'Tis easy to sing if the heart is
light
And joy like a jewel glows clear
and bright,
But the song of songs that reveals
God's might
Is the song you sing in the darkest
night.

For if you can sing when the shad-
ows lower,
If you can sing in your bleakest
hour,

'Tis because you know that good
is supreme,
No matter what other powers may
seem,
Because you are hearing the still,
small voice,
Rejoice, I say to you, always re-
joice.

—Harriet H. d'Autremont.

WITH THE COMMON POTATO

It is surprising in spite of all the
teaching in schools, magazines and by
the radio, how few people know
how to cook veg-
etables properly.

When boiling
potatoes only rapidly
boiling wa-
ter should be
used and adding

when nearly cooked one tablespoonful
of salt to about eight potatoes. Drain
carefully and shake over the fire to
dissipate all steam and leave the po-
tatoes dry and mealy. If potatoes are
to be rice, force the hot drained po-
tatoes through a ricer; if mashed, a
wooden masher used long enough to
mash every lump, then add the sea-
soning and beat with a spoon until
light and fluffy. Hot milk, butter and
salt should not be added until the po-
tatoes are thoroughly mashed. Serve
at once in a hot vegetable dish. All
dishes on which hot foods are to be
served should be well warmed. There
is nothing more unpalatable than
good, hot food chilled on cold plates.