



MR. AND MRS. ROBERT HUBERT BEER AND ATTENDANTS

One Of Season's Pretty Brides Wed At Trinity

A pretty autumn wedding took place at Trinity United Church, Charlottetown, October 13th at 3:30 p.m. when Rev. Howard Christie united in marriage Diane Elsie, daughter of Mr. and Mrs. Ervin Buchanan, of Central Royalty to Robert Hubert, son of Mr. and Mrs. H. P. Beer of Charlottetown, in a double ring ceremony. To the strains of Lohengrin's wedding March played by Mr. Roy Mugford, the church organist, the bride entered the church on the arm of her father, who gave her in marriage. She looked love-

ly in a floor length gown of white nylon tulle over taffeta. The cowl neck was adorned with sequins and pearls. The long sleeves were lily point over her wrists. The Princess-line gown had a skirt that extended into a short train. Her elbow-length veil of nylon tulle, appliqued with satin flowers, was held in place with a Juliet cap trimmed with sequins and pearls. She carried a cascade bouquet of white gladioli centred with Pink Sweetheart roses. Her only ornament was pearl earrings. The matron of honor, Mrs. Don-

ald Livingstone, sister of the bride, wore a blue ballerina length gown of net over taffeta. She carried a nosegay of pink and white roses. The bridesmaids were Miss Marion Nichol, and Miss Beryl MacLeod, cousin of the bride. They wore identical dresses, ballerina-length, of nylon tulle over taffeta in shades of sunshine yellow and shell-pink. They carried nosegays of carnations. Mr. Murray Carmody was best man. Mr. Donald Livingstone and Mr. Brad Murray ushered. The soloist Miss Madge Mugford sang "The Lord's Prayer" and during the signing of the register sang "Walk hand-in-hand." Three baskets of variegated gladioli adorned the church altar. White satin ribbon marked the guest pews. The mother of the bride wore a

Diior blue dress with black and white accessories, and a corsage of red roses. The mother of the groom wore a Shrimp crystal dress with hat to match. Her corsage was cream roses. Following the ceremony, a reception was held at the Queen Hotel. The guest book was in charge of Miss Elayne Heady. The bride's table was centred with a three tier wedding cake, surrounded with flowers and white tapers. After the reception the happy couple left on a short honeymoon. The bride's going away costume was a smart Avocado green box suit. She wore luggage ton shoes and purse. Her hat was white melusine and her corsage white carnations. Later in the week they left for Ottawa, where they will reside. The groom is an engineer with Spartan's Air Services.

WOMEN

Lena Caroline McLure, Women's Editor. Phone 5508

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HAPPENINGS

Viscount and Viscountess Stormont are receiving congratulations upon the birth of their son several weeks ago in London. Lady Stormont was the former Miss Pamela Foster.

Mr. and Mrs. R. C. Parent spent a few days in Moncton this week.

Mrs. Ian Burnett entertained Friday evening, at bridge at her residence, Upper Prince Street.

The Friendly Knitting Club met Wednesday night for dinner at the Queen Hotel. After dinner the members went on to Mrs. W. D. Tanton's residence on Victoria avenue, where they spent the remainder of the evening.

Mrs. Adrian Peters who resides at the Sacred Heart Home is receiving congratulations from relatives and friends upon her 89th birthday which is on Sunday the 25th of November. Mrs. Peters was born in Wheatley River. She was the former Miss Mae Galant.

The Charlottetown Curling Club hostesses for Saturday evening are the following: Mrs. J. E. Burden, Mrs. R. J. LeClair, Mrs. J. S. Taylor, Mrs. H. R. Carruthers.

The Ladies Aid of the Prince County Hospital held a League of Mercy Tea at the Summerside Presbyterian Church Hall on Wednesday afternoon. The tea was under the capable direction of Mrs. R. E. Ellis, Mrs. W. P. Callaghan, Mrs. W. Lecky, Mrs. J. K. Beer, Mrs. A. B. L. Horne, Mrs. Lloyd Lewis and Mrs. Art Allen. Mrs. Roy Holman and Miss Millicent Strong were in charge of the gifts. The guests were received by Mrs. Heath Strong and Miss Collicutt. Soft music was played by Mrs. Kaye Hansen and Mrs. Lloyd Lewis. The table presented an attractive appearance with a low basket of 'mums and silver candelabra with pink tapers. During the first hour tea was poured by Mrs. Austin Scales and Mrs. E. T. Tanton. Mrs. Don Baker and Mrs. J. F. MacNeil poured during the second hour. The flowers for the tea setting were donated by the Flower Cart.

Mrs. William Crandall, Moncton, is spending a week with her parents, Mr. and Mrs. Robert Dewar, Summerside East.

Mrs. Laurie Coles, Granville St., entertained at bridge on Tuesday evening.

Mrs. W. A. Currie is visiting in Charlottetown the guest of Mr. and Mrs. R. R. Hurst, while in town

LET'S EAT

Glamour Treatment For A Canned Stew

"Fine flavors, good looks and interesting presentation can make plain foods look and taste glamorous," observed the Chef.

"For example, regard these canned stews: beef, lamb, and chicken with rice. They may be bought in 1 lb. or 1 1/2 lb. cans.

"A one-pound can contains two eight-ounce servings; a one-and-a-half pound can contains three eight-ounce servings. For a family of 4 to 6, I recommend using 3 one-and-a-half-pound cans for dinner.

"To make the stew go farther and to give personalized flavor, add vegetables, seasonings or other ingredients."

"The choice of these additions depends on whether a thick soup-like stew or a platter stew is desired, Chef," I said.

"A soup-like stew, served bubbling hot with dumplings from a tureen or chafing dish, is very appetizing. A platter stew, containing less soup, looks glamorous on a deep platter, especially when it is surrounded with cornmeal dumplings, hot mixed vegetables or cut asparagus, tomato wedges and parsley."

"To 'personalize' a stew, try these suggestions:

Beef: To a (1 lb.) can, add 1/4 tsp. powdered basil, thyme or marjoram, 1 c. canned onions and 1 c. canned cut string beans.

Lamb: To a (1 lb.) can, add 1/4 tsp. powdered mint, 1 c. each canned peas, thin-sliced, cooked zucchini and the juice 1/4 lemon.

Chicken or Chicken with Rice: To a (1 lb.) can, add 1 tsp. curry powder dissolved in 1/2 c. water, 1 chicken bouillon cube, 1 c. canned cut asparagus, 1/2 c. each sliced celery and canned mushrooms sauteed 5 min. in 2 tsp. butter.

Tomorrow's dinner: Chef's salad bowl with cheese. Beef-vegetable stew platter, cornmeal dumplings; green peas. Blueberry Betty with hard sauce. Coffee, tea or milk.

All measurements are level. Recipes proportioned to serve 4-6. Cornmeal dumplings: Sift together 1/2 c. enriched cornmeal, 1/2 c. enriched flour, 1/4 tsp. salt and 1 1/2 tsp. baking powder.

Christmas party, and other important business was taken up. The program consisted of contests. The next meeting at the home of Mrs. Percy Affleck. Roll call to be answered with Christmas suggestions. A delicious lunch was served by the hostess.

(Do not drain.) Arrange in layers with the crumbs in an oiled qt. baking dish. Top with the crumbs. Bake 30 min. in a moderate oven, 375 degrees. Serve warm with any whipped topping or hard sauce.

Trick of the Chef: Add 1/4 tsp. poultry seasoning to the batter for stew dumplings.

HOUSEHOLD HINT

Keep slippery materials from sliding off a console sewing machine as you stitch them by fastening an old Turkish towel firmly around the extension leaf.

MORNING SMILE

"Doctor, my husband is fearfully run down."
"Business worries?"
"No, it can't be that, for his business has just been wound up."

MOLLY SAYS:

"Every drop of PURE BARBADOS

FANCY MOLASSES IS PURE GOLDEN GOODNESS"

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Elegance Takes Place Of Eccentricity In Fashions

"Britain's 'Top Twelve' Designers Reveal Their 1956-57 Models" is an article by Victoria Chappelle international fashion writer and formerly a fashion editor of the "Daily Mail" in London and Paris. Miss Chappelle states that for some time now the world's fashion industry has encouraged the curious idea that women are only happy when violent changes in the feminine silhouette are made at closely-spaced intervals. The result has been that during the last few years various "lines" called after letters of the alphabet have been launched. Although the excitement was good for trade it was soon obvious that in these clothes you and I did not after all resemble A or B or Y or any other letter — only ourselves.

Now Britain's top twelve designers — the Incorporated Society of London Fashion Designers — have

become our allies. In their autumn and winter collections for 1956-57 they have tacitly accepted the fact that Nature always wins — although, of course, they insist that she can be greatly assisted by a good foundation garment and if necessary, a careful diet.

WAISTS ARE HIGHER

All this naturalism, however, does not preclude such whimsies as the Directoire line which every house shows. In fact you can wear your waist about five inches (12.7 centimetres) above the normal at any time of the day like Lady Hamilton — only more elegantly since her figure would not be approved today by good designers in London or anywhere else. Hardy Armes even offers the best of both worlds with a "relaxed" Directoire line; he raises the waistline of his skirts several inches.

Then there is the "back to front" idea, both for day and evening. This means that dress is throat-high in front and shows a lavish amount of the wearer's vertebrae at the back. Indeed an obsession with the back of the dress is noticeable everywhere and you are likely to create far more of a sensation as you leave a restaurant or cocktail party than when you enter. Lachasse for instance emphasizes the backs of his suits with blousing, softening even the classic models by draping from the shoulder to waist.

SLENDER CASUALNESS

The casual look is yet another aspect of the discovery that really, a woman's figure is rather nice even without the dressmaker's artifice. Digby Morton prefers ease and elegance without eccentricity, and shows a collection which includes every line from the understated to the dramatic from the bell silhouette to the pencil slim with waistlines to match.

On the other hand both Worth and John Cavanaugh stick to a theme. Cavanaugh's clothes are outstanding for their slender casualness. He achieves it by giving his models a widened kimono shoulder and sleeves broadly rounded at the top so that an unbroken curve is given from neck to wrist. This top breadth gently billowing but subtly hinting at a slender figure is drawn inwards with casual folds to a natural waist.

In short, if you want eccentricity London is not the place to find it. But if you look for beautiful tailoring, with subtle cutting and fitting and a suit or dress which will always keep its line and elegance — then the London couture will provide it.

EASE AND NONCHALANCE

The gentle curves and bloused effects which are emphasized in one house after another this year are extremely youthful and easy to wear whatever a woman's age. There are exceptions of course, to this last observation, and perhaps Michael Sherard is one of them. I find his clothes far more suitable for the younger woman and his "Svelte Line" graphically describes the sort of clothes he shows with narrow curve being occasionally released in knee-high pleats and with multiple-gored skirts giving the same effect without disturbing the line.

Another good point has been made by Michael, who insists that he has designed his collection for the cosmopolitan woman who has developed her own fashion sense. Here again, ease and nonchalance are the keywords. Collars are shallow and cut away from the neck

so that they are comfortable under a top-coat. Shoulders are lightly padded, and sleeves slightly barrelled.

Nearly all the skirts in the London collections are about 13 inches (33 centimetres) from the ground. Jackets are shorter and often dip sharply at the back; some suits have in addition an ultra-short coat in the suit material but in a heavier weight; other short coats are in a contrasting fabric. Ronald Paterson whose collection is most interesting, puts top jackets in three sizes too big over narrow dresses the heavy lining of quilting or fur taking up the extra space.

Short full skirts outnumber the full-length dresses for evening, and both Norman Hartnell and Victor Stiebel use the long torso line for some outstanding models.

WEALTH OF COLOUR

Evening collection glows with colour so that white black — of which

there is an enormous amount — very dark brown and blonde shades are everywhere, the effect left on the mind is that of brilliant kingfisher blues and greens (Matti uses these as well as unexpected flashes of colour in the furnishings of wide coats worn over sheath dresses the whole gamut of reds, from carmine to orange, blue in every shade from violet to sharp gentian and green from emerald to waterlily.

Tweeds seem thicker but, are smoother to the touch the most important being the canvas tweeds. Charles Creed uses fabrics to perfection in coats with inset fur collars and in full-length full capes. Smooth-textured cloths include one which glitters with particles of seal fur. For evening, the richness of the fabrics might almost be called fabulous; a good example is a new Ascher satin organza in 34 different shades, which looks flimsy but feels like satin.

he said. Their next step would be the management.

Here for 20 of his 66 years, Mr. Trainor said a bank manager's job is not so easy as it looks to the outsider. It is complicated by a vital, never-ending study of a constantly-changing financial picture and by efforts to dissuade businessmen not to over-expand during periods of prosperity.

"It's part of a bank manager's job to tell them sharply to halt and point out just how much expansion they can safely make," says Mr. Trainor.

The manager does, however, experience a rewarding feeling when customers benefit from frank talks, he said.

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concerned, is at the pelvic girdle. For the right structural line — up, pull up-and-in firmly, forcing the middle muscles to take the action, and exert a down and under pull with the big hip muscle.

TEST AND CORRECT

Here's an exercise which is both a test and a corrective measure for the bending. It isn't the year that bend the figure... it's years of bending that are responsible for the tendency to stoop.

Analyzed, many of our everyday motions encourage rounding of the shoulders. That is, most of our movements involve forward reaching with the arms. Unless we are alert to the need to keep the back straight and shoulders in line, rounding is encouraged. Also, this being a sedentary age, we sit much of the time. When we sit in a slump with chest depressed, the upper back is bound to round.

The old posture correctives such as "throw back the shoulders" and "keep your chest out" do more harm than good. Shoulders were not meant to be carried behind us, nor the chest forced out. Such overcorrection leads to rigidity and tension.

Keep your back straight and square your shoulders. To keep posture on the beam, the muscle discipline should be through the middle of the figure. The center of gravity, as far as the line-up is

Women Hold 3-4 Of Bank Jobs

SUBBURY, Ont. (CP)—Upon retiring as manager of the Bank of Nova Scotia here Martin Trainor predicted that women will one day manage banks.

"It may be a long way off but banks are relying more and more on women," he said. During his 47 years in banking there have been many revolutionary changes — an unprecedented growth in services, an acceptance by the working man who used to think banks were only for the rich, and mechanization to name a few.

But the most marked change has been in the attitude toward women employees. When he entered his field in 1909 as a young teller in Antigonish, N.S., women bank employees, though uncommon, were regarded as usurers. But today 75 per cent of bank employees are women, many of them holding senior accounting positions.

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