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16th and Douglas Sts.,

OMAHA, - NEB.

NEW YORK FASHIONS.

OLIVE HARPER WRITES FOR THE LADIES FAIR.

She Has No Trouble in Finding Plenty of Novelties with Which to Amuse and Instruct Her Sisters, and Here Are the Latest.

(Special Correspondence.)

New York, Jan. 3.—Often when I have finished a letter on fashions I wonder where I am going to find something new for the next week, but by the time the



BONNETS.

next letter is due there are so many things to mention that they cannot be given the prominence due to so important a subject, and before the following week they are no longer novelties, for other new things have taken their places. And yet these things are only parts of the prevailing styles. When they are mentioned collectively they are only spring, summer, autumn or winter fashions, and separately they are "high novelties," and eagerly sought for by those ladies whose ambition it is to always have the first of any new style. As soon as any one else wears the same kind of an article or color, the novelty hunter gives hers away, or, as some do, sells it to the second hand dealers. I know three ladies who wear a garment a few times and then sell it to the person who deals in such goods. They have everything fresh and new, and the money they receive helps to buy new things. One lady I know has very red hair, and her complexion, fair enough in summer, is as red as her hair in winter. The rage for terra cotta color started, and she was the first to wear an entire suit of that color, bonnet and gloves to match. She wore it in Washington, and it was said that she illuminated the whole capital city, and much was written about it in the newspapers. Everybody who had any respect for herself or family immediately adopted terra cotta as a color, and when she had seen a second costume of that color she promptly gave hers to a chambermaid at the Ebbitt house.

Now, that was an instance of the lengths to which the novelty hunters will go; they will wear ugly, unbecoming things just to be ahead of everybody else. But, though they may not excite admiration, they know they will envy. Just so do the fashionable women look for the new styles in bonnets, and, though to the inexperienced eye there seems little difference, they find it out.

The three hats which I present this week are the very freshest importation, and they show the arrangement of ostrich plumes. The stiff quill is removed and the feathers are lapped and sewn together in a way that leaves them flexible and more like trimmings than plumes. These long feathers reach from brim to brim and are long enough to go around the neck and hang over the shoulder. They are made in such colors as are most becoming to the average woman. The veils are put upon the edge of the hat and hang down to the chin. They are of silk barege and very transparent.

The poke bonnet is of dark blue felt, and has a trimming of black watered ribbon, and black tips, which stand up as straight and rigid as possible. The top one comes under the title of "small felt bonnet." If the bonnet is small the



NOVELTIES.

trimming isn't. The bonnet is gray with velvet bows of darker shade; around the brim is an embroidery of chenille in shaded pink. The plume is gray and pink mixed. This is for dressy occasions and evenings, and is very pretty. Only twenty or thirty hats and bonnets are imported at a time, and they are not duplicated under four weeks, and the "novelties" then is over. Another great novelty consists in the curious coat wrap in the second illustration. This is not duplicated and was purchased from the importer yesterday for \$200. Why so little, I cannot understand, for the woman who will pay two hundred would certainly paid five if asked. Just such fools we mortals be.

This queer looking garment is of chaudron red camel hair, dead fine, and velvet of the same cheerful shade and color. The sleeves are first wadded, then plaited, which gives them the appearance of being quilted lengthwise. The back is treated in the same way. The under arm pieces are lengthened and trimmed with very fine cut jet trimming of passementerie, and there are epaulettes and other ornamentation of the same on the waist and down the back in a point coming from the epaulettes. The collar and cuffs are made of the dark stripes of sable fur. The whole is lined with quilted satin. A high Tosca bonnet has a trimming of dark grayish green ribbon and full plume. The bonnet is chaudron red felt. The dress to be worn with this surprising coat is of greenish drab poult de soie, with black stitching around the bottom. A muff about big enough to see by the aid of a 43-horse power microscope goes with this. Without the muff the suit would not be complete.

Another very handsome imported novelty gown is of rich light brown Henrietta cloth and striped velvet. The novel but effective and graceful drapery would be better understood by looking at the illustration than by a description; therefore, I will only say that the panel, vest and cuffs are embroidered cashmere pattern in silks on brown velvet. That part

which resembles fringe on the drapery and waist is not a fringe, but is made of loops of the Henrietta cloth. They are double and only half an inch wide. They are sewn on the inside, then turned and pressed. The amount of labor is very great, and that, I suppose, is why it costs \$425, with the hat, which matches the costume.

The middle figure is to represent a recent bride, who now has a chance to assist in circulating Uncle Sam's currency on her own account. The dress, however, is very neat and tasteful, and is made of bottle green ladies' cloth and striped and plain plush, with hat to match. Only the hat has a sort of bird upon it which would gladden the heart of an ornithologist, as it is of a hitherto unknown species. The style of this costume, added to the material in it, makes it cost \$125, which the erstwhile "cash lady" thinks very cheap.

Every day brings something new in the revivals of the empire gowns for young ladies and the directorate modes for both young ladies and matrons. The first named does not exactly look well on stout women. A very dainty and pretty fancy is shown in the ball dress corsage and head dress. It is a sort of compromise between the empress style and ancient Greek. The Greek character is given by the silver braid upon velvet bands, and the fillets of the same upon the hair. Those who have pretty hair can dispense with the tuft of feathers and bow, leaving the fillets alone.

A very taking theatre and dinner dress is of cream surah, with a garnet plush directorate waist, the cuffs, collar, lapels and belt being of striped moire. The buttons are of chased silver.



HIGH PRIESTESS OF YOUNG BYSSON.

The Greek fillet is becoming a favorite manner of dressing the hair, and the style is a pleasing one. I believe they call it the Mary Anderson coiffure. The manner in which her hair is dressed always has a most untidy appearance to me, being full of little crooked odds and ends. Still, those who admire Miss Anderson will follow her fashion, even if their heads do look like vol au vents.

The goddesses of the teapots still carry off the palm, for though men may not particularly like tea to drink, they like to go where pretty women serve it, and where the idle men go there also will be found the women who have no other possible distraction for what they call their minds at that hour. And it stands to reason, and logic, too, that where a lot of women expect to meet there is going to be some fine dressing. So as custom has decided in favor of tea gowns, tea gowns are as important as street and dinner dresses. I came across one which I think is very graceful and neat, without being covered with lace and ribbon. It is of soft material, whether silk alone, or silk and wool, I could not tell. It is gray, with a silvery, wavy line all through it. The front is of pale pink surah, with a sash of gray surah, with steel piquets at the ends. The yoke collar and bands to the sleeves are of dark blue plush. The back is cut princess shape, with a Watteau plait reaching from the neck to the bottom. The style is simple and could easily be made in almost any combination. I saw another made after this style, only the gown was of a warm dark brown with a pattern of ripe peaches and leaves on it, in exquisite coloring. The front was made of light gray cashmere, with a heavy cord and tassels instead of the sash. There are also French flannels in exquisite patterns, and they make up beautifully, not only in this gown but in jackets and wrappers. Another very striking tea gown is made of black India cashmere for the back, while the front was of surah of the new rosewood color. The sash was of the same, as were the plush trimmings. All down the edges were bands of ostrich feather trimming in rosewood color. This makes a very striking tea gown.

I noticed that many of the new costumes are trimmed with plain black silk, which also enters largely into the making of "best dresses" for all people. Indeed there is no richer nor more elegant dress to be purchased, or one which will be of so much real service. Good gros grain silk, which will stand many years of hard wear, can be bought at a dollar a yard. It can even be bought at less, as the competition is so sharp between the rival dry goods houses. These stores are so large and so crowded with eager buyers from morning till night every day in the year, that they can mark their goods down to a profit of



A MIXTURE OF EPOCHS.

two cents a yard and yet make a fortune through their enormous sales, so that the experienced lady who wants a nice dress can get it for a very low price, provided she can be her own dressmaker.

The head of a ram closely set with diamonds, and eyes formed of rubies, is a scarf pin that demands attention.

THE GERMAN POLICEMAN.

By permission of the author, and his publisher, Mr. Richard A. Saalfeld, 41 Union Square, New York, and sung nightly by the German Policeman in Milton Nobles' drama of "Love and Law."

SPOKEN AFTER 1ST VERSE.—Vell, dey got me on der force, und now you ought to see me—CHORUS.

SPOKEN AFTER 2D VERSE.—I got me so mad I was going to dake von dem und vipe oop der gutter mit him, ven all at vonce I dink about dose new clothes, und say, suppose dose udder poyas drow mud on dem, vot vill der people say, so I let him go mit good advice (about tree kicks), und now you ought to see me—CHORUS.

SPOKEN AFTER 3D VERSE.—Und I dink dots pooty soon now, for last week I arrested a sick man. He said, "I ain't done nothing," neider said I for about four weeks, und if I don't I got discharged from der force, und so I took him to der station, preferred a charge of lunacy against him. Next week I was promoted und now I got der sargant's chevron on my sleeve und you ought to see me—CHORUS.

Arr. by MAX FEHRMAN.

Words and Music by JOHN DE WITT.

Tempo di Valse.

1. My friends dey all
2. Ven berst I coomb
3. Dere's a girl on my

tought A po-lice-man I'd make, So dey vent to Dick Cro-ker of course;..... Und dey say all our here, Der boys make fun of me, Und laugh at me right off my face,..... Und standing on der cor-beat, Who looks sweetly upon me, Und I call her my dear lit-tle Kit-tie, Und I say ven I'm pro-

Find WORDS SPOKEN after each verse under the Heading. CHORUS.

votes You shall have in der fall, Off you'll put our friend in-to der force;..... In my new u-ni-ners, Hol-ler oud so loud, "Dere goes old po-lice Schweitzer Kase,"..... moted Und a Sargeant I am made, Den your spe-cial po-lice-man I'll be.....

form mit hel-met com-plete, I take all der la-dies a-cross der crowded street, Dey look back und

smile, und sigh, O my, ain't he sweet? Dots our spe-cial Ger-man Po-lice-man.

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—FOR—
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