

# FURS

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I am at present showing a large selection of Alaska Seals, Persian Lamb and Otter and a very beautiful line of Minks.

I invite an inspection of my goods.

**HENRY E. THOMSEN**

Manufacturer of Fine Furs

1417 Farnam Street

Telephone 6446

## Furs for All Kinds of Coats, Gowns and Hats

HERE is a touch of fur on all cloth costumes that are being brought in now and there is no investment that is so well rewarded as that of a little good fur chosen as a trimming. Whether it is in the small bit which is used as an accessory or the expensive set, there is a distinct idea of choosing them in harmonizing colors. Large sets of furs are chosen especially with reference to the entire coat and hat. A favorite combination is blue fox with purple and with different shades of purple also are worn chinchilla, silver fox and moleskin. With brown cloth good effects are gained from chinchilla, ermine and white fox. Black lynx, that charming and lately popular fur, is seen in some of the best sartorial efforts combined with cream white cloth. Another combination, which is far more beautiful than it sounds, was that of the same cream cloth with gray krimmer. It was used as the border on a long cream coat, together with an applique of bold white guipure, which planted itself half on the krimmer and half on the cloth, breaking in this way the straight line down the front, which would have otherwise been unavoidable.

Krimmer is a good substitute for chinchilla in achieving the fashionable gray and brown combination, and it also is good on navy, cerise, and some shades of mauve. One of the prettiest trimmings of gray fur possible was seen the other day on a broadcloth coat suit of dull blue. The coat was a blouse with long skirts sewed in with the effect of a tunic. There were chinchilla cuffs and collar in the shape of a small stole, the ends being short enough to give it the shape of a cravat. There was an extremely narrow vest which ran up and ended in a high band collar, which was formed of white guipure laid over heavy cream satin. This vest hooked up through the middle and was piped with blue satin matching the broadcloth on the edge and, just back of the piping, was set a close little row of tiny buttons covered with the blue satin. A soft knotted blue silk tie came down from under the fur collar, hanging loosely over the little white vest in front. The bias ends of this also were edged with the little buttons set on in a close row, and below the narrow blue sleeves was a projecting cuff of the white lace trimmed with the chinchilla.

The natural sequel to the short sleeved winter coat is the long gauntlet cuff of fur which some genius has designed to supply the deficiency. There also is a short, tight undersleeve which is put into some of the latest coats, which may be removed when the coat is required to look its smartest and best. The majority of fur coats, however, are sleeved to the wrist, the little full boleros only being provided with voluminous wing sleeves.

While these more fanciful garments are prohibitive in mink and ermine, and other furs of which the prices reach skyward, there are imitations which are forcing themselves upon the consideration of even the fastidious. There is an unknown fur that is dyed sable color, and there is a French ermine which is seen as a lining for stoles and the ends of muffa. This is



LATEST STYLES IN FURS

one of the many species of rabbit, but it is soft and thick of texture and promises to be popular in helping out the list of fashionable white furs. Stone marten, when of the best quality and having had the best treatment, is easily mistaken for Russian sable. It is a far more becoming fur when selected in the darkest shades to the now idolized mink. Mink, by the way, even in the lighter shades, is charming in combination with

a certain brickish shade of terra cotta. A broadcloth tailor coat suit in this color was finished with vest and cuffs of white guipure over white cloth, the outline of the lace being heavily traced with gold threads. A soft crepe de chine tie of a little lighter and softer color which shaded more to the rose, while at the same time harmonizing with the terra cotta, made a particularly good effect, surmounted by a big stole of the dark mink.

## Dazzling Splendors of the Evening Coat

A NUMBER of new points distinguish the evening coats designed for the season of 1905-06. In shapes the Empire effects prevail, though the greater novelty is a cape so voluminous that even when gathered up over each arm it flows in unbroken folds at the back and at the front. Gathered up thus, shawl fashion, in the graceful style which Josephine knew so well and which Napoleon disliked so much (you remember his talent for snatching them from her shoulders and putting them in the fire), these capes have something of a Roman magnificence about them that leads one to expect the wearer to step into the full glare of the calcium and declaim.

As for materials, broadcloth tells nearly the whole story. There are just enough exceptions to prove the rule. In linings, the soft, satiny silks are rivaled by brocades of the richest, most pliable satin. These are in two-tone effects. If, for instance, the coat is of delicate gray, the lining will be a play upon pastel gray and oyster white. A pale buff broadcloth shows a lining in a pale buff and cream white, and so it goes, the manufacturers seemingly having provided suitable color schemes for the lining of all the cloaks.

Trimmings are an important detail, and most important of all are the trimmings down the inside of the fronts of the coat. Even though a coat show no trimming on the inside at the fronts. It may be a mere edge. It is more likely to be a rich scheme composed of laces, puffs, braids, appliques, galons, ribbons, or, indeed, anything that is pretty and suited to the style of the garment and the wearer.

A magnificent opera cape is light blue velvet, a splendidly vivid shade, with turquoise tendencies, which tempts one to christen it Algerian sky.

Done in black velvet, embroidered in jet and silver, this garment would be stunning, especially for an older woman. In black cloth it will be seen, too.

Broadcloth in one of the faintest pastel rose shades is here shown in an exceedingly handsome new evening cape. This shade, as well as the corresponding hue in blue, is one of the best liked for broadcloth evening coats. These colors, together with gray, reseda, pale

buff, apricot and champagne, stand next to white in favor.

Vegetable fiber braid is used in the adorning, and is of the same shade as the cloth. It is an inch in width and put on very flat.

A bit of beautiful sable serves for a collar, which is finished off at each end with a rosette of black velvet ribbon. In the center of each rosette is a twinkling rhinestone ornament. By way of inside trimming the velvet ribbon is continued down the fronts in loops.

A charming white broadcloth evening coat with the sleeves cut in one with the shoulders, is embroidered by hand in the delicate Persian colors. A cord serves to tie it together. There is a seam down the center back, as there is in most of these coats. Lace frills finish the quantity oriental sleeves.

The pattern of the embroidery looks more Hungarian than Persian, or even Russian. If done in the brilliant colors affected by the needlewomen of those countries it would serve splendidly on a deep red coat. Deep red, by the way, is greatly liked, and brown and deep blue are also shown. The red is especially for going in and out on trains, or for those who take the trolley, though by no means left solely to them.

## Timely Hints for the Home Dressmaker

WHEN it is at all practicable a room should be set aside for sewing purposes, in which everything pertaining to the work may be arranged. This plan cannot be followed by every housekeeper, however, so in order to confine the scraps and materials in one portion of the room devoted to the sewing a large screen will be found very useful. The screen may be placed in such a manner that chance visitors will not have opportunity to witness the unavoidable lack of neatness in that particular portion of the house; nor will the work all have to be gathered up and stored away before night, a wearisome task when mind and body are both exhausted.

Sweeping the floor when delicate materials are open to the dust must be avoided if possible. A good plan is to spread a large rug of matting, oilcloth or common denim under the machine and over such floor spaces as will be littered with threads

and scraps. This rug may be rolled up and taken outdoors whenever it is necessary to dust it. Here the scraps may be gathered up to burn and the rug freed from dust and lint. The machine itself should be wiped with a damp cloth to remove all dust.

When buttonholes are to be worked in children's clothes, men's shirts or any everyday garment, it is well to machine stitch around the edge of the space where the buttonholing will come before working the holes. This will make them much more durable, and will not be noticed when the buttonholing is finished. This is especially true of the ends of the holes, where the tendency is always to split after a little wear.

When sewing on buttons always leave the knot in the thread on the right side just under the button. It will not be nearly so likely to rub off in laundering, or to come untied, thus permitting the threads to work out of the button gradually.

Lay a large pin or needle across the button so that the stitches go over it; when sufficient are placed withdraw the pin and coil the thread around between button and goods several times, then fasten securely.

Remember that the free end of thread on a spool should be threaded into the needle to prevent tangling, and that in sewing bias and straight pieces together, the straight should be kept on top. Also that black cotton thread almost invariably turns brown in the wash, so that it is best to use silk or black sateen shirts or other black wash garments.

All filmy materials such as chiffon, veiling, etc., have a tendency to pucker when stitched on a machine. This may be overcome by placing a plain piece of paper underneath the material, stitching through both, and tearing the paper away when the work is finished. This is also a good plan to follow when stitching insertion and heading into position.



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# FURS

Are difficult to judge in quality. You need not be an expert if you deal with us. To be considerate of your interests is merely good business policy in our estimation. Our garments have character that cannot be found in ready-made stock. We have a large stock of Scarfs, Muffs and Jackets on display—every one our own make and as carefully designed and finished as our custom work. We have the best and most complete assortment of skins in the West.

FUR COATS AND JACKETS Astrakhans, Krimmers, Squirrels, Persians, Otters, Seals and Broad Tails.

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