

WHAT DAME FASHION HAS DECREED WOMAN SHALL WEAR

Fall and Winter Styles in Everything a Well Dressed Woman Should Have, with Some Hints as to the Novelties and Kickshaws Shown in the Stores at Present

"OVER THE BARS"

NEVER before have the Omaha stores afforded such an assortment of imported costumes. Each season the modistes have brought over a few models that have sold like the traditional hot cakes, but this season the buyers for the larger stores have brought home a generous assortment, and there is case after case of the most bewildering creations that bear the magic little marks of the world-famous designers of Paris, Vienna, London and New York, that are the guaranty of exclusiveness and perfection. Owing to the incomplete condition of some of the display rooms just at present the showing of this finery has been materially handicapped, but it is to be seen if people will just ask for it.

As for the gowns—the term "creation" was never more fittingly applied than to these bewilderingly intricate models. Words or even French "terms" are inadequate to give any definite notion of the detail or the marvelous combination of materials, colors and "touches" that contribute to these exquisite results. The most experienced salespeople and modistes are at a loss to name half the materials that enter into their makeup, even as body, and in consequence they are only to be described as "imported" and according to the general style. And almost as amazing as the costumes themselves are the prices attached. Considering the cost of the ordinary imported gown they are not expensive, but are very much cheaper than gowns imported to order.

Some Beautiful Imported Gowns

One magnificent Blum model is a princess of all-over black Duchess lace built over black chiffon and taffeta.

Another princess model works out an exquisite iridescent effect in the combination of net and chiffon in shades of pink, green and blue. The robe itself is of cream spangled net embroidered with iridescent spangles and made over pink silk. A girde is formed of pink, green and blue chiffon and the bodice draped with the embroidered net and touches of cut steel and black velvet.

One of the handsomest is a Perdeaux model in two pieces. Its body is of silk mull in one of the new shades of brown. This is elaborately embroidered in shades of brown and lavender and combined with a novelty lace.

It may be added that the two-piece gown is as much or more in evidence than the princess.

The opera and carriage coats are quite as marvelous as the gowns.

One full length Perdeaux model is of real Irish crochet lace built over accordion-pleated white chiffon on a foundation of white taffeta. Bordering the front, at intervals around the foot and in the top of the sleeves, are irregular shaped medallions of white embroidered silk. The garment is semi-fitting in the back and given something of the empire effect by a double fold of golden brown velvet interwoven in the lace and extending down from the shoulders. The velvet occurs again on the front and again partially outlining the front medallions at the lower part of the skirt. The flaring effect of the skirt is emphasized by accordion-pleated under ruffles of chiffon edged with valenciennes lace pleatings, the same lace pleatings edging the front lining. The sleeves are long, ample and open, the lace being built over successive pleatings of lace-edged chiffon.

Irish Point Lace Model

Another magnificent model of Perdeaux made is of all-over Irish point lace. It is of three-quarters length and a reproduction of the old-fashioned dolman. The lace is built over white accordion-pleated chiffon on a loose white satin lining, edged with pleatings of valenciennes lace.

Still another style is developed in an Ignace model that combines Princess Louise lace with a deep cream crepe de chene hand-embroidered. This, like most of the filmy things, has a foundation of accordion-pleated chiffon and is built on a foundation of lace-edged silk. The sleeves are big and full and a deep cuff effect is obtained by the setting of ruffles.

A gorgeous Ignace model is made in empire effect, the body being formed of silk and linen cluny lace combined with blue silk brocaded in rose pink flowers. The front is paneled with silk and opens over a vest of pink velvet. A shallow yoke effect is formed by inserting of pink velvet in the figure of the brocade, forming medallions about the neck. The sleeves are full and edged with ruffles of blue chiffon, edged with velvet ribbon. Broad black velvet ribbon extends over the shoulders and is caught back and front by cut steel buckles. The black velvet also occurs in the cuff.

Another handsome model is three-quarters in length and made of all-over embroidered cream net built over accordion-pleated chiffon and white taffeta. A broad, flat collar effect extending stole-like down the front and in a panel down the back, is formed of white broadcloth embroidered heavily all-over, the deep cuffs being of the same. The sleeves are full. The front and neck are edged with a cord of champagne velvet.

There is also a splendid line of evening and carriage coats in black, white, cream and dainty colored broadcloth and doe skin. The absence of the collar is a characteristic of this season's coat. Most of these garments are trimmed with broad silk and sycamore braid, elaborately applied, while others have handsome lace trimmings. The front lining is invariably faced back with some handsome finish of lace, applique or fancy braid.

Petticoats That are Wonders

This season has brought some imperfections in the way of petticoats beside which the most bewildering creations in lingerie are commonplace. They are made of silk and lace and yards and yards of accordion-pleated chiffon with over flounces of chiffon and bolting cloth to which myriads of tiny ruffles of gauze ribbon and lace, applied in extravagant designs, are hung. The body of the skirt is perfectly plain and gored close over the hips, and the fullness is acquired in the deep flounces that drop from the knee or above.

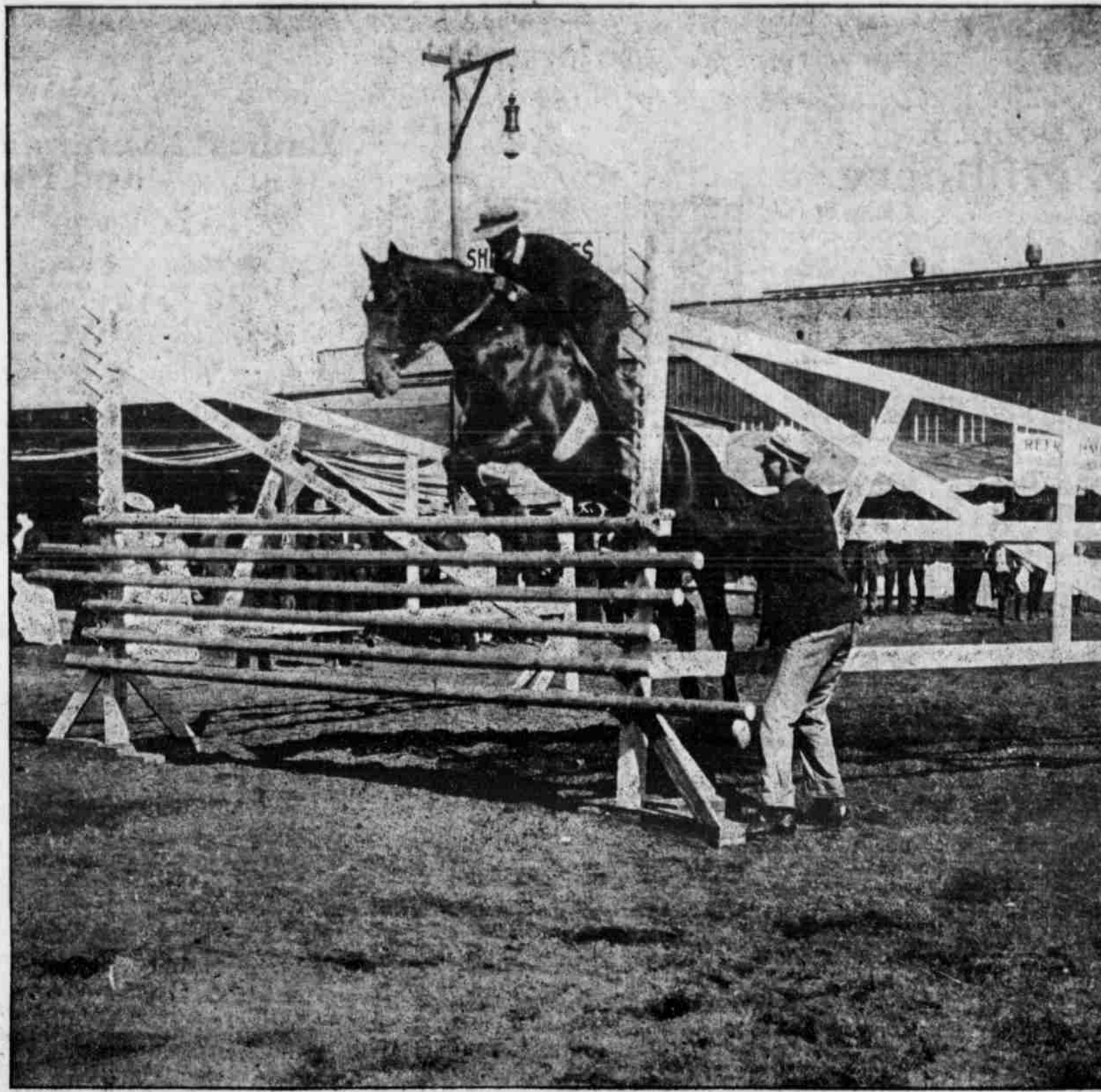
One striking model has an upper of wide black and white striped soft silk to which is attached a deep white silk foundation flounce. Over this is a very full flounce of accordion-pleated white chiffon with three narrow flat ruffles of chiffon edged with ruchings of gauze ribbon. The top flounce is of white chiffon to which is applied medallions of narrow black and white striped silk set into valenciennes lace designs intermingling with the medallions are figures formed of ruchings of white silk ribbon and valenciennes lace and insertings of valenciennes. A design in the ruching heads the flounce and the foot is trimmed with narrow ruch-edged chiffon ruffles.

Another model is of white taffeta silk with a knee flounce elaborately embroidered with a vine and flower design in eyelet and French embroidery. The foot trimming is composed of three narrow ruffles with ribbon ruchings and the flounce is headed with an application of ribbon ruching in medallion effects.

Several shades of blue in the same tone are combined in another model. This, like the others, has the plain body with the deep flounce, the foundation being of pearl white silk. Over this are four successive flounces of accordion-pleated chiffon, each being a shade darker than that beneath it. The top ruffle is of plain chiffon in a deep gobelin blue and this is inset with an intricate design of valenciennes lace and medallions and footed with three narrow chiffon ruffles with ruching edges.

Corsets Show Little Change

The corset of 1906-'7 is not radically different from the models of the past season. It is still a straight front. There is a perceptible lengthening out, however, giving this season's models a longer back, higher bust and longer hip. Some of the more extreme models have a higher back also, but the back worn should always depend upon the figure of the wearer. The result of these longer lines is a decidedly better figure for the average woman, especially the stout woman. Both side and front garters are attached to the better models, and all have the front garters. These are of immeasurable advantage in keeping the corset in place on the figure. The better models also have whalebone instead of steels.



SNAP SHOT BY A BEE STAFF PHOTOGRAPHER AT THE ST. JOSEPH LIVE STOCK SHOW.

They are not only more comfortable, but more pliable and give a smoother, more symmetrical fit. As for materials, the same elaborate variety is to be had, but the finest models are showing cutelline as the most practical covering for holding its shape. The best in any make of corset may be found or ordered in the Omaha shops today, and the better stores are all equipped with fitting rooms, where ten or a dozen models may be tried by experienced fitters, leaving no excuse for any woman's being poorly corseted.

Hats for the Season

The millinery display is rich rather than gorgeous this season, although there is a generous use of the bright colors. A great deal of velvet is being used and wings and quills for street and the softer flowing styles such as ostrich plumes for dress. There seem to be no fads in the way of colors, the color being dictated by the suit with which the hat will be worn.

The little soft felt hat that would fit one's head like a man's or boy's hat if it were not cocked up in a half dozen places, is one of the most popular of the early fall styles for street wear. The several dents or crimps in its crown or brim are held or filled with wings or velvet ribbon or even flowers of some subdued shade, such as green or dark blue velvet roses or black poppies. There is no prevailing characteristic, however, such as the broad back and narrow front rim so prevalent last winter. Gray, black, white and brown are all used with a great deal of black velvet and black wing or quill trimming.

The white top with velvet faced rim continues good this fall for dress as well as street hats.

Black velvet and black felt are among the best things for the

dress hat and they come in a variety of shapes. They are not excessively trimmed, in fact, there is really little trimming, but it is applied in the loose, drooping, flowing fashion that gives the heavy effect. Ostrich plumes and tips are the very best of trimming and some of the handsomest models have only a plume, a bit of velvet and some filling of maline in the way of adornment. There is a tendency toward the narrow front and wider back in some of the dress hats, especially in the sailor shapes—and the modified sailor shape is, by the way, being used extensively for dress. The high crown is also popular, but likely to be severe for the majority of faces, although its primness is materially softened by the use of ostrich tips which fall back and well down over the hair. These hats are usually well raised in the back and at the side by the high band. But it is the same old story this season as it ever has and ever will be.

The hat should be selected with reference to its wearer and not its shape, size or color, or conformity to some prevailing fad, and the woman who would be sure that her millinery is correct, will do well, in this day of eccentric styles, to consult with her milliner before purchasing.

Shapes in Shoes

Patent leather will share the honors with the gunmetal finish in women's shoes this season and will also be combined with it in dress as well as street shoes. The new finish is much more durable than the patent leather and needs only to become accustomed to be as popular. The short vamp so prevalent last spring, is even more emphasized this fall, but is saved from seeming stubby by a more pointed toe. This toe is, by the way, shown

with and without a cap. The heel is still high, the Cuban and military being the correct thing for street wear. They are also taking the place of the French heel to a large extent, in the dress shoe in which they are made of wood. The button is now used as much as the lace in the higher grades of shoes and are generally large, kid covered, or china or the regular shoe button. The patent vamp with gunmetal or plain kid upper, or the all gunmetal is extensively shown in the walking shoe, the gunmetal rather having the preference.

The plain pump without the cap and with a flowing or a flat bow is very good for evening wear. This comes in black and a variety of colors which remain popular owing to the continued popularity of the entire suit "to match." A few satin slippers will be used, but they will chiefly be orders in shades that cannot be matched in leather. The castor buckskin is also good for evening wear and is shown in strapped fronts elaborately beaded.

Colored spots or garters to match the gown is one of the popular novelties for street wear. These may match in material as well as color or be in direct contrast as the white spots with the black shoes.

The wide toe is a characteristic of the better shoes for children. Almost all of the higher priced shoes for little folks have the broad comfortable toe, but the absence of the cap is as fashionable as in women's shoes, though the cap is by no means out of date. The patent leather and gunmetal vamp will continue in favor this winter with the upper of white or colored kid for dress shoes for smaller children. The all white doerskin shoe will be used for indoor wear by the tiny ones and children up to 4 years.

Underwear Less Obtrusive

Colored ribbons on underwear are even less in evidence than they have been, although they are still used on nightgowns and garments where they will not show through. This emphasis of the undergarments has never been overly popular with the best dressed women, although some charming effects are obtained in lingerie petticoats worn under the sheer frocks by a bow of some delicate-colored ribbon. The beribboned corset cover is on the decline, and the handsomest ones, now that the season for the lingerie waist is over, are embroidered rather than so elaborately inset with lace. Lace inserting is still good, however, for the thin waists will be worn all winter under coats and indoors, and some exquisite things of this sort are being shown. Hand embroidery is lavishly used in all the underwear, the convents of France having contributed some of the finest things imaginable.

Some of the most costly three-piece suits, skirts, corset covers and drawers come in the embroidered batiste and mull. One set had all of the flounce edges scalloped and buttonholed, and instead of beading, buttonholes were used for shirring tapes. A border of locust blossoms trimmed the flounces, with a vine extending well up into its body. Eyelet work is extensively used. The same design was employed to trim the corset cover. Valenciennes lace is used by the bolt on some of the petticoats. Some of them are so elaborate in fact that they cannot be laundered, and when soiled can only be dry cleaned or discarded. One model has a knee flounce covered with two-inch ruffles of Valenciennes lace edging. The top is elaborately inset with Valenciennes inserting.

The strapless corset cover for wear with decolette gowns is one of the novelties. It is patterned after the covers that are made of the by-the-yard embroidery, having a plain or slightly full back, hollowed slightly under the arm and with the full front that comes as high over the bust as desirable. This may be adjusted by the ribbon or tape upon which the fullness is drawn. A narrow white ribbon or cord that may extend over the shoulders or over the arms may be used to keep the cover from dropping down, although if not too loose the gathering tape is usually sufficient to hold it to place.

The two and three-piece combination tailored garment for the stout figure is coming more and more into favor, especially as the season for heavier weight clothes comes on.

For women who wear additional underwear during the cold weather the fine lilies, silks and mercerized cotton and the fine wool and silk, or wool and linen mixtures, come in light but warm weights, that may be worn under even the thin white waists. They come in the pure white or tints, and fit so close that they are neither bulky or very noticeable. They are to be had in union or two-piece suits, and for wear with evening gowns and vests are made low or with only a strap over the shoulder.

Night Gowns Have Their Fashions

The sleeve continues to be the determining feature of the nightgown, no matter what the style of the gown itself may be. Of course the plainer muslin gowns still have the narrow bishop sleeve more or less trimmed, but the fancy gown is sold at least according to that portion of it that attaches to the arm's-eye. The modified kimono sleeve, plain, or at least scant, at the arm's-eye and falling full at the elbow, is most often seen. Some of the handsomest models have short sleeves cut circular and laced or buttoned together on the top with ribbons or fancy lingerie buttons. Where the button is used the garment has a tailored effect in that its edges are buttonholed, and it is embroidered rather than lace inset. Most of the sleeves are short, few coming below the elbow, while others have little more than a much-trimmed graduated ruffle as covering for the upper arm. The slipper is most popular among the fancy gowns. This is built on a narrow little yoke that is scarcely more than a fitted band of lace or embroidery. It slips on over the head instead of buttoning and is, of course, very low in the neck. These are made of the softest, sheersat nainsook, lawn or India linen, and are elaborately trimmed with hand embroidery and Valenciennes lace. The bishop gown is of much the same style as the slipper, but draws up in the yoke on a ribbon drawn through a beading.

Gauze in silk, lisle and mercerized is the strictly correct thing in women's hose, and although some lace and dropstitch are used, they hold second or third place, for the embroidered stocking is popular just now. Where the black hose is worn it is frequently embroidered in some conventional figure in a color to match or harmonize with the costume with which it is to be used. For evening wear with the pumps the hose matches the shoe, if that is colored, and the best matches are to be had, of course, in silk. In spite of the rumors that plaids are to be very good in hosiery, few of them are being shown so far.

Boas, Scarfs and Ties

The flat ostrich boa is one of the smartest bits of finery that the shops have to offer in the way of accessories to the evening or afternoon toilet. It is a flat collar about a yard and a fourth long and has the effect of a huge ostrich plume curled around the shoulders. It is from twelve to eighteen inches wide and is built on a flat satin ribbon. It comes in all the delicate shades and black and white. The maroon boa will be worn this year, but the ostrich is better. The round ostrich boa is also good and comes in the same delicate shades, also black and white. Another boa that promises to claim wide favor is made of maline and chiffon. It is pleated in a wide ruching that falls open across the shoulders and drops well to the waist in front. As the folds are made of several thicknesses of maline it is not as perishable as might be imagined.

The long crepe de chene scarfs are being shown again this fall and in even daintier and more delicate patterns than before. Soft blended Persian patterns, plain colors and satin dotted are among the new things and these run from two and one-half to three yards in length. Some smart little scarfs to be worn with short jackets are also shown. These are of soft silk in bright colors and do not quite reach the waist.

The Windsor tie promises to be a popular trimming for the plain shirtwaist this season. It is worn with the stiff turnover linen collar in a short looped bow. A belt like the tie is the proper accompaniment and is made of another tie drawn around the waist and fastened with a buckle or belt pin, or even tucked under to hide the closing.

Winter Coats, Waists and Gloves

FOR MORE than a month there have been vague rumors, credited to those sources from which style comes, to the effect that the lingerie waist has passed its zenith and that the shirt, or tailored, waist will hold the pinnacle of fashion for a while. This may be due to the approach of the season when these sheer, lace trimmed, lace inset, short sleeved things are likely to be uncomfortable as well as unpracticable, but whatever the ultimate fate of the lingerie waist may be, the shops are showing it in very limited numbers, while the showcases are filled with the smartest, neatest kind of pleated, long sleeved, stiff cuffed, fasten-up-in-front waists in linen and madras. To be sure, there is no element of dress in this new, or rather revived, favorite, it is a shirt waist and substantial enough to be trusted to the average laundry or bread.

In the main, it is white and has broad pleats down the front and a plain back. Some of the pleats are stitched all the way down and others only to the yoke, giving a full bloused effect. The sleeves are smaller and the cuffs may button flat or fasten with the link or bell button. The tailored waist explains the appearance of the stiff turnover linen collar and the Windsor tie and plaid belt.

But the soft, dressy waist is not doomed entirely, and a charming substitute for the lingerie is the little soft-net waist that will be very popular this winter. Plain and embroidered nets are used built over chiffon or China silk, with wonderfully soft effects. These are bloused slightly and fasten up the back, and some of them have the short sleeves. A yoke of applique net, and cuffs and collar of the same, is also good as trimming. These same soft effects are carried out

in the soft silks in dainty colors, white and black checks, large and small, and the gray plaids are much shown for street wear.

The loose ulster seems to be the principal offering in the way of separate coats, although the later season promises other styles. These come in gray plaids and other mixtures, and are the seven-eighths length, such as were worn last season. They are without the storm collar, in fact, most of them have no collar at all and will necessitate the use of a fur collar. Some loose, semi-fitting black broadcloth coats are also shown as more dressy garments, and the seven-eighths fitted coat in the tan covert also promises to take well.

The long glove remains in favor this season to tax the patience and the purse of the well dressed woman. The twelve and sixteen-inch glove, with the three wrist buttons, remains the favorite for street wear, although the suede is good. The long glove in the mocha is one of the newest things and is really handsome, even if it does look big. These come in all the suit shades. The long white kid in suede, glace and mocha are the dress gloves, although the silk will be used to a certain extent. The silk in light shades will be used for dancing parties and less formal occasions. The little flat or the round pearl button is best on the long glove.

A novelty in the wrist length dress glove for street year is the silk lining. This has been used in heavier gloves, but this season offers the silk lining in the dress glove too.

Of course, all colors are popular, as they must match the gown, but for an odd glove the red shades will be much worn. Gray and white will also be good. The radium clasp, or one large pearl clasp, is the popular fastening for the street glove. The extension glove top will continue to be used with short gloves.