



MRS. W. J. C. KENTON AND HER PAIR.

Bright Colors for Dressy Men

IN MEN'S furnishing this year great possibilities abound for a neat makeup with little trouble required to make selections. The combinations are so simple that any ordinary young man can pick out the most stylish wear without calling in his sister to help him out. The colors are just what we would naturally choose, had Miss Fashion not set her seal of approval upon them.

With a majority of young men red has always been a favorite color, red or wine color, and because it is an easy matter for the youth to select a red necktie rather than hunt up some fancy creation to match his clothes, red has always been in favor in certain circles. This year, however, red or wine color is the very stylish color in neckwear. Other colors will be worn, but they will not be recognized as red stylish. Following in line as favorites is the heliotrope and then the green. To get the real thing in neckwear, the young man should call for the four-in-hand. It should be about two inches or two and three-quarters inches in width. This is the prevailing style, though the ascot may be worn without attracting attention and the part will be worn by a few, very few. With the four-in-hand to come the wing collar. This will be practically the only collar worn by the smart young man, though a few who do not intend to keep right up to date will cling to the double collar.

The young man never had a greater opportunity to get a collection of shirts of various hues and at the same time stay within the bounds of fashion. Though the stiff bosom shirt is the thing to wear, the assortment of colors to select from makes easy. The pink, heliotrope and blue are the favorite colors with the plaid almost as stylish. The cuffs of course are to be attached and they must be fastened with old gold link buttons. The duller looking buttons the more stylish they are.

Ribbons of Many Colors Add Brightness

THIS is to be a season of ribbons. If all signs come true. Not for a long time have so many of the French frocks been seen with ribbon garniture. And the new themselves! What richness! What gorgeous colors! What magnificent materials! They are embroidered, brocaded, figured, striped, and flowered. And the plaid ribbons—Roman and Scotch and Plain American. Then there are the Persian mixtures with their Oriental harmonies of blue and dull pinks. And the French designs in clear blues and pinks and lavenders. Of course the Scotch plaids are in red and black, blue and green and yellow and black. And the old Roman ribbons have returned with their white ground work crossed with pink and gold bars, yellow and blue bands, etc.

The ribbons are in silk, satin, velvet, plush and all the mixtures. They are broad and medium width, but there are few narrow ones. And as for their uses, there are few feminine garments which, if some of the new styles from Paris become popular, will escape without a ribbon decoration somewhere about them. One of the ways in which brocaded ribbon is being most attractively used is shown on afternoon gowns of delicate material, such as veiling, cashmere, etc. This style is also possible in soft, lightweight broadcloths or lady's cloths. The skirt is finished with tucks around the bottom at considerable intervals from one another. The ribbon is set under the edge of the tucks, so that it shows below and forms what seems to be a scant little ruffle. The ribbon decoration is also used in paneling

a skirt or on either side of a decoration of lace insertion. Another way in which the ribbon is used is to run through a heading, which heading is formed of the material of the frock cut into little bands buttonholed on the edges and placed at some distance from each other. When skirts are trimmed in any one of these fashions there is usually a draped ribbon sash to accompany the costume and a collar and a chemise, either entirely of ribbon or decorated with it. On a tan costume of this sort a flowered ribbon of pink, blue, and green was used in this fashion. A black and gold ribbon was used on a black costume, a violet and green one on a yellow cloth, and a dark green and a blue plaid ribbon on a dark blue veiling.

The plaid ribbons, especially those with velvet or plush cross pieces, are to be much used for the crush belts and will be a little newer when used for this purpose than the belts of flowered ribbon. Striped Roman ribbons of gros-grain, in pale green, scarlet, and white, are the most attractive for little girls, either to trim their frocks with or for hair ribbons. Indeed, the ribbon vogue will be especially suitable for young girls, and apparently almost every youthful dancing frock will be trimmed with ribbons this year. But not only are fancy ribbons to be used—plain satin ribbons of the same color as the gown will continue to be highly desirable garniture. It will be used to supplement tucks, as bands on accordion-plaited dancing frocks, as shirring on the

edge of founces, or to carry out designs in the way of an applique. On a light-weight cloth gown of afternoon shades, in white, pale pink, biscuit color, or gray, for instance, nothing is prettier than a ribbon application in the same shade of satin ribbon in an attractive design. It is not by any means necessary to trim a whole costume with ribbon because it is used on the skirt. In fact, there are many designs which show ribbon on the skirt and nowhere else on the garment. A new afternoon gown just arrived from Paris is of rose, mousseline de soie. The skirt, pleated at the belt, has a considerable train. There are two rather scant founces of very wide and very gorgeous ribbon, which is designed in three stripes, pale rose on either side and deep red satin in the middle. The design over these stripes is of huge roses in pink and green.

On the edges of these founces there is a band of gold-colored insertion. There is no ribbon elsewhere on the costume except at the elbows and on the front of the corsage, where there are wide-waisted little knots made of a dark red satin part of the ribbon. The belt is a draped one of the mousseline de soie, and the bodice is of a bolero of the pure and embroidered mousseline de soie. The elbow sleeves are almost all of lace. A brown costume trimmed with brown satin ribbon and a broad band of the ribbon around the bottom of the skirt. Above this at some distance two pointed ruffles are simulated by the ribbon. Beneath these ribbon founces ribbon motifs were set on the bottom of the skirt.

The Fall and Winter Coiffure

THE moderately high coiffure will prevail during the coming winter with outdoor frocks, while the fashion of wearing the hair low on the neck will be popular for evening and indoor dress among the younger women. The low coiffure, though charming, is not at any season of the year adapted for the street, but with the winter costume it is simply unthinkable. In fact, no matter how well the hair is cared for, constant contact with it will inevitably result in a greasy looking spot on the collar of gown or coat, while a fur collar or boa will quickly assume a mangy appearance that is, to say the least, unlovely. Moreover, it is virtually impossible to keep the neck and shoulders in place when the hair is dressed low, while there is invariably a hiatus between the hat trimmings and the coil of hair that is not only unattractive, but distressingly untidy.

In the high coiffure the hair is waved and gathered into a loose coil on the crown of the head, the front arrangement being managed with a view to forming a becoming frame for the face. A youthful effect is produced by the simple addition of a smart ribbon bow, placed a little on one side, just where the coil and the front hair meet. Large tortoise shell pins are used for fastening the coil, and the loose locks are secured with invisible wire pins. False curls are no longer worn by women of taste. Occasionally a jeweled hairrette is used for keeping in place the stray snape locks.

Side combs are quite out of date, but one really handsome high comb of Spanish or empire design is often worn at the back, partly as a support and partly as a finish to the coil. Without such addition the high coiffure looks rather incomplete and is apt to slip out of place. When worn with a low coiffure the comb is placed immediately above the coil or head. Usually, however, the comb is omitted when the hair is dressed low. With the latter style of hair dressing the front hair may

either be parted Madonna wise or on the side, after the fashion of L'Airton, or it may be waved back loosely from the face without parting. Among the new hair ornaments are so many dainty and artistic devices that the woman with a weakness for looking her best will find it hard to resist them. Exceptionally pretty for evening wear are the glittering moths and dragon flies of spangled gauze, one of which—apparently poised lightly on the hair, but in reality fastened invisibly with a shell hairpin—imparts a charming piquancy to the simplest toilet. Then there are exquisite little bows of Louis Seize design, made of wired gauze or ribbon and sparkling with tiny iridescent sequins, and those almost any dexterous needlewoman might duplicate for herself at small cost.

The favorable colors in these dainty trifles are the various shades of roses, heliotrope and mauve, but the same ornaments are charmingly duplicated in black with glittering sequins of jet. These latter may appropriately be worn with mourning toilets, though they are adapted to any occasion. A novel jet ornament for a high coiffure consists of a narrow coronet with a Mercury wing on either side. On a golden-haired beauty of statuesque proportions and perfect profile this unique ornament would be simply stunning.

One invariably recalls the words of the poet, "She wore the wreath of flowers," when one glances at the exquisite flower wreaths included among the late importations from Paris. These are not always made of roses, however, being quite as often composed of a semi-coronet of maiden-hair fern, with a single orchid in the center. Some pretty wreaths display clusters of tiny "button" roses, made of satin ribbon and combined with sprays of artificial fern. Wreaths of heather and forget-me-not are entrancingly pretty and bid fair to become extremely popular, but it should be borne in mind that these floral chaplets can be appropriately worn only by debutantes and the younger women.

Little Belongings of Dress

THAT piece of ruching isn't quite fresh, I know," said the girl as she put the finishing touches to her toilet, "but I believe I'll wear it once more," and she went downtown in an immaculate linen suit, a daintily lundred blouse, a hat whose oval had pricked her conscience for a week, shoes and gloves that were in harmony, and—the half soiled piece of ruching.

At nightfall she drew the offending dress apart from its place at the waist of her blouse and tossed it in the waste basket with a sigh of relief. "I'll never, never do such a thing again," she said to her bosom friend, who watched this final move, with eyes full of interested speculation. "It's the little things that count, after all."

"It is with those of us who haven't money enough to buy really nice big ones," said the bosom friend, moodily. "With people like you it doesn't matter to matter so much." "Doesn't it, though?" replied the other energetically. "Just you wait till I tell you. I went in town on the train this morning and I sat behind a woman whose collar pins were crooked. They were the dearest little pins, and the collar was a dream, but the way they were put in got on my nerves. Once I caught myself actually leaning forward to straighten them, and I noticed that the woman had a tiny hole in her glove. She was beautifully dressed otherwise, and I thought, 'What a shame! All these pretty clothes, and that hole and those pins, and then I remembered the bean in my own eye—meaning my soiled ruching, and my whole trip was spoiled."

"From the train I went directly to Mrs. A's, because I had to see her on some little matter, and you know how fabled she is for her taste in dress? My dear, she sent for me to come up to her room, and she was wearing the most exquisite negligee of pink silk and lace. She hadn't

taken the trouble to fasten it, and I couldn't help seeing that the ribbon in her corset cover was faded and dingy and frayed at the ends. It bothered me so that I looked down at her feet in order not to see it, and I wished I hadn't. She had on a pair of cast-off white satin party slippers, filthy dirty, and broken at the heels. It made me feel sick all over, and the worst of it was some little thing inside of me seemed to be fairly yelling, 'You can't say anything—look at your ruching.'

"Brother Tom used to say," interposed the bosom friend, "that half-gentleman never blacked the heels of her shoes." "And Brother Tom made a pretty shrewd observation," said the other. "But wait, that isn't all. From Mrs. A's I took the car down to the shopping district, and positively I believe there was something wrong with the dress of every woman who got in or out of that car. Not in big letters, for as far as the necessary articles went everything was all right, but the little things were out of gear. One woman had her veil pinned wrong, another wore a soiled white belt, a third had been economical of hairpins and treated the public to a vision of scolding locks creeping down her neck; a fourth—now don't look disgusted, she didn't realize it—hadn't been as thorough in her treatment of her neck as she might have been when she took her bath. There were women whose shoe-handkerchiefs seemed a day old, and—every time I looked that voice seemed to grow louder. 'You can't say a word—look at your ruching.'"

"The clerk who waited on me at E's was pretty and neatly dressed, but her fingernails needed attention. The waitress who served me my lunch had spilled something on her apron. I came home on the train with a girl I know, and her gloves ought to have gone to the cleaner's last week. No, I'll never be careless in little things again—it doesn't leave me any opportunity to criticize my neighbor."

Driving Down

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