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OLD SCENIC WALL PAPERS

Demand Again for the Decorations of a Century Ago.

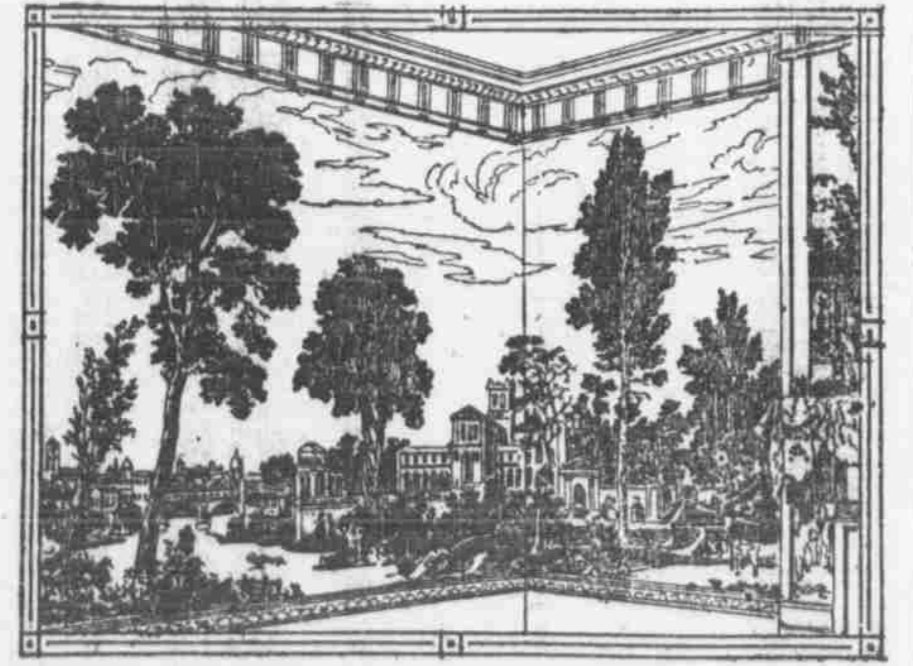
QUAINT AND PICTURESQUE OLD DESIGNS

Wall Coverings Brought from Italy and Used in New England Dwellings Now Sought for Country Houses.

These two illustrations of the picture or scenic wallpaper, which is just now in great demand among decorators, were obtained from a home at Bath, Me., built in 1822.

usually gathered to cut out of brown paper the border for the frieze. The large pieces of paper such as those shown in the pictures were brought to this country first at the beginning of the nineteenth century.

to Italy, where the new styles of household decoration took deep root in public favor. Some of the designs of the nineteenth and late eighteenth century papers are very quaint and tasteful.



ONE OF THE OLD ITALIAN DESIGNS.

The three pictures into which the paper is divided show different views of Rome. One shows the Vatican with its gardens and a view of St. Peter's. A key came from Italy with the wallpaper describing each view, but it has been lost.

The sky in the paper is blue with white clouds, while the trees and grass are done in shades of green. The buildings are drab, with brown trimmings.

These picture papers are not reproduced now by modern manufacturers in spite of the increased demand for them since it became the fashion to build what are called Georgian, Colonial or Italian houses.

England is especially rich in these old papers, which usually came here just as Mrs. Shepard's was brought over a ship.

"Bay of Naples" set, which was not unlike the scene of Rome shown in the picture. This paper is found in a number of New England homes.

In the distance Mount Vesuvius is smoking, while on two promontories overlooking the bay men and women are dancing and playing on musical instruments.

It is estimated that this design still hangs on the walls of at least a dozen New England drawing rooms. So perfect is this paper in the details of its finish that it is possible to translate the Greek inscriptions on the monuments.

All the houses decorated with this paper received it at the beginning of the nineteenth century, although it was fifty years before that time that the importation of high class papers to this country had its start.

Previously to that period the walls were painted with designs limited in elaborateness by the ability of the artist. The painters had never had much schooling, nor were they confined by the examples of the masters.

It was in thirty pieces and was made in France for a planter who had his town home in New Orleans at about the beginning of the nineteenth century.

There is a piece of the same design hanging in a historic house in New Hampshire. It was purchased in New Orleans.

The paper referred to as having been sold recently shows wear only at the edges, which were worn by the frequent exhibition to which the paper had been subjected. This piece was in the opinion of experts printed by hand from engraved blocks.

After this the shading was in all probability done by hand as was so often the case in the finishing of these old papers. This paper came in sheets about three feet square.

Old Designs Popular. Some other papers of this period bear the same decorative designs that are popular now with large landscapes or figure effects.

Such a piece is in the drawing room in New Hampshire, although it looks as if it belonged in a French boudoir of the late Louis. A small sylvan scene is repeated at intervals on the paper.

This design is brown, while the background is cream colored. In the frieze and dado the predominant tone is dark blue, which offers a charming contrast to the brown tones. This wallpaper was made up in pieces a foot and a half square.

and apartment rooms. The picture papers are only for the country house and it is for that they are in demand.

Very Good Beginning. The incident below—which Daniel Colt Gilman, LL. D., late president of Johns Hopkins university, has incorporated in his recently published sheaf of remembrances, "The Launching of a University and Other Papers"—could not happen at the present time, when each new institution of learning has its millionaire sponsor.

It belongs to the pioneer period of education, when starting a college meant breaking the wilderness.

A gentleman, President Gilman says, once introduced himself to Dr. Day, then president of Yale, as chancellor of a western state university.

"How large a faculty have you?" President Day inquired, with genuine interest. "Not any," answered the western gentleman.

"Have you any library or buildings?" "Not yet."

"Any endowment?" "None."

"What have you then?" persisted President Day. "The visitor's countenance brightened. "We have a very good charter," said the Cleveland leader.

WOOD AND NOT WALL PAPER

Examples of the Newest Mode of Decorating Rooms.

PRICE HAS SOMETHING TO DO WITH CRAZE

Rage for Wood in Rooms of Every Character, from Nursery to Parlor—Dull Finish and Novel Color Effects.

NEW YORK, April 27.—Consult a high-class interior decorator this spring and he is likely to be enthusiastic on the subject of woodwork. Not at the very start, maybe. Until satisfied of the size and elasticity of a customer's purse he throws out suggestions tentatively.

Discovering that the purse will not stand for elaborate wood decorations, he generally confines himself to a consideration of materials costing less than wood, kalsomine and wall paper, for instance. But if the purse is all right then a customer is bound to hear more about wood interiors than perhaps he ever heard before, and, further, he will often get an object lesson of what is in the decorator's mind.

This object lesson, by the way, is a novelty, comparatively speaking. Heretofore only a very few of the highest-priced house decorators included in their establishments rooms or sections of rooms illustrating special designs. In most cases persons up against the always puzzling task of selecting wall decoration for a particular style of house arrived at a decision chiefly by the aid of photographs and samples of wood, paper and brocade.

It is not like that now. In this city there are establishments easily got at and not at all exclusive where rooms of many characters—dining rooms, drawing rooms, sleeping rooms, libraries, foyer halls—fresh from the decorator's hands and exhibiting many grades of cost and the materials and designs now most in fashion, are offered for inspection as freely as a furniture dealer displays his newest models of tables and chairs.

Demand Exceeds Experience. In most cases the quantity of wood in evidence bears out the statement of a well known decorator that the present demand for wood fittings and trimmings in private dwellings exceeds anything he has encountered in a business experience of two decades, and that the varieties of wood in use are even more surprising than the quantity demanded.

"Dull-finished woods," he continued, "have gone ahead of polished woods in most cases. Everybody is clamoring for natural oak, chestnut, mahogany, walnut, etc., and there are a dozen different ways of treating these woods.

"For the time being few persons who come here will look at polished walnut or mahogany or rosewood for wall paneling. Everything and anything of dull finish, with the grain of the wood much in evidence, leads in popularity, and the brighter browns have given place to ash browns and grays. Let me illustrate."

The decorator led the way to one of the show rooms, a library, whose walls to a height of nearly six feet from the floor were covered with wood divided into panels two and one-half feet wide by strips of the same wood four inches wide. Both panels and dividing strips were perfectly flat and plain, without carving or moldings of any description.

Oak in New Dress. The decorator said the wood was oak. To a novice it looked quite unlike oak. In color it suggested a two-toned, mottled arrangement of dull gray and grayish green, and the natural grain of the wood, and every appearance of grain at all, in fact, had been obliterated.

The oak, it was explained, had been treated with a solution of lead rubbed well into the pores and then finished with a dull stain only. It is conceivable that an old-fashioned woman might prefer the natural oak. New-fashioned housekeepers, though, rave over the oak in its new dress and will have no other.

In another room, a dining room, the walls to a height of seven and a half feet were lined with oak of a dull gray, showing little or no grain and as smooth as wall paper. Across the bottom was a seven-inch baseboard and a few inches from the top the surface was ornamented with medallions, perhaps a little more than three inches in diameter, placed about a foot apart. These were carved in the wood. It was the color of the wood, though, which most attracted.

Wainscoting Dining Rooms. A second dining room was wainscoted to within three feet of the ceiling with chestnut wood of a drab or putty color, the conspicuous black brown large grain of the wood showing up in a moiré antique effect, describing an inverted V. This was done by piecing the panels down the center and cutting the wood on the bias, matching the grain as perfectly where the halves joined as a dressmaker would match the stripes in a silk gown. In this room the same effect was carried out in the heavy mantel, the door and the window panels.

Red mahogany, treated to accentuate the warmer tints, was the feature in a third dining room. There was no wainscoting here. The wood was applied in a baseboard ten inches deep in a fifteen-inch cornice and frieze, in a narrow molding, dividing the room into an upper and a lower section of one-third and two-thirds, the lower wall being treated plainly, the upper in conventional figure design.

ameled woods, cream, pure white and of many tones of color, are the favorites.

For the Drawing Room. White mahogany, really a pale ecru in color, is much admired for the same purpose, but because of its higher cost is less frequently ordered. By way of illustration the specialist cited the drawing room of an uptown New York dwelling just completed.

The color scheme is French gray and white, done in enameled wood panels of varying widths and carved in a leaf and vine. Louis XV design. The wider gray panels are bordered with carving, the six-inch wide white panels are almost covered with the same decorations, and the windows, doors and mantel in which gray and white wood are combined, are similarly treated.

There is no gold ornamentation to detract from the simple effect, the ceiling of the room, too, being of cream white plaster delicately freecored where it joins the wood work which entirely covers the walls. Rose color portieres and furniture give the touch of brightness needed to offset the gray tones.

A second drawing room just finished is lined with cream white and paneled palest green enameled wood touched up with traceries of fine gold leaf and has doors, windows and mantel to match.

In a third drawing room the walls are almost covered with ivory enameled wood, relieved here and there with a panel of rose silk brocade beginning about three feet from the floor and reaching to within two and one-half feet of the ceiling and about thirty inches wide. There is no gold on the wood panels, which are ornamented in the corners with a Louis XVI pattern.

Chambers and Nursery. In a sleeping room, too, even in the nursery, there is an increased partiality for wood—sycamore, birch, maple and birch alternating with enameled woods, the former all in a new dress, and French gray and Nile green are favorites in the newer color schemes. The former, in one case, is used with convincing effect as a background for a Marie Antoinette room. Panels of gray enameled wood reach from floor to ceiling, alternating with panels of gray and white wall paper patterned in small wreaths of gray on a white ground.

In a sleeping room finished in birch and maple there was a baseboard or wainscoting about twenty-seven inches wide, and a cornice and frieze eighteen inches deep of the wood.

One of the new style nurseries was wainscoted with sycamore of yellowish tint to a depth of three feet, the space between the wainscoting and ceiling being broken half way with a wide molding of wood.

"There is a belief that wood is more hygienic than paper or other wall-covering fabrics, which may account in part for the increased demand for wood fittings," said the decorator, "but I am inclined to think that the main reason is a love of change, a liking for something new."

embroidered lace are abundantly used for all purposes, and are made in all sizes, to suit each one of the purposes on the table, mantle or shelf. Napkins are made and sold the same as in recent years, but the twenty-four-inch size, which is the middle sized, is chosen most often by buyers, in preference to the twenty-seven-inch or twenty-two and one-half-inch.

Linen for the bedrooms present the same easy problem to the purchaser, the choice being small and the requirements lax. For the bath room probably the first opportunity of pleasing individual taste is presented, towels being made in varieties to please all tastes, and with the latest trimmings for bath rooms—highly polished nickel, or clear glass with round or cut knobs, or pure white opaline glass towel rods and other wall appointments of the same dainty materials, these rooms can be made to look almost too pretty to touch.

There is one thing, however, that can be stated as a change, and is stated with emphasis that all may take warning, the price of linen is on the swift upward trend, and next fall will see a considerable advance in Omaha. Linen is already expensive, but it will be more so yet.

Voile in Great Demand. Voile has become so staple a fabric that it has sold largely for next fall and even for the following spring. So large is the demand for this cloth that some manufacturers are reporting an inability to deliver spring goods for 1908 before next December.

If You Read This. It will be to learn that the leading medical writers and teachers of all the several schools of practice recommend, in the strongest terms possible, each and every ingredient entering into the composition of Dr. Pierce's Golden Medical Discovery for the cure of weak stomach, dyspepsia, catarrh of stomach, silver complaint, torpid liver, or biliousness, chronic bowels affections, and all catarrhal diseases of whatever region, name or nature. It is also a specific remedy for all such chronic or long standing cases of catarrhal affections and their resultants, as bronchial, throat and lung disease (except consumption) accompanied with heavy coughs. It is not so good for acute colds and coughs, but for lingering, or chronic cases it is especially efficacious in producing perfect cures. It contains Black Cherry bark, Golden Seal root, Bloodroot, Stone root, Mandrake root and Queen's root—all of which are highly praised as remedies for all the above mentioned affections by such eminent medical writers and teachers as Prof. Bartholow, of Jefferson Med. College; Prof. Hays, of Union, of Pa.; Prof. Finley, of Springfield, M. D.; of Bennett Med. College, Chicago; Prof. John King, M. D., of Cincinnati; Prof. John M. Scudder, M. D., of Cincinnati; Prof. Edwin M. Risk, M. D., of Hahnemann Med. College, Chicago, and scores of others equally eminent in their several schools of practice.

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LINENS THE SAME AS EVER. Only Change Noted is that Price is Going Higher This Year.

From year to year practically the same customs prevail in regard to linen, for the home, the changes always being slight and usually affecting only shapes, sizes, designs and qualities. But this year dealers say they are selling the same goods they have been offering for years and the only difference is in the design.

Nearly everything in this line is imported. Table linens may have flowers or scroll designs, with round borders and plate centers, or not, just as is desired. Dolles of cluny lace or old English eyes