

Ladies' Spring Suits

Three-piece Suits Shown Very Widely—Coats and Skirts Cut on Slender Figure Outline—Coats Seem to Hang Straight from Shoulder in Long Graceful Lines.

THE position of the tailored suit, plain or fancy, is pretty well established among favored garments for spring. A pronounced feature in suit fashions is the wide vogue of the 3-piece suit, which is not, as in previous seasons, shown in elaborate costume form exclusively, but many of the practical walking suits, plainly and severely cut and tailored, are made in three-piece form.

The two-piece suits of the coming season are marked by the wider showing of the high cut or skirt skirts, although the suit with regulation skirt is as often seen among the high-class goods as among the more popular staples.

Long, Slender Figure Outline.
A great deal of attention has been given to the cut and style of the new suits, which are altogether patterned on latest fashion in figure outlines. The garment must give the effect of youthful slenderness to the wearer. From the cut to the slightest detail of the garment has this slender silhouette been the inspiration of the designer. The broad, drooping shoulders of previous seasons have given way to the straight, narrow ones. Skirts hang limply, but in graceful folds around the wearer, and usually give the effect that they fall from the bust line rather than from the waist.

The bust is still high and sleeves are long and narrow and follow the arm outlines.

Coats Long and Semi-Fitted.
The season is opening with much longer coats than is usually shown for spring and summer. Although the correct lengths vary from thirty-two to forty-five inches, there is a decided preference for the longer lengths, of which the thirty-six-inch coat is oftentimes seen. In order to carry out the correct hip effect the coat must fall pretty far below the hip line. Semi-fitted styles are highly favored and those garments that are cut and trimmed so as to preclude any suggestion of hips and curves are well thought of by authorities of fashion. The square back effect with straight, narrow shoulders and no suggestion of coat seems to hang from the shoulders, although there is a certain smoothness of the lines of the garment which precludes the idea of looseness.

Cutaway and Straight Fronts.
Straight front coat outlines are not wanting, but there is a greater leaning towards the cutaway effects. The high cut skirt as well as the trimmed front dresses that accompany the coats are especially adapted for the cutaway styles; extreme cutaways for the dressier trimmed suits and modified effects for the plainer two-piece plainly tailored suits. The collarless coat is much in evidence among the advanced summer lines, and particularly among the lightweight cloth collar for the tailored effects and the fancy rolled collar, cut extremely low in front, for the fancily-trimmed suit. The high incroyable collar is also seen, but does not extend to the throat in front. Most coats are made so as to display a part of the stock worn underneath as well as to show a part of the bodice at the throat. A number of coats still show the neck girdle and broad revers. Many of the cutaways show a side button effect by having the coat front button over to one side, but this is cut in such a manner as to still reveal the trimmed front of skirt and bodice.

Stitching, Embroidery and Buttons.
A wider showing of subtle trimming marks this season's ready-to-wear lines. A great deal is done with this trimming in

braided and embroidered effects to carry out the panel ideas in skirts and dresses, while in coats this trimming is often used to simulate the collar, cuffs, revers and bolero jacket effects. Buttons are still in high favor, although used more sparingly and more artistically than in the last few seasons. Flat-stitched effects in silk, satin and other fabrics are excellent, while the high-class garments show touches of heavily encrusted braid trimmings in gorgeous coloring and metal effects. Tassels and other pendant ornaments are in greater evidence than ever, for even some of the style of trimming. Heavy silk and cotton cross embroidering, either embroidered on the fabric or applied in band and other trimming form, is used freely, and while a great deal of the embroidering is done in self-color, contrasting but harmonizing color effects are well liked.

Skirts Narrower and Fewer Gores.
Fewer gores, less flare at foot and snug fit are the principal features of the coming season's skirts. Suit skirts show much less trimming than in former seasons, and whatever trimmings are used are applied so artistically that there is no detracting from the straight lines. All well-made garments fall in easy and graceful line close to the figure and all trimmings are arranged to conform to the general outlines of the coat. If a coat is cut and trimmed straight up and down the skirt follows this outline even to the smallest detail in the trimming. The sharply cut-way coats which show a graduated round or square outline in back show the side and back tuck effect in skirt trimmings. The side-buttoneed coats almost invariably show a similar diagonal skirt trimming treatment.

Skirts are much longer, although walking lengths still clear the ground. Sweeping lengths are seen in the dressier garments. Skirts are cut high or made with attached belt and girde. The plain hand skirt is still good, however, particularly in the plainly tailored garments.

The Season's Favored Materials.
Although there is a wide showing of fancy materials, much is done with the plain fabrics. Serge is shown in various weights and grades. Panamas are used to a wide extent, and particularly in the medium class of goods. Prunella in plain and fancy weaves is one of the season's novelty offerings which looks quite promising. Various fancy mixture suitings in woven and colored stripe and check effects are also shown in large numbers.

For summer wear much is thought of linen, rep, plique and other numerous linen effects. Ramie linen is a high-class novelty which augurs for all soft and glossy finish linen limitations for popular use. Satin trimmings on linen is one of the coming season's innovations, but is used on the colored high-class linens, which must be chemically cleaned instead of the ordinary laundrable garments.

The Season's Colors.
Blue is not only the staple color, but among the novel colors some new blues are to be seen, among which are the peacock, new cadet, Empire and gendarme shades. Several shades of navy head the blue series. The gray series has widened considerably, and besides taupe, stone and the smoke shades there are the oxford, steel and pearl. The brown series seems to run to lighted shades than in former seasons, among which the natural leather and wood shades, chamotea caetero and banana are most pronounced. Green includes the olive, myrtle, sage, bronze and reseda, while the novelty shades consist

of catwaba, wistaria, amethyst, old rose and old gold.

DAY OF THE UGLY GIRL

She Dresses in Picturesque Style and is Pretty.

FASHIONS KIND TO THE UGLY ONE

Letter Has an Equal Chance in the Beauty Contest—Peach Basket Hat and Up and Down Directoire Figure.

NEW YORK, April 2.—"The day of the ugly girl is here," so exclaimed a French man dressmaker noted of late for his success in making women look pretty, even when they lacked good features.

"Formerly the styles were created for the one woman in a thousand—the beautiful woman," he went on. "Now they seem specially made for the ugly one."

"Dressed in one of the new gowns one can scarcely tell whether a woman is a beauty or not. She is smart, chic and so novel that if her coloring is good she passes for a beauty. As for her actual features and figure they are so thoroughly disguised by fashion that it never occurs to the beholder to pass judgment upon them."

"The ugly woman to be beautiful must be exquisitely groomed. Her hair must be done in no uncertain fashion and her gown be exquisitely groomed. Her hair must be mastered the details of picture dressing she can be beautiful, no matter what her natural features may be. Yes, it is the artistic heyday of the ugly girl. The time of her triumph."

Saving the Ugly One.
"I had an ugly featured girl apply to me for a spring outfit. She had been badly treated by nature. Her front teeth protruded and her chin receded. Her nose was lumpy and her cheek bones high. Her eyes peeped out from a rather fat face and she was not an encouraging subject for a beauty maker. Yet that girl was a temptation to me. I yearned to see how I could transform her."

"I saw at once that my only chance was to make a picture of the girl's countenance. So I called in an expert hairdresser, who proceeded to dress the girl's hair in that exaggerated style of Psyche knot in which a great bunch protrudes at the back of the head just about the nape of the neck or seven inches in depth, breadth and thickness."

"I had selected a hat which covered the girl's head completely. It came down over her face like a great basket and at the back it rested upon this immense knot of hair. Then that girl's head was a picture. Actually she began to look beautiful. 'I am photogenically homely,' said she. And I could not but agree with her."

Haar is Coming Back.
"The hair is returning. It will be one of the features of the London hairdressing. Already one sees English women of fashion with foreheads decorated with that fringe which used to be called the English bang. It is short, heavy and uncurled. But it is very fluffy and it is kept so light by constant washings that it has a softness that

closely resembles curliness. It is very becoming to the face that is no longer young.

"Many women make a mistake in their study of the bang. They consider it a thing for children and very young girls. But quite the contrary is true."

"The bang softens features that are hard; it conceals the little lines around the temple; it acts as a veil for the heavy lines across the forehead and it makes the face look more girlish. I am advising all women of mature looks to wear this English bang."

"Like all things it must be treated artistically. If even a fraction too long or a shade too heavy it will look awkward. But here is where the expert hairdresser can be relied upon, she knows how to cut a bang."

"After I had dressed the hair of my ugly woman and had placed a great incriminating shaped hat upon her head, leaving only her big bushy hair dressing to show at the back and a tiny fringe of bang visible in the front, I turned my attention to her chin."

Earrings for an Ugly Chin.
"The woman with an ugly chin should adopt earrings at once. She should also wear a long chain around her neck. Earrings dress up the face and make it seem wider. They also lengthen the line from the forehead to the chin and they give a certain decorative touch to the profile."

"Into the ears of this decidedly ill featured girl I hooked big handsome turquoise. I selected turquoise because the girl's eyes happened to be pale blue and turquoise seemed to deepen them and bring out the color."

"I then about her neck I put a soft white ruche, very full, very tall and very chic. It was charming and it dressed up the ugly neck and chin, concealing it and investing it with a thousand hidden charms."

"I wish men dressmakers—and women dressmakers, too, for that matter—understood more thoroughly the possibilities of the ugly girl. Personally I do not make for the time being and devote myself to her gown."

"Strive for concealment. Her hat is more beautiful than her face; her gown more lovely than her figure. Conceal face and figure and bring out hat and gown."

"Force your ugly woman to have a nice waistline. Make this the one point on which your work hinges. Tell her that her waist must be small and round. Insist that she diet and exercise until she has obtained the desired waist measurement."

"Study carefully the color schemes of the ugly woman. Next let her put on colors indiscriminately. Give her certain tones and tell her to stick to them."

"If she is very ugly, then choose colors that are pleasing in themselves."

"I love to take an ugly girl and do her hair in picture fashion. Often I have to spike the knot at the back with a dozen very decorative pins. And over this I must set the big round pot hat that almost hides the face."

Chief Difficulty is Figure.

"But my chief difficulty is with the figure, for there are women who seem to have a grudge against themselves. They insist upon walking as though they were trying to double up. They kick their feet along; they are awkward with their arms and they look short. And in these days of sweet girls shortness is to be avoided. I make my ugly short women look tall and glorious, willowy and graceful."

"The long black chain worn around the neck and allowed to hang down below the knees in front is one of the best of all known things for making a woman look tall. The big carved black wood beads, or the wicked winking jet ones, are the most picturesque. And on the end of this long chain the ugly woman hangs charms. I insist upon a mirror in order that she may study her own face, and I make it a point that she shall carry powder puff and a few other personal trifles in order that she may repair her countenance, should it need it, and it surely will."

"Another very telling aid in gaining height is found in the little ornaments that hang at the side. The alma bag is one of the best features for the ugly girl to adopt. It is hung from the belt by long cords and it adds to the length of the figure. The ugly woman must remember that her dress is her most interesting point; not for an instant can she afford to neglect herself."

"The ugly girl can always fall back upon a veil. But even here she must understand a few beauty secrets. The bad veil is worse than no veil at all."

"The red-cheeked woman who puts on a blue veil will have a purple countenance. The yellow woman who wears a violet veil will have an orange colored face. The veils mingle with the complexion tints and produce new shades. Black and cream are always safe, and the ugly-faced girl can so arrange the spots as to cover her worst defects."

"The ugly faced girl has a habit of drooping her chin; it is a habit born of self-consciousness and modesty. But if she will throw off timidity and boldly lift her face she will find that her appearance improves. The chin looks younger and rounder if the head be lifted."

Shoes Help Some.

"Wear chic shoes and be sure to show them. Many a woman is partly created from a dress standpoint by the chicness of her boots. Have uppers that match your skirt; have buttons that are picture but bear and be sure that your boots are dressy. Make them as smart as they can be."

"If the ugly woman is ugly also in figure I advise the exaggerated styles in dress. In these extreme modes the woman with no figure at all or the woman with too much figure stands the same chance as the woman who is ideal in shape. The figure is concealed by the exaggerated style of dress."

who is not certain of her form. They are exaggerated and they conceal defects. They are tight around the knees, either very short or very long in the waist, and add generally. The ugly woman stands as good a chance in them as the woman of perfect form."

"This is the day for the woman with homely hands. She can wear sleeves with points that cover the middle knuckle of her hand. And she can put on gloves that are in themselves too pretty for anything, loose, chic and full of charm; in this way her hands attract."

"Hair can be made to grow almost any color. My experience is that hair can be created until it will actually come to any desired shade. I don't mean to say that I can make black hair come in golden or that I can take white hair and make it come in Auburn. But I do mean that I can treat brown hair until it is almost any tint one may desire from a deep seal brown or a brilliant chestnut to a golden hue. It is merely a matter of hair tonics, shampooing and scalp massage."

"It is surely the day of the homely woman. She who has no good looks to boast of can turn her gloom into rejoicing, for she has in her ugliness the possibilities

of great picturesqueness. She can make herself a real type. And when she is gowned as she should be gowned and decorated as she should be decorated, her features are regular, or whether her figure is drawn to form."

"Talk about shooting," began old man Tilford; "I saw Jim Ferris do a mighty nest piece of work one day last week. His wife was puttin' out the washin' and she was complainin' about the pesky sparrows makin' dirt marks on the damp clothes with their feet."

"They're thick as bees 'round here," says she. "There's seven of 'em sittin' on

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