

Hats and Plumes Shown by Omaha Milliners



GOHAM FAVORS THE TURBAN

Exhibits of Spring Millinery in the Easter Parade.

RED THE DOMINANT COLOR

Bold Combinations of Brilliant Shades Affected—Various Shadings Employed in Trimming.

New York women donned their spring hats earlier than usual this year—not because climatic conditions were more favorable, but Easter falls earlier than usual, and perhaps because many spring hats are velvet faced and present hardly any suggestion of airiness.

As usual, turbans had first call, although not by any means to the exclusion of large shapes. The bicorne is the most popular in medium-priced hats, and for the more expensive hats the new sailor and nameless picture shapes were snapped up.

There has been a most pronounced favoritism shown for red in its clear and more brilliant tones, and up to the time of our going to press the Chanticleer craze has not abated. While roosters appear whole on some of the more ultra hats, the majority of the women are content with only the head or tail, or sometimes head and tail, as the decoration for their Easter hat.

Pheasant tails are in great demand. These are often used with the rooster's head, and are considered smarter than the coque feather, which has been in evidence all winter. The golden hen pheasant was the object of the lordly Chanticleer's affection in Rostand's barnyard drama, so that it is but fitting that her plumage should share in the honor awarded her mate by the sartorial world.

Very gorgeous are the colorings of some of these pheasant feathers, for in them we find repeated in soft colors peculiar to Persian embroideries and materials, which are, as we know, enjoying great popularity.

Brightness of the Offerings. Draperies of cashmere, silk and chiffon are one of the salient features of the month, remarkable for the brightness of its millinery offerings. Bold indeed are some of the combinations of color affected. Blue and red, both in every stroke bright shades, make a favorite combination, and these shades, by the way, are the two leading colors. Blue is good in every shade from marine to French blue, and while up to the present chanticleer and other vivid reds have been the only reds considered, a deeper note is struck with the introduction of Van Dyke red, which bids fair to be well liked, therefore popular.

There have been comparatively few all-black hats sold this season, but there are, of course, stunning black hats made bright with flowers or colored ostrich, and a very large percentage of hats are faced with black straw or velvet. Quantities of black maline are used for the wide-spreading wired bows that are placed across the back of the largest shapes, or arranged in a fan-like shape, or a chou on the turban and toques. Then, too, so many coronets are made of maline platted or laid into folds, which are woven basket fashion. Full crowns of maline, veiling flowers are also used, and recently the idea of putting a single layer of maline over the entire hat has been noted, the maline being in soft contrasting color, as the designer sees fit. Persian chiffon and French crepe is used this way, too, although more often put on with some fullness.

Changeable taffeta is a material to be reckoned with this season, particularly in saucer colorings. Wide taffeta ribbon is well liked but the ribbon most in demand is velvet, in black and the fashionable colors. There are many novelties in ribbons and the colored black velvet ribbons may be put in this category.

Lace is growing in favor, but there are no transparent effects, the lace always being used over straw. There are novelties in quills, cabochons and buckles made of narrow valenciennes lace, it is chantly lace that is the prime favorite, and black is used over white and highly colored straws.

The Popularity of Lace and Net. Lace is being used more and more in millinery, and net never was stronger. Black net and lace lead. Maline and square-mesh silk net are more popular than the figured variety, but that, too, is used. There is not the amount of gold or silver used for hat trimming, that there has been this winter, but for costumes the silver effects are still very strong. The entire shape is clouded with net, lace or Persian chiffon, usually stretched, without fullness, over the entire hat.

The newest large hats are quite flat and are worn at a pronounced angle, which permits of the introduction of some trimming on the under brim. One moss rose and bud is a favorite under-brim ornamentation. A very smart Van Dyke red hemp pressed hat, with sunken crown and rolling brim, had for its trimming a single moss rose laid on the upper brim edge, a little to the flat of the front. The under-brim was draped with Persian silk to within about two inches of the edge, an end of the silk resting on the hair.

Persian Ribbon and Flat Crowns. Persian ribbon is used for bows and to drape a flat crown. A bronze straw hat has two bands of six-inch Persian ribbon drawn from the left under-brim, at the headpiece, over the brim and diagonally across the crown, where it ended at the right brim, being held by a moss rose. As the shape was a wide, very flat one, and the trimming was applied flat, this model may serve as an example of the new pancake hat.

There is a great demand for colored velvet ribbon in all widths from one inch. Red, blue and green are the leading shades. Ribbon drawn over the brim and bowed on the under-brim is a feature. Bows are also made of piece goods, chiffon and short-nap velvet being chosen.

Pendant Ornaments and Buckles. In the ornament line, the pendant or ear-ring variety is very strong. Tailored hats show large buckles of straw and Persian silk. The silk is usually accordion pleated, and the straw a coarse tuscan—used to outline the buckle. The straw ornament is always an attractive decoration for the hat that has a scarf drapery. A goodly number of plaques are used, not only in the manufacturing of toques, but for making crowns. A very smart wide-brimmed black clip hat had a made crown of two yeddo plaques, the lower one a dull rose and the upper black. These were draped to show the rose in a wide band across the front and in a wing-like arrangement at the left side, there being no other trimming.

It was predicted by us several months ago that it was going to be a big sailor



No. 1, Pennell Millinery company, brown straw and silk velvet bow aigrettes; No. 2, Kilpatrick, white straw frame, dark brown facings, white plumes; No. 3, Brandeis Stores, Leghorn hat, with shaded roses and black velvet ribbon; No. 4, Merschheim, hand-made tuscan trimmed with light blue ribbon and ostrich aigrette; No. 5, Haydens, black straw frame, velvet facing, white willow plumes and aigrettes; No. 6, The Bennett company, beautiful yellow willow straw frame, black velvet bow and ribbon; No. 7, Misses Riley, white straw frame, bound, draped with white chiffon, black velvet ornament.

year. The style in sailors seems to be in no way bounded by tradition. For the most part, they are huge affairs of Jumbo pineapple and other coarse braids, although later on the white milan sailor will no doubt gain in prominence. Flat, roll and mushroom sailors are being offered. The mushroom hat is a decided protection against the sun's rays, and for this reason finds ready purchasers. The rolled-brim sailor is really the newest, and for that reason will probably lead. Some of the flat sailors are faced and banded with color. Velvet ribbon is used to band many of the newest sailors, vivid colors having the preference. Trimmed sailors for early wear are strong.—April Millinery Trade Review.

WILL JUDGES CONSIDER IT?

A Suggestion from Busy Business Concerning Service on the Jury.

The published story of a millinery merchant of New York being fined \$10 for not appearing in one of the courts when his name was called to serve as a juror, has caused no little comment in business circles, and some people consider it a huge joke; but it is no joke for a business man to arrive at his office in the morning and find that there is a great amount of work awaiting his attention, which he must leave in order to answer a jury summons. The judge upon the bench may be an hour in reaching the court, the clerk, who may consider himself the most important individual of the state, may put obstacles in the way of the business man reaching the judge—but all this does not count. If he has not "seen" a friend, who "sees the clerk" and gets him off, he is as much of a prisoner as the culprit who is to be tried. Of course, it is a mistake to "indorse the jury summons with the words, 'Too busy to serve'; that's turning your back on the august tribunal. But what a farce our jury system is anyway. We hope this not contempt of court.—Millinery Trade Review.

GIVE THE GIRLS A SHOW

Manual Training for Boys, Why Not Millinery Training for Girls?

Manual training in our public schools is a most excellent innovation and every effort should be made by the public at large to increase its efficiency, but when pupils of millinery classes are to do work for the public at odd prices, under the supervision of instructors and during lesson periods, it is carrying the scheme of making young women self-sustaining a little too far. The object of manual training schools is to teach millinery as the means of obtaining a livelihood, not to turn classes into competition with retail millinery establishments by conducting business at the public expense. If some of our cities establishing manual training classes cannot conduct them without forcing the pupils to seek business from outsiders in order to defray the expense of the school, they should desist or wait for an appropriate

SUNDAY WOMEN MARY MACLANE AT HOME

The "Montana Bashkirteff" Breaks Out with Unique Reminiscences.

Mary MacLane of Butte, Mont., has come to life again. It seems a long time since anything has been heard of her—that time the perplexing creature wrote her story of herself that startled America. After her first book, written at 19, which won for the author the name of the "Montana Bashkirteff," full of assertions she was a genius, that she was searching for a "dear devil" who would introduce the desired "bashkirteff" into her life, she came to Manhattan and wrote impressions of what she called "the mysterious east" for the World.

After that Mary went to Boston and entered college. She wrote another book called "Annabel Lee," which did not rival her first book in popularity. She was heard from at long intervals, and now she has turned up again in Butte. She is writing a "Second Story of Margaret MacLane" for the Butte Evening News, and from it one gathers various interesting items of the seven years since Mary first demanded the attention of the public.

Right away one reads that Mary hasn't been wasting her time, but in the words of a popular chanson of yesterday, she's "been learning something every day."

"I left Butte crude, innocent and inexperienced," she writes. "I return to it in the role of a frazzled old rounder. New York has been my abiding place these many, many moons, and it's been in some ways my undoing." Concerning New York, she writes:

"I know New York as I know Butte, Mont., for exactly what it is. I have no roseate illusion about it. It has lodged me not as a transient bird of passage, but as one of the 4,000,000 who call it home. I well know that it is no place to go to gather illies. It's a paying stone, as the saying is, and it's a paying stone for the people who are more wonderful than illies. And the lesson it teaches is the adamant truth itself. It's the subtle freemasonry among the millions, the silent recognition and understanding of each other's humanness and the half suggestion of intimacy that one feels toward all or any of the persons one meets and passes on Broadway. It's that that's all the charm and enchantment of it. And, too, it's that, together with the glitter of the white way, that is the most alluring and treacherous and annihilating of all the attributes of the vampire. In truth, it is that quality that is the vampire. For it's intimacy with human beings and all that it betokens—the exchanging of bits of one's personality for bits of another's, the idiosyncrasies of friendship, the nerve-racking experience of being in love, the hypnotic effects of one personality upon another, the utter thro-

ing to the winds of all one's reserves of body and soul before the compelling magnetisms of some and the lesser intoxication of knowing one's own domination of others—it is all these things that devour flesh and blood and nerves. They eat their way from the outer wall that guards the cruda human being to the inmost keep of the citadel. One's loves and friendships have effects on one's slim young body and one's wayward mind that are more malignant than cocaine and more subtle than absinthe. But it's all so exquisite and poetically and seductively worth while.

What a picture of youth it is in the Martin at 4 in the afternoon—a picture of tired, tired youth, women like crushed lilacs or half-witted jinglies. They are all in the clutch of the vampire. The mark of the vampire is on their delicate noses, and faintly-drooping lips, in the glint of their all-knowing eyes, upon their insolent brows and in the movements of their slender hands. Their hearts and bodies are weary from the ceaseless glitter of the world and from their endless pursuit of pleasure—a pleasure like an ignis fatuus that is always a little way beyond, that never, never waits. I have myself seen it around corners, behind doors, at the top of flights of stairs—always beyond, never in my hands or by my side. I have sat, times, in the Martin, with some delectable companion, twirling the stem of my abstinent glass with my thumb and finger and with my chin on my hand, and looked about at the gay-hearted company and wondered if they knew they had never caught up with the ignis fatuus pleasure, and never would—and if they did that the flavor of the grape would become wormwood on their lips, and the daylight shrouded, and the music stilled.

ing this law, which sounds so well on paper, has up to the present proved but a lame one on account of the loose requirements of the age certificate; how lame Miss Cochran and I saw most clearly on the evening when we first applied for work on the night shift.

"As we went into the factory our passage was blocked by a return stream of girls, and the announcement that 'the boiler was burst and there was no work that night.' In the outpouring throng, jubilant at their release, were so many short skirts that it might well have been a group of school girls, dismissed late by their teacher. We naturally fell in with the girls whose way led in the same direction as ours, and we walked down the railroad track together.

"'Ye never worked nights, did yer?' was the first question put to us. We confessed not. 'I'll get more fer it—but it's terrible hard.' I asked about the hours and found that they were from 6:30 in the evening until 6 in the morning, with a half-hour at midnight. 'They keep the doors locked so that no one can't get out—they didn't used ter.'

"A few of the girls left the track to cut across a nearby lot. 'We're goin' to sit blueberries afore it gets dark,' they called out as they went away.

"'I most always go berryin' when I leave the mill in the mornin', one of our companions vouchsafed to us.

"'Oh no—I can't sleep none when I leave the mill. I go to bed after dinner, when I've helped my ma some.'

"'It's not so bad at nights when you gits used to it, another encouraged us. 'When yer ends it all up the boss tells you lie on the floor and go to sleep. 'Most' of the girls takes a nap about 3 o'clock, and he don't say nuthin'.'"

REMEDY FOR LONG HAT PIN

A Device Calculated to Cover the Point of Mere Man's Protest.

There is an excuse for the introduction in the Chicago Board of Aldermen of an ordinance limiting the length of hat pins now worn by women to hold their hats on their heads. There is an element of danger in the long hat pin, and a delicious element of self-travelling, all a fugitive echo from the courts of the Louis.

The color scheme of the costume with belted coat would have to be seen to be appreciated. The frock is of cachemire or Persian design and is in two exquisite shades, one of the new soft grayish lavender or violet and a delicious chamade which blends perfectly with the violet.

The skirt slightly below the knees and held by a scarf of violet silk. The girlish coat is of a peculiarly soft corded silk in the gray violet, with hand embroidery of silk and in soutache matching the silk in color.

One of the new and delicate shades of matter blue was used for the model with cutaway coat, the frock being in blue chiffon effectively embroidered in white, while the coat was of taffeta. We have seen this same Callot model in a dull pink and in leaf green, and the coat in particular has found very ready acceptance.

A large number of the handsome carriage coats, evening coats, etc., take the form of a draped cape rather than a coat, having no armholes or merely an opening in the drapery by way of apology for a sleeve. These garments at their best are extremely graceful and are made in chiffon, tulle, lace, etamine and almost all of the soft silks.

WORK WITH SILK MILL GIRLS

Experiences Among the Workers in the Big Mills of Pennsylvania.

In Harper's for April, Miss Florence Sanville of the Consumers' league of Philadelphia tells of her experiences as a worker in one of the Pennsylvania silk mills. Miss Sanville and a friend, Miss Cochran, obtained work as ordinary mill hands in order to make a thorough study of the conditions in the mills.

"The evils of prolonged hours of labor for growing girls are intensified when this labor is performed at night. Night work after a given hour is prohibited by law for all women in certain industries in a few states. Massachusetts, for instance, requires that no woman shall work in a textile factory after 6 p. m. Other states protect all girls up to a certain age from any night employment—as in Ohio, where no girl under 18 years of age is allowed to work after 8 p. m. Many states, however, no restrictive legislation on the subject. Pennsylvania, four years ago, forbade all children under 16, with the exception of boys, in certain kinds of occupation, to work for wages after 9 p. m. and the legislature of 1908 has included all girls below 18 years in this protected class. But

WRAPS TO MATCH THE GOWN

One of the Season's Notions in Modish Dress.

EVENING WEAR IS IMPORTANT

Costs Widely Varied in Character and Line—Curious Combinations of Materials and Colors—Charm of the Evening Coat.

NEW YORK, April 8.—Once more that Broadway opening. The frock and coat costumes of dressy character were in a class of their own, and it seems a pity not to offer more than three sketches of these models, but the three will give some slight idea of the variety to be found in this province of dress.

Chiffon wraps, en suite with frocks are enormously modish and vary widely in line and character. Long draped coats or cloaks on the order of the Agnes model in heliotrope of the grayish cream tone are unlined or lined with chiffon in white or a shade blending with the coat and are often admirable in line, offering opportunities for soft and subtle draping, though the general effect of the lines must be long and clinging.

These coats may be trimmed in embroideries, usually of self-tone and heavy enough to weight down the filmy folds. Or they may have trimmings of self-color satin or other silk, of lace dyed to match the chiffon or of dull metallic thread. Or perhaps quaint little old-fashioned workings of silk or fringe, wide or narrow may be used for trimming.

Black coats of this type are worn over colored or white frocks and there are lovely dark chiffon cloaks, too, in the greens and the vivid deep blues, and the grays, while for less sober wear an evening use are ravishing coats and coat cut in one, but without exaggerated armholes. Sleeves and entire coat are bordered with wide, flat turned-back bands of black tulle, one thickness, handsomely embroidered in silver. The raised design in silver against the background of pink gleaming softly through the veiling black is indescribably effective.

Tulle or chiffon coats of another type, simple of line, straight, narrow, unlined, are made up in black or the deep blues for general wear over white frocks or may be en suite with a frock, as in the elaborate yet severe Beer frock sketched for the large cut on the opposite page. We have seen one chic emerald green coat of this type which worn over white would be softened enough not to seem aggressive and would be uncommonly effective with the right frock and hat.

But to return to our muttons, or to the coat and frock costumes of that oft cited opening. The two models grouped with the draped chiffon coat of the Agnes costume were from Callot Seours and were, of their kind, as attractive as anything we have seen this season. Color had as usual much to do with their success, but line and detail were admirable, too, and there was a striking contrast between the girlish coat hinting at Russian influence and the cut-away taffeta, with its turned back fronts and its odd little trimming of self-travelling, all a fugitive echo from the courts of the Louis.

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The satin finished crepes which are made in innumerable weaves are favorite cloak materials and very handsome and serviceable cloaks are fashioned from such materials.

(Continued on Page Five.)

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