

The October Bride and Her Pretty Negligees

"Being beautiful in one's boudoir is so absurdly simple, with the wealth of distracting negligees to choose from in the shops, that the wonder is that so many women spend hours in their own company looking like frumps."

This spoke little Betty, the bride-to-be, looking contentedly at herself in the mirror, over the top of a bewitching chiffon affair, all foam with frothy frills of creamy lace, and defining her pretty figure in an indefinable way without emphasizing any particular curve—the unmistakable hall-mark of Parisian workmanship.

The negligee was made of accordion peach pink chiffon over satin of the same delicate shade and across the shoulders were tossed two wide strips of cream lace which fell below the hips at back and front in rounded tab effect. A satin girdle passed beneath these lace strips, pointing upward at the back to a point between the shoulders, where there was a flat bow of four loops of the satin. A cascade of valencienaise lace, with its shoulders straggling far down the front and the accordion pleated chiffon sleeves fell back to reveal inner sleeves of lace. It was surely a negligee de luxe and bespoke its Paris origin in every line.

"Did you send to Paris for it?" asked somebody in an adjacent whisper. Betty Bride-to-be denied this gaily.

"Indeed, no," quoth she, "all the big shops have departments which send to Paris for things of this sort. There may be but a dozen models brought over each season, but they are gems, and of course, one may order, or, if you should know a customer the Paris buyer will keep you in mind when the trip is made and bring back something especially pretty for you. Here's another beauty."

She whisked out of the pink chiffon dream and into one of pale blue chiffon into which were set wonderful motifs of blonde silk lace. This negligee was not accordion pleated, out was cut in beautiful flowing lines, which, while outlining shoulder and arm, gave plenty of room at the foot, where there was a six-inch flounce of accordion-pleated cream lace with an insertion of the lace. "No matter how narrow skirts are," explained Betty, "a negligee should have a flowing grace and freedom about the feet. I've seen 'smart' kimonoes banded in like the gowns, around the bottom under narrow hems, but I don't care to mince around in my best room like Cio Cio San in Madame Butterfly. A negligee is supposed to be the epitome of grace, and mine are going to live up to this ideal."

The blue chiffon one certainly did. It was dropped over a lining of thin blue liberty silk just the color of Betty's eyes and the fastening was arranged at the bust with blue satin loops over two jewels of turquoise buttons with rhinestone trim.

"But," objected one of Betty's bridesmaids-to-be who was sitting on the bed musingly fudge, "one can't be beautiful in one's boudoir all the time. Suppose, on rising out a lace Jabot, or drying one's hair by the radiator—what about Paris negligees then?"

"Ho," assured the bride-to-be, "I've plenty of that sort, too." She disappeared in a closet and emerged with a garment over

each arm. "These are warm and practical," she asserted. "This one-of-pink-French flannel—is just a room gown to slip on over your nightgown after your bath. You see it is cut on straight, simple lines, with only a bit of a curve in to the figure at the back and the sleeves are nice and loose and comfy. I buttonholed all the edges in white myself, and made the cord and tassels out of twisted pink and white 'worsted.' The fastening in this little flannel gown was made of pink cord loops over pink crocheted cuttings and the gown opened in double-breasted fashion. Betty, who had looked deep into the negligee question, explained that ribbons are not used on smart negligees any more for fastenings; all the hand-made French garments close with loops and buttons.

The other "warm and practical" gown was a most attractive model of Persian patterned challs showing tones of blue, orange and old Dutch pink, and it was fastened in the Russian style with one front crossing to the left and the sleeves cut all in one, with no seam at the shoulder. There was a border of deep blue satin and though the negligee had no girdle, the lines curved in gracefully in semi-fitting style to define waist and hip at back and sides.

Out of a box Betty lifted a lovely affair of thin white albatross over blue silk which she told us had also been bought ready made and which she intended to keep for occasional days of indisposition—for which something especially becoming in the way of a boudoir gown should always be at hand. This lovely negligee, being of wool albatross, was warm enough for winter wear and the silk lining added to its warmth. The edges were hemmed with blue featherstitching and broad, soft blue satin ribbons fell from neck to hem in front at either side of a frill of white meshin lace. The sleeves opened from under to elbow on the outer edge and were caught together with blue ribbon knots over a ruffled undersleeve of lace.

"Sleeves," observed Betty, "are really the difference in a negligee. This gown looks like Paris party because of the sleeves; but it is really an American product and was quite cheap. It says, 'she went on, "to buy a really good negligee garment—one made of good materials and in good style, for these garments change little from year to year and they may be dry-cleaned to look like new."

Betty brought out, then, some fetching little jackets which she called "breakfast saques," one of which was made of gay oriental silk in a Persian pattern with a plain silk border; and the other of pink challs dotted with white. They were made alike with seamless shoulders and sleeves gathered into a little cuff below the elbow, and the front of each lapped over and fastened with cord frogs—the Persian jacket red silk frogs and gilt buttons, and on the pink jacket pink cords and pink buttons.

A boudoir gown should always be at hand and in the sleeve edges daintified the pink saque still further.

Reserved to the last was a sumptuous tea-gown—really a tea coat and skirt—made of green mesaline satin and cream lace. The skirt was of the mesaline, with rows of lace set between fine tucks in a deep flounce, and lace motifs above. The tea

coat was of entire lace put together at the seams with silver deutz of chuny, and this coat was set over the green mesaline, the whole falling just below the hips and almost to the top of the flounce on the skirt. A broad, soft sash of pale green satin ribbon threaded in and out of the lact coat, starting at the bust line, and passing beneath the arms to the back of the waist

Fall Neckwear Fresh and Stylish

The Dutch neck seems to hold its own despite what the dressmakers and the fashion scribers say about its unbecomingness to the average woman. The fact is, that every woman loves herself in a Dutch neck, and if she cannot convince herself that in it she is beautiful, she is certain that the effect is at least artistic and picturesque. The rounded-out bodice, is moreover, so delightfully comfortable that it is not to be wondered at that women cling to it affectionately; and these Dutch necks promise to be in favor all winter—if the new neckwear is taken as an indication.

The new neckwear is so pretty that one scarcely knows where to begin to describe it. Frills there are galore, but these are made of softest materials like mulins and Persian chiffons and lie so flaily on the material of the bodice that they do not destroy the graceful lines of throat and shoulder. There are little square embroidered collars with pleated lace frills all around; and there are little Irish lace round collars, with pleated mul frills all around. Sometimes there are two overlapping pleated frills set on the same lace collar.

And, always, there is some sort of pretty little bow set at the front of collar or frill; and always there are dainty cuffs to match the collar exactly. This collar and cuff combination is the smartest notion of fall costumes; and often very simple little frocks indeed are lifted to distinction by a handsome set of lingerie collar and cuffs. The cuffs may be worn at the wrist, or below the cuff on the shorter sleeve, and in the laundering they are just a thought stiffer than the very soft collar. Hand-embroidered collars with tiny lace edges are matched by these smart turban-cuffs, and sometimes when there is a little bow of satin or of velvet being of the black ribbon. Another very smart mourning set has a Dutch collar and turned back cuffs made of heavy white net, the deep hems forming a double layer of the net around the edge. This set is not pleated but fits daintily over the black frock and forms a bow of velvet white crepe set at the front of the collar.

Persian chiffon pleatings are immensely fashionable with the new frocks of light wool, or silk and wool fabrics. The bodices of these frocks are built on the loose, seamless shoulder, peasant lines and the

where two long ends hung below a buckle of green enamel. The jacket had loose, straight sleeves in elbow length, with snap-back lace cuffs in which were inserted link buttons of the green enamel.

Very practical, but not to be classed among the dainty negligees, was a traveling kimono of natural pounce silk with long sleeves and a border and cuff trimming of polka dotted blue foulard. This kimono closed with blue frogs, and there was a "sleeping car apron" to match with a series of pockets in which all the belongings of the toilet could be stowed away and easily got at while standing in the crowded dressing room of a Pullman. When not in use the apron and its paraphernalia could be rolled up compactly and tucked away with the soft kimono.

along the side opening of the waist.

The touch of black is dominant in all fall neckwear, and even the high, stiff linen collars which are worn in the morning with linen shirtwaists are seen with smart little neck bows of black velvet or taffetas. One of the newest neckwear notions is the black satin collar and cuff set trimmed all around with pleated frills of snow-white lace half an inch or an inch wide. These black and white trimmings will be much used on winter frocks; and there are also smart, high stocks of black satin with satin cuffs to match, both trimmed with narrow edges of white pleated lace.

The sailor collar is much like on indoor gowns; though these broad collars are rather easily crumpled under the coat. Sometimes the collar-of fine hand-embroidered batiste edged with cluny lace, is caught to the frock by means of big crocheted buttons, one set at each corner, and these are removed when the collar visits the laundress.

Maline neck bows always add an airy touch of dressiness to the costume, and these bows are almost invariably becoming. Black maline bows are considered chic in Paris, with large black hats, and with some mourning costumes these black maline bows are particularly becoming and softening in appearance.

Very quaint and old-timey are the fichu effects of lace and muslin that are the latest importation from abroad. Some of these fold up in regulation fichu fashion to be knotted softly in front; others have a broad sailor collar in black and the ends gathered in fichu-wise in front. All of them are fascinating bits of detail and likely to be warmly accepted because of their practicability and becomingness. Of course it goes without saying that they must be worn with a very simple frock and they are positively wonderful in dressing up an old frock or simplifying the making of a new one. So far we can expect to see them only in dresses designed particularly for indoor wear, but later they will appear in some of the charming, youthful dancing frocks of the winter.

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MISS TRUE'S LUCKY POWWOW

Looked a Bunch of Hostile Indians in the Eye and Won Out.

Time was when the Potrero Indians in southern California were just about the toughest proposition that the bureau of Indian affairs had to deal with. The agency was peopled by a band of lawless, riotous, whisky drinking redskins, who got off the reservation on the slightest excuse.

These days it is pretty nearly the ideal agency. The Indians are so proud of their prosperity and peacefulness that they invited Commissioner Leupp to come up to visit them and let them show him what they had accomplished.

This change has been wrought by a woman who weighs less than 100 pounds, but who can ride as well as any cowboy, who can shoot when it is necessary and who has a fund of grit that simply made the Potrero recognize that she was their master.

She is Miss Clara D. True. According to Hampton's Commissioner Leupp discovered her down in New Mexico when he was looking about for a particularly strong man to take charge of the Potrero agency.

He found that the pupils in Miss True's school and their parents were so peaceful and were so far advanced in farming and irrigation and fruit raising that he came to the conclusion that she was "the particularly strong man" he needed.

When Miss True first went to the Potrero agency all the warriors were indignant over the idea that a woman should be sent to rule them. They did not propose to have any such thing, so they called a council of war about a week after she got there to devise ways and means of getting rid of her.

The ways and means that they had in mind, by the way, were not of the gentlest. They were all talking and gesticulating at once, when in walked Miss True, she was a little afraid of them, or at least if she was she concealed it, and she set about to tell them that they might as well make up their minds that she was going to stay and that the best thing for them to do was to do just as she said.

The conference lasted into the night and when it adjourned until next morning Miss True very calmly wrapped herself in a blanket and lay down to sleep right in the midst of the bravos, who were plotting her undoing. That carried the day for her, because of her sheer courage won where nothing else would have availed.

Miss True set about to bring order out of the chaos which she found around here and first of all started to put out of business a ring of liquor sellers who by standing in with the officials, had been selling whisky to the Indians. They had reaped enormous profits and had defied all the other agents on that reservation and they were probably more responsible for the lawlessness there than any other cause.

It took Miss True twelve months to put them out of business. She argued, lectured and faced attacks of various kinds. She received many letters telling her she was going to be killed and at one time was shot at from ambush as she was returning from delivering a lecture.

Another time she found her pillow riddled with shot as a warning to her. Shortly after a mob of drunk crazed champions of the whisky ring came to her home to attack her there. She took a revolver in each hand and held them at bay.

Of course there could be only one result to this campaign; she won out. The whisky ring gave up its fighting so far as the Potrero agency was concerned. Indeed so stimulating was her success that in various other agencies where similar conditions exist those in charge are now carrying on a slowly but surely winning fight against the redman's worst enemy.

Then she achieved another victory over a gang of cattlemen and land thieves who had been using the Indian lands as if they were their own.

All this time she was teaching her Indian charges how to till the soil so that they would get more out of it and by 1907 she had transformed the Potrero agency into one that is now pointed out as a model of what the government can do when it really tries to help the Indians.

Art of Present-Day Hair Dressing

The hairdressing of today, while too extreme in some forms, is, in its most artistic arrangement, the most generally becoming style we have had in many a day. Its very simplicity is its chief charm. And it is just this simplicity which takes years from the head, likewise from the face, of the wearer. Its classic lines defining the well-shaped head give an appearance of youth never possible with the pompadour and the high coil on the crown of the head.

Fashions in hairdressings do not change with as much frequency as dress modes, though it is true, one can acknowledge the changes are more radical. Women are loath to give up a style to which they have grown accustomed for something radically new. Even though the close dressing, minus "rais" and "rolls," has been worn by many American women for almost a year—the first one of these coiffures landed in America last June on the person of a returning American girl—now still sees an occasional pompadour head—and, how abnormal it does look! Only the wearer is unconscious of its grotesqueness.

Since this new dressing came into vogue bringing with it an entire new world of hair-goods people, many varieties have been seen—some not altogether becoming. It is true, for there is always a class who go to extremes and do the utmost toward killing a fashion.

Despite this fact, however, the "swirl" dressing continues to flourish and to grow. It is noted. For we are beginning to add puffs at the back, taking care, however, to preserve the simpler contour. A late variation of the peasant dressing, and one by the way which should be attempted only by the young, and pretty maid, is that which parts in the center, waving softly to the ears where the back hair, if it be long enough, or "one's separate" hair, is arranged in soft coils. This dressing is particularly becoming to a round girlish face and never should it frame an oval face. For evening wear, a string of tiny roses is banded across the part and brought down to lose itself in the ear coils.

To return to the puffs. The hair shops report that they sell three times as many puffs as switches, and they are continually over sold. One very good reason for this is that puffs are far less expensive than a switch. In certain staple shades one can buy a very good looking cluster of puffs for as low a price as \$3, a long switch of the same quality costs \$10. Hairdressers are more than pleased with this vogue of puffs, because of the limited supply of long hair in the market.

The puffless, switch-bound head is a little too severe for the great majority of American women, but puffs and bands together are admirable. Accordingly many American women cover the crown of the head with puffs and swath the rest of the head, allowing the front hair to puff out softly and make a pretty frame for the face. The tag locks at the ears are curled and allowed to cluster around the ear. Separate curls of this kind are on sale in the hair emporiums under the name of "pin curls." A smart whip curly hair about five inches long when fully set of curls is fastened to the points of a long invisible wire hair-pin, the head of which is easily and comfortably thrust through the coiffure. These same pin-curls are used for the fashionable bang when one does not possess such a feature naturally.

The mode of arranging the washed and puffed head is very simple. If one's own hair be long enough it is first combed back softly from the face, straight or parted. It is then divided in half at the base of the head, and crossed. The next step is to pin on the puff with water at exactly the proper angle. The crown arrangement is most becoming to many, but there are certain types that look best with the puffs adjusted closer to the neck. After these

have been pinned firmly in place the long ends crossed at the back are brought forward and bound securely over the front hair.

Sometimes when the hair is sufficiently long, one side is tied in two soft knots over the ear. This treatment is very new and attractive.

Large shell pins that formerly ran in themselves in clusters of two on each side of the head, the tops pointing upward, are now set on but one side, the heads set in opposite directions. The circle of shell which pins flat against the head is a newer ornament which is very good. These like the long pins are in plain and jewel set shell.

Where the hair is simply long and thick, an attractive arrangement may be easily accomplished without the aid of switches or puffs. If the chignon be not naturally wavy and fluffy the front hair should be waved from the forehead to the nape of the neck pushing it up from the neck a trifle and pinning it securely so that the hair covering the crown of the head will not draw too tight. The ends can then be arranged in the same manner as with the puffs. If the hair is long but not thick one of the hair-covered wire caps can be brought into use with satisfactory results. Curis while not as popular as puffs are worn by the younger element of society. Clusters of three or four corkerew curls are charmingly tucked in at the side of the puffs, especially when the coiffure is dressed low. Hair which curls naturally is extremely attractive when drawn into a knot of fascinating small curls that dance and bob with every move as though in an effort to break the silken or velvet bonds that hold them securely in place.

Hair ornaments are many and various. For day wear nothing more decorative than shell ornaments, or a velvet band is permissible, but for evening one may choose

from a charming array of metal effects as well as ribbon and flower novelties. Black velvet bands over which trail wreaths of tiny pink roses are effective on blonde hair, while the metallic and iridescent bead effects are better suited to the dark lustrous chelone of the brunette.

The care of her hair is vastly important these days. It should be kept light and fluffy and absolutely free from the slightest suggestion of oil or dandruff. If it is inclined to this state a teaspoonful of borax and frequent washing will do much toward softening and drying out the oil. On the other hand, if the hair is too dry, a judicious application of brilliantine put on by rubbing it into the palms of the hands and then smoothing down the hair, will do much to keep it in place and give a pretty natural luster.

Better Than Beauty.
A distinguished bearing is the greatest asset a woman can have. It counts more than beauty, says the New Orleans Picayune. It counts more than fine clothes, for fine clothes worn by a woman with a stooping, uncertain carriage lose all their effect. There was a time when a woman was taught to carry herself well. She was taught to walk just as she was taught the other feminine arts and graces; it was part of her education. She practiced before a long mirror, with a book on her head, to acquire the proper poise. Up and down, up and down, until by force of habit she had attained a graceful bearing. The Frenchwoman is taught to show the top of her collar; in other words to hold her head high. One clever woman in New York makes a specialty of teaching women to see themselves as others see them. She is a paid critic who tells a pupil all her faults with the frankness of a member of the family, for which she charges a good round fee. When she has finished the pupil walks well and has a fine carriage.

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