

**Professional Directory.**

Office.....618 } **Dr. Benj. F. Bailey** } Office, Zehring Block } 9 to 10 a. m.  
 Res. ....671. } } Residence, 1313 C street } 12 to 12:30  
 Evenings, by appointment. Sundays 12 to 1 p. m. and by appointment. } 2 to 4 p. m.

} **Dr. J. B. Trickey,** } Office, 1035 O street..... } 9 to 12 a. m.  
 Refractionist only } } 1 to 4 p. m.

DENTISTS

Office.....530. } **Louis N. Wente, D.D.S.** } Office, rooms 26, 27 and }  
 } 1, Brownell Block, 137 } so 11th street.

Office.....623 } **Oliver Johnson, D.D.S.** } Office over Harley's }  
 } drug store } 1105 O street

Phone...L1042 } **Dr. Ruth M. Wood.** } 612 So. 16th St. } Hours: 10 to 1 }  
 } } } A. M.: 2 to 4 P. M.

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\$15.10	\$11.10	\$14.00	\$18.50	\$15.00	\$15.00	\$15.00	\$25.00	\$30.00	Aug. 1 to 10 Sept. 1 to 10
\$18.60	\$14.30	\$17.50	\$21.50	\$18.25	\$18.85	\$19.00	\$30.25	\$32.00	June 18 to 30 July 10th to Aug. 31st

All tickets sold at the above rates are limited for Return to Oct. 31. Call and get full information.

City Ticket Office  
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Telephone 25.

These panels are on opposite walls of the chapel and lead up to the Resurrection windows over the altar. The entire work occupied two years, a single head often being composed of a thousand or more pieces of glass, all carefully selected as to color, and accurately fitted together. The most recent work—eleven figure panels representing coin-making—is now being placed in the new Philadelphia mint. This department of women workers has varied from eighteen to thirty-five in number, and has proved beyond question that women are not only equal to, but especially fitted by nature for this branch of artisan art work. They are paid at exactly the same rate as the men of equal skill who do the same work. These men receive more per week, because their hours are longer, and they are able to produce more in a week's time; physical strength and endurance being in this, as in all other occupations, an important factor in the question of comparison between the work of men and that of women.

CLARA WOLCOTT DRISCOLL,  
Tiffany Studios, 333 Fourth Ave., N. Y.

**Bookbinding.**

A letter from Miss Starr of Hull House, Chicago, contributes to our report the following lines, which have important suggestions for those whose aim is to do the best work in bookbinding:

"There is some danger of the old and dignified craft of bookbinding becoming a modern 'fad.' Because it is not one of the great arts, acknowledged to require years of patient effort, it is assumed to be something which can be learned in a few months. The truth is that a year of constant work is the least time sufficient to master the craft, and there are but few competent teachers who are willing to take women as pupils. Mr. Cobden-Sanderson of London takes a few pupils, and one is indeed highly fortunate to be received by him. Several of his pupils will doubtless be ready and competent to take pupils in the near future, probably in New York or Chicago.

"Women are received by some French binders, but under disadvantages. It is possible, however, to get instruction in Paris. In tooling, the French technique is acknowledged to be the best."

In the revival of the artist-artisan's work, with which the new century has come in, no art craft shows its influence more than that of hand book-binding.

Two years ago Mr. Cobden-Sanderson, one of the greatest binders of the present day, said: "Women should do the best work in this craft, for they possess all the essential qualities of success—patience for detail, lightness of touch, and dexterous fingers." Women today are proving that he is right. There are at present in America a small number of women who are producing work which compares favorably with that of the best binders.

Two binderies, east and west, are already established where women may work at all the processes of this exacting craft, and where they may learn to bind a book with a perfection of detail which can not fail to produce a satisfying result.

Other successful workers are returning from their studies abroad, and soon hand bookbinding, which offers so large a field to women for skilled labor, will have its trained teachers and workshops in every city in our country.

**FLORENCE FOOTE,**

THE EVELYN NORDHOFF BINDERY,  
115 East 23d Street, New York.

**Leather Work.**

The revival of decorative leather work has opened an exceptional opportunity for woman's artistic activity. So much so, in fact, that the commercial opportunity has been forced and the market flooded with inferior work. In the present reaction there is no longer room for the cheap production, though an ample

field remains for choice, conscientious, individual expression, both in reproducing the old leathers of Spain, Italy and the orient and in contemporaneous conception. Our women have recognized this opportunity, and from New York to California they are producing leather work worthy in dignity and strength of the material to which it is applied. Leather applique has undoubtedly reached its most artistic development through Mrs. Burton of Santa Barbara, and women are producing strikingly original work in leather carving and coloring. I mention only the names of pioneers in the various styles of work, as space is somewhat limited.

Historical tradition, process, technique and design must all be considered in legitimate leather work. Indiscreet use of ornament and the lack of technical precision result in so-called womanish work; but we are fast outgrowing the galling, comparative judgment of our work, "not as mere work, but as mere woman's work," and in leather, as in every other branch of art, woman is winning a worthy position for herself among individual workers.

**THE MISSES RIPLEY,**

434 Fifth Avenue, New York.

**Home Weaving.**

Among the arts of manufacture, that of weaving is one of the most indispensable, and covers the widest range of usefulness. Formerly this was a domestic industry, and there are still certain art qualities inherent in domestic weaving, which are impossible to machine manufactures.

There are industries of production or manufacture, either indigenous or peculiarly adapted to every section of the country, and there are women's clubs, with art committees also, in every section. Whatever is the traditional or dominant industry, from silk raising to rag-carpet weaving, it can be made either beautiful or profitable and popular by the knowledge of these selected women.

**CANDACE WHEELER,**

115 East 23d Street, New York.

**Arts and Crafts of the Indian.**

The decorative arts practised by the American Indians when we came among them, far from being fostered and developed by our presence, have greatly suffered, and in some cases have become extinct. Contempt for native production was implied when we ignored them, generation after generation, until the Indians themselves turned from the beautiful handicrafts of their ancestors. Today the young people of a tribe are rarely skilled in basket making, the traditions of this ancient art being kept alive chiefly by the industry of the old squaws. Some of the arts and crafts of the Indians are hopelessly lost, others are perilously near extinction, but may be preserved by prompt and judicious aid. The government is extending a helpful hand through the Indian commission. Basketry is to be revived in the Indian homes and regularly taught on the reservations in the government schools. This will furnish the Indian with a natural and congenial source of self-support, thereby preserving his self-respect and promoting his physical and mental well-being. Of all Indian industries basketry is the most characteristic and varied. It is interesting, decorative, and readily adaptable to civilized uses. The Indian basket weavers have never been surpassed. The old and artistic weaves are fast becoming priceless. A museum recently paid \$800 for a Pome basket. We Americans annually pay thousands of dollars for imported baskets that could better be made at home by our needy and neglected Indian wards. The Navajos have the foundations of self-support laid in their blanket weaving, which needs only

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