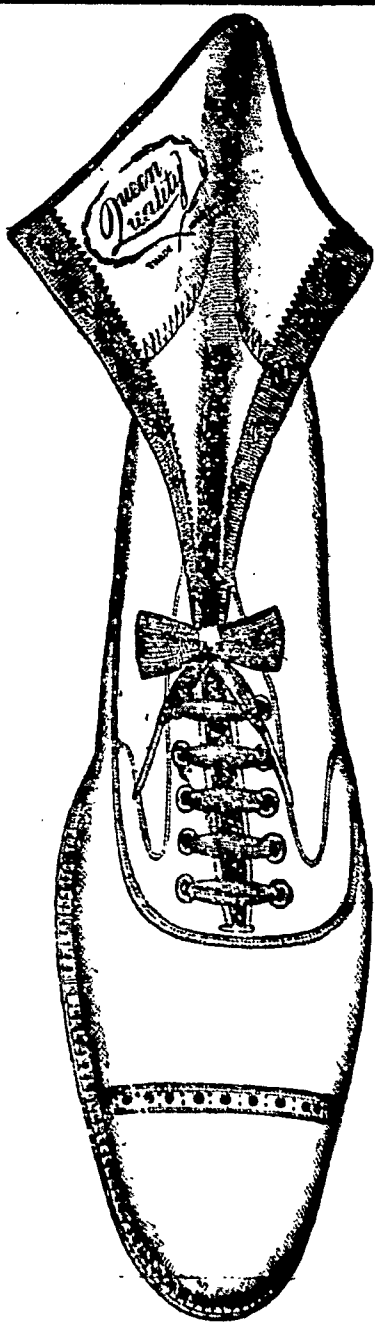


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HATS OF FELT CLOTH

SOME OF THE NEW NOVELTIES THIS SEASON.

Flowers Going Out, But Some are Seen—Jewels Both Real and Imitation Come In—Black and White Hold Their Own—New Evening Dress.

Hats of rough felt cloth are the first of the fall to catch the fashionable eye, this material being tucked as if it were taffeta silk instead of heavy wool. While the low, broad effects promise the greatest popularity, so many and such various shapes are shown that it will be hard to find one's self out of fashion with any shape that individual taste and fancy may dictate. Among the new models, hats having low soft crowns and undulating brims bent down in front are shown. In striking contrast to these are hats turned back from the face with a flaring boldness that has not been seen for many seasons. But

they will be seen only on the handsomest and costliest hats. On others they will be replaced largely by manufactured feathered ornaments.

Flowers are said to be out of the running, although they are seen, with foliage and fruit, on the late fall hats. Broad blade feathers with velvet disks painted to imitate cherries or berries applied upon them are among the novelties in trimming. Gold braid in combination with silk and velvet will be used both in bands around the crown and in large loose bows. The fancy for jewels, both real and imitation, will find expression in the trimming of hats as well as of gowns. Almost every kind of stone known to the jeweler will be used in this way. On one of the new hats, a large pearl "Cleopatra" pendant, dangles from the front of the brim. Another has a buckle consisting of an immense imitation emerald surrounded with brilliants. This is on a green hat. It's the thing to have a hat composed of many shades of the same color. The material may be all velvet, silk or tulle, or it may be a combination of these materials, but the hues shade from light to dark, forming a flower-like whole. Violet, blue, green and brown are used in this way. A pretty hat in the bronze shades has a foundation of fancy dark brown braid with a low velvet crown around which is draped taffeta, shading from light gold to deep bronze. A shaded imperial breast is fastened in place by a bronze buckle.

A new evening gown is of soft pink satin with an overdress of pink mousseline de soie, and on this again a white silk muslin skirt, incrustated with patterns cut out of black Chantilly lace, the bodice similarly composed and draped becomingly in the cross-wise fashion. Barrettes of black velvet form little shoulder epaulets, while if the gown is used for what they call deshabille in France, meaning small evenings or dinners, long sleeves of mousseline de soie, incrustated with lace, can be attached at will. Poppins are used for and on everything, for appliques as well as mantles, gowns and evening cloaks. One of the latter made for a smart woman is of white poppin broadened in a fern pattern, edged with sable, with a deep shoulder cape, also bordered with fur, and square lapels and collar cut all in one piece, thickly oversewed with emeralds and steel. Nothing could surely be lovelier, or, it may be added, more serviceable, Irish poppin being one of the few materials which last forever and a day.

Dainty rose Henrietta is here effectively trimmed with taffeta in the same shade and black velvet ribbon. The waist lining is adjusted with shoulder and underarm seams, closing the centre back. It is faced with taffeta to a pointed yoke depth back and front. The cloth is gathered and arranged at the lower edge of the yoke, the fullness being evenly distributed

and drawn down close to the belt. The neck is finished with a velvet collar, and shoulder straps of velvet are fastened with silk loops over tiny velvet buttons on the edge of the yoke.

The close-fitting two-piece sleeves have comfortable fullness at the shoulders. The skirt is of circular shaping, and fits smoothly around the waist, with two backward turning plaits at each side of the centre closing. It flares stylishly at the lower edge which is finished with a velvet band. A narrow belt of the ribbon conceals the joining at the waist.

The popularity of the flannel and cashmere shirt waist seems to increase week by week. Its comfort and convenience were thoroughly well established last year, and dealers have vied with one another in providing suitable materials that would add to its beauty. A smart model is of striped Scotch flannel, Russian blue and white, but would be equally effective in the silk and wool flannel, in silk finished flannel and in the still lighter Henrietta cloth, either plain or embroidered.

The back is plain and fits smoothly across the shoulders, with slight fullness drawn down at the waist line. The fronts are laid in quarter-inch tucks, which run to a point and give a yoke effect. The waist proper is laid over a snug lining fitted with single d.r.s., that renders it neat and trim, but the waist itself includes shoulder and underarm seams only. At the front is a box plait, in which buttonholes are worked for studs or buttons, and at the neck is a stock that curves up slightly behind the ears. The sleeves are in bishop style, and slightly full at both shoulders and wrists. If desired, the cuffs can be closed and slipped over the hands, or the sleeves can be opened slightly and underlaid, the cuffs being finished at the ends and hooked over invisibly at the under side. To cut this waist for a woman of medium size 4 1/2 yards of material 21 inches wide, 3 yards 27 inches wide, 2 yards 32 inches wide or 2 1/2 yards 44 inches wide will be required. Attractive little frocks in this mode may be developed in cashmere, covert, Venetian, cheviot or serge, with silk, velvet or fancy ribbon trimmings. The yoke and sleeves may be made of the same fabric as the dress if preferred. To make the dress for a girl eight years old will require two and one-quarter yards of forty-four inch material.

In this French tailor-made the bolero and the long sleeves are trimmed all over in a fancy way with rows of stitching. The collar and revers are faced with white silk. The wide girle is of bronze velvet, and the chemise, of white batiste, is almost covered with a long cravat of red or black satin.

Autumn gown of light copper-colored cloth trimmed with pipings and narrow bands of the same material. The bolero, piped all over, is bordered with two bands of the material, as is



also the collar, which is like a deep, square sailor collar in the back, and extends over the shoulder, forming sort of epaulets.

Tailor-made costume of drab camel-hair serge ornamented with bands on the cross and narrow black velvet yoke, corselet and sleeves ornamented with embroideries on sky-blue cloth, cut up. Three quarter mantle or red cloth; yoke and cuffs of sleeve in black velvet, embroidered with silk and edged with satin braided with silk and gold.

The Trick in Omelet Making.
The omelet is the supposed "impossible" in the average kitchen, when in reality it is but a moment's work which any ordinary cook can accomplish. And once a simple omelet is achieved there is no end to the "pretty" and "lovely" variations easily within one's skill. In the first place, omelets need not be "tossed," but just handled calmly and practically, and, in the second place, the puffy omelet is the "scum" by far inferior to what might be called the "true omelet," which is not puffy at all nor subject to falling.

The one point in omelet making which must be imperatively observed regards the pan. It is not at all necessary to buy a regular omelet pan, as a smooth, rather heavy, medium sized spider answers the purpose equally well. But it must be kept sacred to omelets—absolutely never appropriated to other uses. It must never be washed, but cleaned by salt and brisk rubbing. Before using melt a little lard in it, drain it off and rub out well with a dry cloth until thoroughly clean and shining smooth. It is not too much to say that a proper pan is two-thirds of the battle in successful omelet making.

Never make an omelet for several persons at once—individual ones being both more satisfactory and more easily managed. Ella Morris, Ketchikan, is Women's Home Companion.

A GIRL CONQUERS A MEXICAN LION

Old John Dixon owns a ranch and several thousand head of cattle. The ranch is on the western plains of Texas, about the headwaters of the tributaries of the Guadalupe. He has three daughters, who have been looking after his herd for several years. It is the boast of these girls that no mustang has ever been able to shake one of them from his back. They are fearless riders and can hurt a lariat with a precision that many a cowboy envied. Since the death of their only brother, who was killed by cattle thieves a few years ago, these young women have ridden after cattle, repaired wounded, killed wolves and frequently rescued slaves.



One Sunday morning not long ago, John, who is the oldest of the three, started out on her pony to "ride" the wire fence of a small pasture about two miles from the house. "Riding a wire fence" is making a tour of inspection to see that the wires are all up and the posts solid. As the girl started out she swung the belt of her Winchester over the gatepost, remarking that she was not going far and wouldn't need a gun. She was hardly out of sight before an immense Mexican lion sprang out in the road in front of the pony. The beast gave a few loud roars and then disappeared in the direction of a small bunch of cows and calves. Starting her pony at full speed and yelling at the lion as if she possessed the power in her voice to paralyze all wild beasts, she rode straight toward the terror-stricken cattle, coming up with them just as the lion sprang upon the neck of a calf, crushing it to the earth.

The old cow instantly charged the lion and the mother of the calf gave him such a thrust with her sharp horns that he was forced to relinquish the calf on his prey. The sight of the shouting, frightened lion, who seemed at the girl's feet, proved a terrible

thing to the lion, and he fled to the top of a small hill, where he was seen by the girl. She rode up to the top of the hill and saw the lion. She was not alone, for she was followed by two young men, who were also riding. The lion was about to charge, but the girl's pony was so close to him that he was unable to do so. The girl then rode up to the lion and, with a single stroke of her lariat, she struck the lion on the head, knocking him down. The lion then lay on the ground, and the girl rode up to him and looked at him. She then rode back to her pony and the two young men followed her. The lion was then killed and the girl's pony was then ridden home. The girl's name is Mary Dixon, and she is now a resident of Ketchikan, Alaska.