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LINCOLN, NEBR.

FASHION LETTER.

Lady Modish in Town Topics.

Lady Modish on Widow's Weeds.

One of my most intimate friends recently lost her husband, and I have had the privilege of inspecting her elaborate mourning outfit.

It is wonderful how beautiful these sombre garments can be made, and how becoming they are to most women.

My friend's outfit consists of a number of gowns of various materials, a dozen or more hats and bonnets, many boxes of dull suede gloves and kerchiefs, six elegant silk petticoats, most of them with hand embroidered trimmings, scores of pretty bodices and blouses, besides many other charming things. The gown I like best in all the array is a Princesse, made of fine black corkscrew cloth, much like that which is used for men's suits, only finer in quality. The advantage of this material is that it can never pull or stretch out of shape, and therefore always looks well.

The lines of this gown are simply perfection. A lovely girdle of heavy crepe is let in at the waist, pointed back and front, above and below the waist line, to the depth of perhaps four or five inches. The crepe is laid in tiny folds, and forms the chief garniture for the entire costume.

Strips of it are placed at intervals about the bottom of the gown, and these are fastened at each end with small cloth-covered buttons, three in a row.

The sleeve shows fine clusters of tucks (so fine as to look almost like little cordings) and is finished at the wrist with a fold of the crepe tightly buttoned. It is quite full from the elbow down.

Another deep point of the crepe trims the bodice at the throat, the bottom of this point almost touching the top of the one at the waist. The effect is charming, and, as it was made by an excellent tailor, the fit is all that could be desired. The collar was trimmed with the small buttons in clusters, and fitted snugly under the back hair.

None of her gowns showed the pointed collars, but several showed the tendency toward the Princesse effects.

One especially attractive was of Venetian cloth, with a wonderful foot flare to the Princesse skirt. This was effected by a flounce much tucked, and joined to the main skirt by wide hemstitching.

A hemstitched skirt of dull black taffeta was worn with this, and a small, plain coat.

The newest skirt of all in this wardrobe was tight fitting to the knees and from there full spreading.

The material for this was the finest ladies' cloth. There were eight bands of heavy stitched taffeta extending from the waist line to the knee in front, and holding the skirt tight about the figure. From here it flared, and the back, which was full, showed a generous train, though not enough to be inconvenient.

An Empire coat went with this, and, while I do not like this fashion, it is surely heralded, and will no doubt be all the rage before the season is ended.

This coat was not long in front, but had the tabs in the back much widened and garnished with taffeta bands to match the skirt. The sleeves were plain, with the regulation Empire cuff, well pointed, turned back from the hand.

My friend has also in this collection a forty-two inch coat which is a dream. I never imagined a coat of this length could possibly be becoming, or in any way satisfactory, but this was not only extremely stylish, but very becoming as well.

Heavy black lace is joined right into the cloth at the bottom to a depth of about twelve inches. This is graduated from front to sides and from back to

sides with odd effect. The back is half loose, and has also a yoke of the lace, while the fronts are pulled on to the yoke and fastened with lace tabs ending in knots and reaching quite to the bottom of the wrap.

Another stunning wrap was less than half as long as this, but more elaborate. It showed a vest embroidered by hand in a most artistic manner which baffles description. This was in turn edged with thick French knots. The sleeve and collar trimming followed the same design.

The widow's bonnet and veil, the former with its tiny ruche about the face, slightly pointed at the forehead, are much the same style as formerly, save perhaps the veil is a little shorter in front.

Another headdress was a hat, a little larger than a toque, made entirely of folds and pleatings of dull silk. There were in fact two of these hats, one edged with crepe and one not. They showed nothing save some clusters of dull flowers underneath, to rest on the hair.

Black-and-white mourning, as shown in the leading shops, is almost elaborate this fall, and straps and tuckings seem to be the keynote. Hemstitching, too, with white beneath it, is about as popular as ever.

One bodice had graduated bands of black-and-white striped silk from shoulder to waist. The skirt was composed of three wide folds, the top one snug-fitting and that at the bottom very wide. A black taffeta hat went with this costume, and it had white felt crescents applied on the flat top.

Medallions of velvet or cloth on silk are still popular and are seen on many of the new evening gowns.

Black-and-white combinations are largely affected this fall by those not in mourning.

There is a hat model in white felt with very small crescent-shaped bits of black felt let in over all the top and about the turned-up brim. This model is perhaps a trifle too popular. The hat is of moderate price—forty dollars, I believe—and already I have seen no less than three worn by women of distinctly different types.

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