

FASHION

NEW YORK, Oct. 25.—A few weeks ago it did not seem possible that ingenuity in regard to women's costumes could possibly be taxed further—that gowns, hats and wraps had been so profusely trimmed and expertly modeled that the zenith had certainly been reached, and that styles must of necessity simplify.

Alas, for the weakness of our imagination.

Costumes are to be more gorgeous than ever.

Witness several up-to-date and strictly novel gowns on the stage at Daly's; witness, likewise, many seen at Sherry's after the play.

In "The Country Girl" Miss Ashley makes her appearance as a fashionable dressmaker, clad in a scarlet creation of fine chiffon or veiling of some description, embroidered in scarlet chenille.

It has a long, sweeping skirt, with any quantity of fulness about the bottom, medallioned all over with the big-patterned embroidery, growing always heavier and deeper toward the hem.

The coat looks more nearly like the conventional garment of the average

Chinaman than anything I can think of, save for its being, perhaps, a trifle longer in the skirt and a little more closely fitted about the waist, or, rather where the waist should be.

The sleeves of this baggy but fetching garment are kimono-like, ending midway between elbow and wrist with a big puff of scarlet chiffon let in beneath.

With this Miss Ashley carries a huge-handled parasol, and the hat which completes the toilette is a marvel.

It is a sort of large poke-bonnet, vastly becoming, set back slightly from the face, the under brim showing rows of fine shirring in scarlet satin. The crown and brim are one mass of brilliant poppies of natural size. Narrow scarlet velvet ribbon was tied under the chin and knotted at intervals in quaint full rosettes with long trailing streamers falling quite to the knees.

One sees some of the best styles at the modern playhouse beyond a doubt, and I regard the yellow flowered chiffon—a feature of the second act—as a veritable sartorial wonder and in the best possible taste.

The chiffon is flowered with some big blossom, with slender spiked green leaves, and made over canary silk.

The shades are particularly well chosen, and the effect is largely due to this.

A Modish once remarked to me that she preferred a dressmaker who knew how to combine colors to one who was simply an expert designer.

The skirt proper is finished with three ruffles, under which are multitudinous chiffon accordion-plaited flounces, producing that characteristic frou-frou, the feminine delight in which has not yet shown signs of waning.

The skirt hangs full from two thick cords about three inches apart which form a sort of yoke above.

These cords, with the chiffon pulled over them, are the entire trimming for the charming bodice also. The yoke is of white lace, and the cords writhe and twist about its outlines in a most artistic manner, falling in graceful endless loops in front.

The sleeves have the same garniture, and are finished in a large and full puff.

A feature of the costume is a wide stiff silk sash of a little richer shade of yellow, which falls in two straight tabs half-way down the back of the skirt.

The sashes of the season, by the way, are noticeably wider in the front. In fact, some form a sort of half-bodice in themselves, with good effect for slight figures.

A white satin spangled gown in the last act is not nearly so good as the two I have described, but a black and silver Empire costume is very striking.

The corded effect of the yellow is noticeable in many new gowns. It made its first appearance in the summer in foulards and soft mulls.

Toward the last of the Newport season, nearly every modish cottager had at least one, Mrs. Cornelius Vanderbilt's blue crepe being one of the prettiest. This showed the cording at intervals of about six inches the entire length of the skirt.

Skirts of this kind are extremely difficult to make, and a good modiste charges double price for them.

Miss Lilhan Russell wears only two gowns during the entire performance this year, but as no one can possibly tell where either of these opens or how in the world they are donned, the operation of getting into them no doubt takes so long that the wearer has no time for an additional change.

Her white dotted net gown, embroidered in long clusters of delicate pink blossoms with green leaves, done in chenille, each flower standing out in relief fully an inch from the net, is simply exquisite.

The pattern is delicately traced, beginning with a single leaf on either side of the front panel, and widening gradually, until at the foot of the skirt the mass of drooping blossoms and leaves is fully two feet in depth.

Her hat is a charming affair, made entirely of flowers, drooping over her fair hair.

The other gown was white crepe de chine embroidered in silver paillettes upon white lace set into the skirt in irregular pattern.

With this she wore her new diamond crown, surmounting a black velvet bow wound about her hair, which was worn high.

A band of flesh-colored tulle about her throat in both costumes enhanced the beauty of her neck and served to outline more definitely the contour of her face.

She has discarded the high pearl collar (these are given over to the ladies of the chorus this year), and instead wears a beautiful Valliere composed of two long pendants—one pale pink and one a solitaire—suspended from a bow-knot of diamonds.

Several strands of pearls are worn below this; in fact, they are festooned quite to her waist.

Were the jewels all real, I should estimate the cost of Miss Russell's outfit as at least three million dollars.

Women of fashion in the best social circles are being greatly amused by the jewel display of some western newcomers, who seem to think this feature of adornment cannot be overdone.

The fact is, fewer jewels will be worn this winter by the Modishes, and they will be original in setting.

The costumes themselves are so very elaborate and carry so much ornamentation that many jewels give one the appearance of being overdressed.

Beautiful flat, cape-like boas are in evidence these cool days. They look like overwide stoles, but are becoming, especially when made of white ostrich feathers.

These are expensive enough to suit the most fastidious.

Less costly ones, and scarcely less effective, are of ruffled chiffon or net, with ends reaching nearly to the bottom of the gown.

The hat must match or agreeably contrast with the boa to be au fait.

Big silky rose petals are also in favor again for the manufacture of these dainty accessories.

Muffs seem slow to appear. The exquisite, airy trifles are seasonable, yet they do not materialize. They are said to be larger and flatter than ever this fall.

Russian squirrel is to be much worn

later. Coats and hats, to say nothing of the lovely stole boas of this soft gray fur, are shown already.

The boas are generally relieved by a touch of some other fur, ermine being most favored, by way of trimming.

A flat muff shows a row of tiny ermine tails about the bottom and a cluster of heads of the little animals springing from one side.

It is an odd idea, but rather fetching.

A word about fans, which are still carried in crowded dining-rooms and at the play.

Those of medium size, made of lace and mounted on pearl sticks, lead in popularity.

For the stage, they spangle the lace with gorgeous effect. Miss Russell carried such a fan in one act, and in another she played with a tiny, flower-like, glittering creation in pink and gold.

Unique heart-shaped fans are also having a little run, particularly with young girls. They can be so conveniently attached to the lorgnette chain.

A popular young debutante about to marry is wearing a small white lace fan, mounted on slender gold sticks inlaid with rose-colored stones.—Lady Modish in Town Topics.

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