

FASHION

NEW YORK, Nov. 1.—For the informal five o'clock tea, which, in imitation of our English cousins, we modish on this side of the water long ago adopted as a part of our daily routine, some especially designed novelties in toilettes will be in favor this season.

Not the least fascinating of these is a purely French confection (and never was the term more fittingly employed) made of silks, fine linens and laces, and in style a cross between a stunning negligee and an exquisite house gown. It is, however, neither exactly one nor the other, but is made in two pieces—a skirt and a waist, the latter slightly opened at the throat.

One of the very daintiest models at Eugenie's, in West Forty-second street, is of delicate pink silk and narrow white Valenciennes lace. The skirt has the silk for a foundation, and is much the shape of an elaborate petticoat, fitted about the hips, and with a superb flounce flaring from below the knee.

This flounce is made of a dozen or more rows of finely patterned lace, alternating with tiny strips of tucked Persian lawn and finished with a wide lace edging. It is attached to the skirt proper by means of fine embroidery beading.

This is sometimes used also to alternate with the lace in forming the flounce, with excellent effect.

The silk foundation has a pinked foot ruffle.

The bodice is the prettiest idea conceivable.

It is entirely of narrow lace, joined perpendicularly by means of fine hemstitching. It blouses a little in front, and has some slight fullness at the belt—in the back. It is belted in by means of inch-wide ribbon which passes through embroidery beading.

A three-inch frill, lace edged, falls below the belt line and gives it a decidedly chic finish.

The collar is a perfectly fitted sailor, rather deep in the back, extending well to the shoulder, and pointed in front.

This is trimmed with lace, as are the sleeves.

The latter extend a little below the elbow, and are neither tight nor loose—just comfortable, and very pretty.

The entire waist, you see, is of lace, and you can imagine how charming it is over the pink silk slip of a lining which matches the skirt and serves to bring out the pattern. Of course, one must have slippers to match.

With this pink-and-white affair were the daintiest French-heeled pink slippers imaginable. The heels were of white velvet, and the bow over the instep was of white velvet lined with pink.

Another model which vied with this was of second sized baby ribbon in blue satin, alternating with the white lace insertion.

The skirt showed even more work than the pink, being of soft white satin with groups of pinch tucks traversing it from top to bottom, with a deep accordion-plaited flounce underneath the outside one of lace and ribbon.

The workmanship of these outside flounces—which, in many instances, can be removed to be laundered—is perfection, with not a stitch visible in the joining of lace and ribbon.

Eugenie, who is responsible for this innovation, certainly knows her art.

The bodice of this blue-and-white model is cut much like the other, and may be worn over either a blue or white slip. The slippers to match are of white velvet or satin. Both are shown with blue heels and ornamented with blue bows, white lined.

A pure white model, with a flounce of lace, embroidery, beading and tucks running perpendicularly and with a wide flare, is very effective.

A breakfast gown is also a novel idea brought recently by the same artist from Paris.

It consists of a handsome petticoat of

ALFONSO WANTS TO VISIT UNCLE SAM



King Alfonso of Spain has expressed a desire to visit the United States and, considering his imperious and not-to-be denied disposition, there is considerable likelihood of his gratifying his desire. His ministers are now said to be earnestly considering the possibilities of such a visit. It is believed by them that a step of this nature would do much to renew the good relations of the two countries.

Dresden silk, with a wide lace ruffle. Over this falls a sort of delicate wrapper bloused to the waist and having a full skirt which falls open to show the petticoat.

The waist is belted in with ribbons, and the throat is exposed just a trifle. The sleeves are short, and full at the bottom.

The breakfast costume will probably meet with quite as much favor as the tea gown. Although it is not so elaborate, it nevertheless serves its purpose admirably.

At Eugenie's I also saw the newest embroidered shirt waists of kerchief linen and Persian laine.

These show original designs entirely, and are wonderful. The patterns for the most part include figures (this is the French idea), whereas last year flowers, fruit and foliage alone were used.

The embroidery is all done in white, with just a touch of black—the eyes of a bird, the wings of a bee or the antennae of a dragon-fly, for example. One of the most popular models has three dragon-flies among foliage.

Another shows bees in the clover, and still another mermaids in coral.

This latter is particularly effective, and almost covers the front of the waist.

Street toilettes of the shirt waist order are more varied than ever. It is well known that Eugenie is the pioneer of this graceful fashion. Although others have essayed to copy, none can compare in any respect with those turned out by this house. They are made up in heavy materials, to be worn with furs, for the street, or in more delicate crepes and silk, adaptable to outer wraps.

A novel idea is to have several silken linings of various colors with each handsome gown. A black crepe de chine, for example, made for a young bride, included petticoats of black, green, red and pale blue.

Little collar and cuff sets in silk, and artistically embroidered, go with each lining and make an effective finish.

The bodice showed clover and leaves in silk embroidery.

A new idea in tucking, this season, is the combination of sizes. For instance, this black skirt showed pin tucks about

an inch apart in the skirt, while the flounce had very wide tucks about the top and bottom.

It is a very pretty idea, and was lovely in a black chiffon skirt, made up with black thread-lace yoke and panels over white taffeta.

The bodice of this decollete costume showed only the large tucks, both in sleeve and front.

The shirt-waist suits adapt themselves beautifully to evening toilettes.

In fact, low-cut gowns show the fashion at its best, and set off the lines of the figure admirably. No other style exhibits the contour of the waist, bust and hips to such advantage.—Lady Modish in Town Topics.

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