

THE COURIER

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FASHION

NEW YORK, Jan. 3.—Most women—even those who usually dress well—seem to regard a shopping tour as an excuse for shabby garments, and considering the crush they are compelled to encounter, I do not know that I can blame them.

Occasionally, however, one meets some very well-gowned women in the melee of Broadway and Twenty-third street. I was particularly attracted by a costume I saw the other day on a girl who was rushing madly from shop to shop, bent on Christmas purchases. The gray short suit that she wore seemed to me most fitting for the occasion. Her skirt was of cloth, and her coat of velvet, of precisely the same shade. The skirt reached the ankles, and was made up of nine panels, each slot-seamed. It fitted tight about hips and back. Within a foot of the bottom the slots were opened to afford a pretty fullness. A scarlet silk petticoat, ruffled and plaited, was worn under this skirt. The coat was single-breasted and tight fitting, showing also the slot-seams. The sleeves were a little full at the wristband, and the revers were very small. Gray silk frogs, form-

ing the front fastening, were most effective. A gray squirrel hat, devoid of trimming, flat and round in shape, and a bag saddle-back muff completed a walking costume which every woman turned her head to look at a second time. A brown cloth tucked and plaited walking suit also attracted me. The skirt was made with a front panel which resembled a big box plait, from which spread other big side plaits extending all the way round. These were let fly at the bottom of the skirt. The coat was fashioned in the same manner. It had

a wide plait in the back and one in front, with the side plaits adjoining, all belted in with a narrow girdle of stitched leather. A big side bag or purse of the same brownish leather was suspended from this belt. Sable furs—a boa, hat and muff—were worn with the suit.

Short skirts are made a little longer this season than last. In fact, some models are too long, serving only to fan the dust of the street. A good length, perhaps the best, is just the least trifle below the ankle. A neat woman prefers either a very long skirt or one comfortably short.

Mrs. F. Ambrose Clark has a lovely white cloth evening gown, laid in plaits over white Irish crochet lace. With this she generally wears a hat of lace and chiffon, a flat, medium-large affair, most becoming to her.

Mrs. Clarence Postley looks extremely well in a black velvet, with which she wears a white hat of the toque variety, trimmed with jet flowers.

A novel evening gown shown by an importer is of dotted silk net, with graduated stitched bands of peau de sole outlining the skirt gores. This idea of a heavier material trimming a lighter one is very popular this season.

So, also, is the fad to buy an inexpensive material and garnish it with elaborate applications of rare lace or handwork. For example, a modest veiling, costing at most three dollars a yard, is cut out to let in Venetian point or Irish lace all over its surface in bewitching patterns. This lace is in turn garnished with French knots, hand-embroidered flowers or those made of chiffon or silk. The more work the better, it seems.

The sleeves of all gowns have a tendency to increasing size. The general fulness is still below the elbow, but the top cap shows signs of becoming large also. At present it is plaited, with the plaits let loose to make the lower fulness—a style that has lasted since the late spring.

Black lace over pale colors is popular for evening wear. Nearly every box patron of the opera has a gown of this sort. Among the prettiest is that of Mrs. Whitelaw Reid, which is black net over pale blue silk.

Mrs. Reid is partial to delicate blues, which are admirably suited to her type. Her daughter affects white almost entirely for evening wear, as do most of the young girls.

At the Assembly last week there were some beautiful gowns. The prettiest women, however, were not among the debutantes. In fact, the social recruits of this season are not distinguished for beauty. Mrs. Oliver Iselin was in white satin, with pale blue velvet, and her jewels were a solitaire diamond necklace and small tiara. Mrs. John Jacob Astor, who is looking very well this winter, wore a filmy white confection, with spangles done in a Greek pattern, made over white satin. Her diamonds were superb. Miss Aleid Schenck was in pink gauze over satin, lace trimmed. Mrs. Charles B. Alexander was a symphony in pearls and white brocade. Her gown was garnished with the most exquisite point lace.

MARCONI AWAITS THE LAW'S DELAY



Within a very short space of time Signor Marconi hopes to be able to announce the opening of his wireless system for general business service. This cannot be accomplished until satisfactory arrangements have been made with the British authorities for the transmission of the messages overland. The famous inventor is being deluged with congratulations.

ROYAL COUPLE COMING TO AMERICA



PRINCE RUPERT AND PRINCESS GABRIELLE.

Prince Rupert, heir to the throne of Bavaria, and his beautiful wife, Princess Marie Gabrielle, granddaughter of the king of Portugal, will visit the United States in 1903. Prince Rupert is declared by the Jacobins to be the rightful (Stuart) heir to the English throne.

Another lovely Assembly toilette, worn by a stranger in New York society, was a soft and clinging gown of pure white. The skirt was of white crepe, with many gores hemstitched together with heavy twist silk. Around the bottom was a deep insertion of thick, white lace. It sounds commonplace in description, but it was exquisite in effect. The delicate bodice was almost entirely of lace, appliqued most artistically upon the crepe, and had dainty, flowing sleeves, much betrimmed, and with dangling pendants. These sleeves were short, reaching only to the elbow, and the bodice was cut low in front and very much lower in the back—a fad of the season to which I have referred before.

Some of the cloaks donned in the early morning were so complex as to beggar description. There has never been a season when extravagance in gowns, cloaks, hats and trimmings has been so marked. Women who paid two or three hundred dollars for an evening cloak, a few years ago, now think nothing of paying double or treble that amount. It is the elaborate handwork and the lace that make the great difference in cost.

One superb cloak was rich in heavily wrought embroidery, below which was a deep lace flounce and full ruffles and ruches of chiffon. The design of the embroidery, which cost a fabulous sum, was the same as that of the brocade of which the coat was made. Worked out in silk and silver, it was magnificent. Festoons of chiffon and lace drooped in a lavish manner from the collar down the fronts, and about the wide, long, flowing sleeves.

A white taffeta, lined with ermine, was also charming. The chiffon flounces and trimmings for this were of a delicate sea-green, with a glimpse of black here and there. Many fur coats, as well as cloaks lined with fur, are worn for evening, but silk and handsome cloths adapt themselves better to the elaborate trimmings worn on the most popular opera cloaks. —Lady Modish, in Town Topics.

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