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FASHION

NEW YORK, Jan. 17.—The holiday season invariably brings about a falling off in the attendance of smart folk at the theatres. Nevertheless beautiful toilettes have been conspicuous at several playhouses during the past fortnight.

Of one of these the hat was the most striking feature. It was very large, of white fur felt, and it was almost covered with chrysanthemums of the big pinkish white variety, with undercurling petals. A three-quarter coat of white broadcloth partially covered a white net gown, garnished with velvet flowers. The coat was tucked all over, save where there were wide insertions of Bruges lace, a cascade of which also ornamented the entire length of front.

A woman in a scarlet gown, made in simple princess style, wore in charming contrast a brown chiffon cloak and hat of brown fur felt. The hat was tilted to just the right angle by means of a cluster of red rosebuds, which were tucked snugly under one side of the brim. The top trimmings were also red chiffon, ribbon and roses. It was a curious combination of colors, but most effective.

Mr. Bourke Cockran escorted two handsomely gowned women to a box at the Bijou theatre a few evenings ago. One wore a white spangled costume, made in the most extraordinary manner. It had three-inch wide insertions of black, jetted lace, crossed x-fashion over the back and front. The effect was so novel and striking that the toilette escaped notice. The hat was a white, soft beaver, covered with delicately tinted orchids in pink and white. Trimmed among these was a twisted pale blue satin ribbon, with ends falling just over the hair. There were also flowers and ribbons under the left side of the brim, where it turned slightly away from the face.

One of the most delicate, becoming and ravishing costumes I have seen this winter is a silver-gray crepe de chine from one of the best Paris houses. It is trimmed, the bodice only, with silk antique lace. This is let in a very shallow pointed yoke, and again at the waist line, for a depth of about two inches, it is visible. The finest of hand shirring, alternating with closely stitched bands of the crepe de chine, forms the body of the waist, as well as the tops of the sleeves. Dangling gray silk ornaments decorate the front and sleeves also. The latter are quite too elaborate to describe. Below the shirred top the fulness is left entire to the elbow, where it is caught into a wide kimono-like cuff of lace turned back, stitched and adorned with the ornaments. Below this is still another modest fulness or puff, ending in a handsome pointed lace cuff; the latter is feather-boned and perfectly finished. The skirt is a gem. It has a short hip yoke and slender front panel reaching to the bottom. Ten rows of finest hand shirring are joined to this yoke on each side of the panel, and these alternate with bands of closely stitched crepe to form the entire sides and back of the skirt. There are no less than ten series of shirrings and stitchings on either side of it. About the bottom is a graduated and very full accordion-plated flounce of crepe de chine finished with several ruchings. The skirt has not a particle of trimming save this exquisite hand work, and it is beautiful.

The new Japanese cloaks for opera and evening wear are another feature of the new styles for winter. These are just as gorgeous as the orientals wear them, and only slightly modified in shape. One worn at the opera last week on two different occasions was of pale yellow silk, elaborately embroidered in large red poppies and green leaves. Its wide sleeves, not so loose as the original at the armhole, were padded slightly, as was also the body of the cloak. It had a straight, loose back, showing the flowers in clusters, and was about forty-four inches long.

A white gown, with silver spangles and a superabundance of jewels, was worn under this gorgeous affair. It would be odd to predict a revival of spangles and solid jet gowns, but indications really seem to point that way. No less than a dozen of these brilliant creations were sprinkled about the horse-shoe at every opera performance this week. Most of these gowns had designs wrought out in the iridescent bits of tinsel.

Ball gowns are made as filmy and clinging as possible, with plenty of fulness about the bottom of the skirt. All are resplendent with illusion lace, flowers and not a little fringe.

Although one sees many paillettes and scintillating spangles of all varieties, the gown itself must be soft and billowy, with this sort of ornamentation used with sparing discretion. Yellow net over silk, with a pailletted border of gold a foot deep, makes a stunning toilette for a dark-haired woman.—Town Topics.

PRINCESS LOUISE OF SAXONY.



The divorce proceedings against the Crown Princess of Saxony will probably take place January 30. The above halftone of the heroine of the latest royal scandal is from a photograph never before published in this country. It shows Louise exactly as she appears today.

Wife—I wish you would let me know what sort of dinner to have tonight.

Husband—That's a good idea. Well, I shall either not be home at all, or else I shall bring three or four friends with me.

*

Mistress—Didn't you hear me ring before?

Maid—I kind of thought I did, ma'am; but I wasn't sure.

Mistress—Well, next time, please give me the benefit of the doubt.

It was little Alfred's first ride in a sleeper. He had thought it great fun when he was popped into the upper berth to sleep. But during the night a sorry little voice called, "Mamma, take me down! I don't like sleeping way up chimney."—A. T. D.

REDUCED TO RUINS BY GUNS OF ALLIES.



The Courier here publishes an authentic halftone snapshot showing how the Venezuelan seaport Porto Cabello actually appears today after having been shelled by the guns of the allies.

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