

## Fashions.

"It is not only what suits us, but to what we are suited."—LE PHILOSOPHE  
SOUS LES TOITS.

Address letters relating to this department to Editor  
"Fashions" Ladies' Pictorial Weekly, etc.

## At Home Gown.

Princess gown in electric-blue Bengaline, edged with bands of eather trimming, which is also carried round the neck. Yoke col-



AT HOME GOWN.

lar and cuffs in Flanders lace, corresponding with the flounces veiling the front of the skirt, in pale green satin, like the pointed plastron.

## Blouse Waist for Evening Wear.

The blouse waist is far too useful a garment to be easily discarded, and ingenuity is always contriving a change in its design.



BLOUSE WAIST FOR EVENING WEAR.

This one is intended for evening wear. It is of *Crepe de Chine* and silk, the latter forming the collar-band and cuff, and also the shaped pieces around the bodice. Such a garment would have to be made upon a fitted lining, and whaleboned to gain style.

**NOVEL STYLES.**—The millinery of this season continues to show varied and original effects of trimming; the shapes remaining the same as those given in our last. The use of white lace, white atin bows and clusters of white or very light feathers, on dark hats especially, and also on those in light colors, is still one of the most approved of the winter modes. Gauze, as well as satin ribbon, is used in white and light colors, an unusual choice at this season.

**BRISTLING BOWS.**—Bows, to which the term of "bristling" is the best that can be applied, rise boldly upon the fronts of many of the large hats, and, when these are of dark velvet, plush, or felt, a color is chosen which is in harmony, though contrasting, with this color. Thus, on dark blue or green a rich salmon pink will be seen in a huge bow of satin ribbon rising boldly upon the front, while on gray a soft blue is used, and on black beaver terra-cotta is seen in such an adornment. In some cases this is the idea followed in the tips also, but more often they are of a tint matching the hat, the bow giving a light contrasting effect, often very happy.

**THEATRE-HATS.**—These show exquisitely worked crowns, or are adorned with the still approved jeweled trimmings. An example of singular beauty shows a star of pale pinkish crystal with an edge in jet, which covers the crown of the toque, and on the edge of this charming bonnet is a border of pink and black ostrich feathers. At the back a large aigrette of black and pink rises above a fan of jet "flares." Another very handsome theatre-hat has a crown in blue and silver. In the middle of the peaked centre of the capote is a bird's head, so arranged that it seems to peep out as from a nest, this nest being represented by a row of fluffy feathers. On the front is another bird, which inclines its little beak toward the brow, and holds two cherries of red crystal. At the back is a flaring "fan" of white lace.

**NOVEL TRIMMINGS.**—The use of very wide fluted lace on the brim of the bonnet or hat is one of those effects which owe their success to becomingness. The lace is arranged, in some striking examples of toques and capotes, in such a manner as to flare above the brow, and fully display the fluffy effect of the hair, as now worn. An instance of peculiar originality shows the crown of a toque covered with a criss-cross of mock garnets in rows, each section of which has a star of the stones in the middle. The fluted black Chantilly used for the border runs all round, but is much wider over the brow, where it is raised by placing a bow of dark garnet-colored velvet ribbon under the lace. At the back there are bristling bows of pale pink satin ribbon, and two tips, one of which is black, and the other pink, are so arranged as to droop gracefully over the back hair.

**STEEL-AND-JET.**—Steel-and-jet fringes and yokes, empiacements, girdles, bands for the lower parts of skirts, and cuffs have become almost as fashionable as the same garnitures in gold with jet. Jet-and-ruby, jet-and-crystal, and jet with gray mock pearls, as also with garnets and black, or rather blackish mock-pearls, some of which are as large as a Lima bean, are among the newest of late garnitures seen on very elegant toilettes and costumes.

In house-gowns there are various new and eminently graceful effects to be noted; as, for example, the making of the sleeves and in a second fabric entirely covered with rows of the narrowest silk braid that can be found, and so placed that but the slightest glimpse of this fabric is caught sight of under the decoration. On the top of the sleeves of such a dress, and in which the material thus covered is surah silk, an ornamented puff of the same is introduced at the part where the sleeve joins the fronts of the waist. It takes half of the width of the sleeve, meeting the dove-colored crepon which forms the main material. The edge is outlined by the braid running down into a deep point on the outside of the arm. There are deep mitten cuffs which are also entirely covered by the braid. But the most original of all the effects seen in this pretty gown is found in the placing of a similar puffing on the top of the hips, where it is used in a Louis-Treize effect, which reoccurs in the middle of the figure just above the skirt fabric, being pulled loosely outward as seen in pictures of dresses of the reign alluded to. Between the puffings the princesse shape is plain. The back of the skirt is slightly trained. The color of the material is robin's egg blue.

## The Pinafore Gowns.

One of the latest notions in fashionable dressmaking is the pinafore gown, for house or street wear, according to the materials and trimmings. It is not an expensive fancy, as only 5½ yards of cashmere are required and 2½ yards of brocade or velvet, or 1½ yards of ladies' cloth. Another beauty about the gown is its air of charming simplicity combined with style.

The smaller quantity of material forms the collar, yoke sleeves and belt, which is pointed in front and shaped to the figure to set down below the waist line. The sleeves are full over the shoulders, and the yoke may be in the front only or be of the same shape in the back. The bodice opens invisibly down the left shoulder and under-arm seam.

The dress material is cut like a low, round-necked bodice, slightly pointed on the lower edge, back and front, with the usual dart fullness held in a tiny overlapping plaits that disappear under the edge of the shaped belt. The arm-sizes of this second part of the bodice are cut out sufficiently to show the contrasting material beneath. An edging of jet, tinsel, etc., may be used on the neck and arm-sizes if desired.

The skirt has a gathered back and almost plain front, broken by a few folds at the top. Street gowns of fine woolen goods have the yoke and sleeves of ladies cloth. One, of a purplish-plum cashmere, has the second fabric of tan broadcloth, and an edging of fine jet only half an inch in width. A house gown of gray Henrietta has the upper part of pink and gray brocade and the passementerie of silver.

## Walking Dress.

A simple gown of gray-blue camel's-hair cloth, is so arranged that the skirt is worn over the bodice in a fashion that is quite becoming to the figure. The bodice has a yoke in front, in honey-

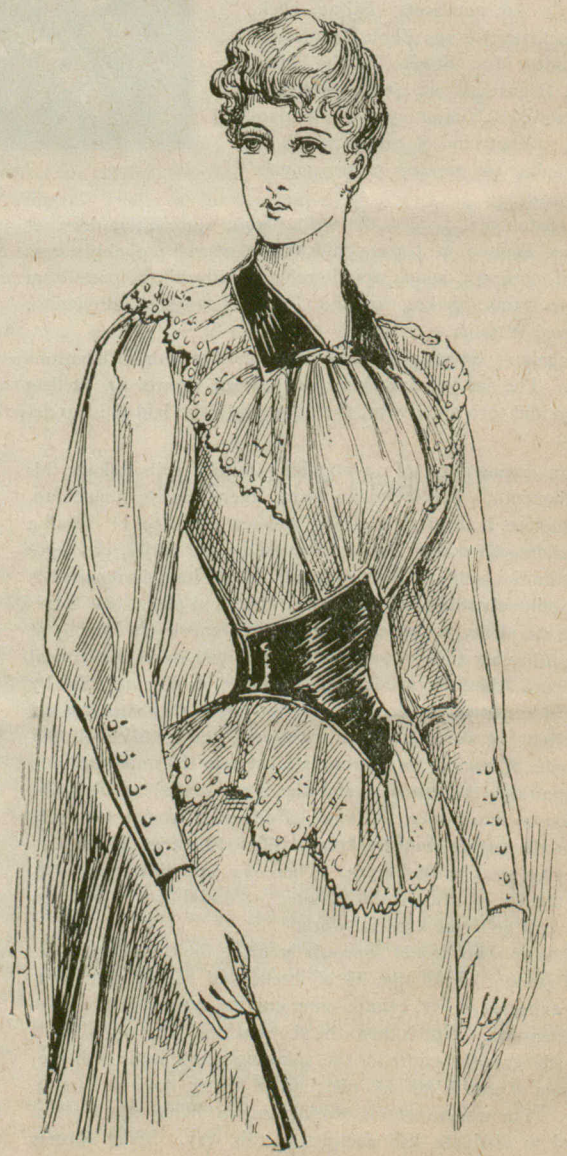


WALKING DRESS.

comb smocking, the collar and cuffs being edged with blue fox. The full sleeves are trimmed with fur to correspond. The plain skirt is made slightly full on the hips, and is edged all round with fur.

## Fichu of Velvet and Chiffon.

This is a fichu of velvet and chiffon, with embroidered frills of chiffon, the colors being bronze-green velvet and pale-rose pink.



FICHU OF VELVET AND CHIFFON.