

banded with green and gold. The outside of the bodice fastens on the shoulder and under the arm.

A ball gown of light blue striped moire and peau de soie is shown in Fig. 3. The trained skirt, which is sixty inches long at the back, is bordered with a pleated ruche of light blue crape. The low bodice is round at the front and side, but has the back forms lengthened into slender coat tails about thirteen inches long. The back is laced, and the front ornamented with revers. A crape bertha is at the neck, shallow at the front, and deeper and pointed at the back. The sleeves are frills of gold spangled white lace, with loops of ribbon on the shoulders. The sash is of ribbon five inches wide, which is folded narrowly about the waist, and finished with a bow and long ends at the back.

BROCADED cloths are still trimmed with Astrakhan, appearing as a narrow border, collar, etc. Some of the woolen cloaks are are trimmed with curled natural seal of a golden color. This is put on as a square in front, with a point diminishing to the waist at the back. The short New-market sealskins have much to commend them on the score of smartness and novelty. They have pockets, revers, cuffs, and full sleeves on the shoulders.

CERTAIN London tailors whose creed states, "The dress of young ladies should at all times be daintily fresh rather than rich. It is right that young women should like to set off their natural advantages of youthful beauty by dress that is fashionable, becoming, and tasteful. At the same time it is undesirable, even were it possible, that large sums of money should be expended," are showing in extenuation of their theories a special make of the corded velveteen, which is one of the features of this season's fashion, entitled the "St. Lucia." It is offered in all the newest shades—notably a ruddy wine-color and a delicate biscuit tint—at prices which place it well within the range of an average dress allowance. The plain velveteens in heliotrope, cornflower blue, and walnut color are equally charming. The zebra-patterned "Scarboro" serges are admirable for knock-about dresses, whilst the camel's hair vicunas, with their delightfully silky texture and broken plaids, are admirable for visiting costumes. A large stock of tweeds and corduroy cloths are also shown.

A NOVEL lace-like passementerie is used which is so delicate as to resemble the heavier kinds of thread lace. The same is seen in imitation of Greek lace. Laces of all kinds, including Malines and Venetian, Valenciennes, Etruscan, and point-applique, are very much in use, and gold lace was never so much seen as now.

FRINGES show beautiful effects of sequins pendent from long strands of gold thread or silk, and balls of crystal hanging below disks or crescents.

THE richest silk and chenille fringes are displayed upon wraps. A fringe of fur balls mixed with strands of gold thread below a crisscross of the same is among the novelties for the garniture of velvet wraps as well as those in heavy cloth.

JET is more fashionable than ever this season, and is still used in combination with gold, silver, colored silk, black silk, and beads of all kinds, as, for example, in a rich passementerie in which dark red crystal beads outline an Egyptian design in jet centered by large cabochons.

RIBBONS of satin and velvet, plain and brocaded ribbon, narrow and broad ribbon, are all much used. A rich ribbon having plush in half its width, and another which is half in velvet, is much used on stylish gowns for home wear.

ONE of the pretty small ornaments of the moment is clusters of artificial violets—they must be velvet violets—which ornament felt and velvet hats, sometimes secured with a metal or Rhine-stone buckle, and nestle on muffs. Another small item is loops of velvet ribbon; loops of narrow ribbon set close together are sewed on bands for trimming dresses, for the crown or brim of hats, and on entire muffs.

RICH galloon of gold, silver, or both in combination, as well as a new and very handsome galloon of a bronze tint in an Etruscan design, are all used as garniture.

CHIFFON is used for vests, ties, jabot-effects, fronts of tea-gowns and evening dresses, tops of sleeves and panels.

A HANDSOME though "serious" visiting toilette is of black velvet, made rather long, with a jacket of the same material ornamented with such embroidery. A wrap of a very different character, and only suited for carriage calls, is of white cloth, made in the belted Russian style; it is long to the knee, bordered with dark fur all over, and with a band of embroidery on the front in red, blue and black silks, and silver.

THE greatest evolution of the coat is shown in the design for an evening dress, where the top of the bodice has quite disappeared, with its revers and big buttons; the sleeves are greatly altered by being made short and puffed, and the skirts are slashed up to the

A DRAPERY of velvet is as much used as velvet ribbon on many elegant models. Velvet and satin ribbon of all tints are used. Yellow velvet ribbon, as well as yellow plush and velvet, garnish the jet toques, and are displayed in puffed crowns, in draperies caught down by stars, disks, and pastilles and crescents of jet, or crossed by long bands of jet galloon with or without an admixture of gold thread.

FUR is used, sustained on wire in high effects at the back of some of the large plush, beaver or velvet hats, and this garniture is usually associated with satin ribbon or a drapery of satin, plain or brocaded.

A VERY handsome capote shows a front in scallops of velvet of a ruby tint edged with pendent balls of jet partly covered with a capping of gold. At the back is a fan of black lace worked with gold and sustained by a small gilt dagger which runs through a loop of the velvet edged with a scallop of gold thread. On the left of the loop is an osprey.

AMONG the new tints in felt are pale green, pale red, heliotrope, and lavender.

AN elegant model in lavender-tinted felt has its crown adorned with a double quilling of matching satin ribbon having a hair-line of dark purple on its edge beyond a row of gold-thread stitching. At the back is a *fleur-de-lis* cluster of feathers of mingled black and lavender.

FRENCH cable cords are woven in close tucks, they are generally self colored, but often the tucks show a different shade or color.

ANOTHER style exhibits of woven tucks at least a quarter of an inch in width the intervening space of another color and with big brocaded disks, circles or half moons in Jackquard figures.

CRINKLED cordurette is another popular fabric, the spaces between the cords having the appearance of tiny puffs.

DOUBLE-FACED woollens are used for cloaking purposes, each side showing a different color.

TERRY velvet is employed for trimmings, and is also made into coats and wraps; it is a rich, warm-looking material.

CHAMELEON silks are too gorgeous to be used for entire dresses, although they are seen occasionally. These silks which melt from one color into another are most artistically employed as the accessories to a toilet, appearing better in the lining of a panel, the facing of a hem or the turned up cuff of a XV century sleeve. The opal tints of blue changing into evanescent tones of red veiled with a film of milky white are among the loveliest expressions of this style; then there is the metallic blue and the changeful green of the kingfisher, the brilliant blues seen upon the breast of a wood pigeon, or the sunset radiance simulated by an intermixture of

threads of metallic lustre mixed with blue, pink and amethyst hues shimmering and vanishing like the dying glow of the setting sun.

A BLACK parrot is the latest thing in millinery birds, and it rivals the favorite black bird in popularity. Birds of any hue are used as hat ornaments, but still more stylish are the cute little animals' heads which peep forth from amongst an ambush of velvet and ribbon.

FANCY little tails stick up amidst stiff bows of satin ribbon, and warm fur borders surround plateau hats. So fashionable are these furry effects that many imitations are made in textile fabrics which are less heavy and decidedly more inexpensive.

LONG redingotes of hazel-brown cloth are made without darts and adjusted to the figure by a wide band of gold lace; the sleeves, V-shaped plastron, and the back are of golden-brown velvet finished with a band of gold galloon.



EVENING TOILETTES.

Fig. 1.—Evening Gown.

Fig. 2.—Young Lady's Crepon Gown.

Fig. 3.—Striped Moire Ball Gown.

waist line nearly, with the front panels decorated to match a similar slashing and decoration of the panels at the bottom of the skirt. But in spite of these disguises we still recognise, in these various designs, our old friend, the Louis XIII. coat.

Fur-trimmed Talmas or other cloth or plush wraps are worn with or without an evening bonnet by ladies who sit in the parquet chairs at the opera. The popular plan is to leave off the bonnet; but when a bonnet is worn, it is a small light capote or toque with strings—not a round hat—made of white lace and jet, the latter in open branching patterns, or in riveted wings or crowns, with some small low ostrich tips of pink, turquoise, or yellow as trimming.

A TASTEFUL dinner gown is of white moire with yellow satin stripes and small Pampadour roses of natural pink and green. The demitrained skirt opens on a tablier of white silk veiled with embroidered tulle; on the sides are revers covered with white lace.