



### SPRING WRAPS.

No. 3169.—Ladies' Wrap. Price, 25 cents.

Quantity of Material (21 inches wide) for—  
36 inches, 4 yards; 32 inches, 4 yards; 34 inches, 4 yards; 30 inches, 4 yards; 38 inches, 4 yards; 40 inches, 4 yards; 32 inches, 4 yards; 44 inches, 4 yards; 46 inches, 4 yards.

Quantity of Material (25 inches wide) for—  
36 inches, 2 yards; 32 inches, 2 yards; 34 inches, 2 yards; 30 inches, 2 yards; 38 inches, 2 yards; 40 inches, 2 yards; 42 inches, 2 yards; 44 inches, 2 yards; 46 inches, 2 yards.

Long pelisses, short wraps or visites, jackets and shoulder-capes are the prevailing styles for spring wear. The handsome garments are loaded with chenille fringe and lace, plain or jetted, and an unlimited amount of jet passementerie and ornaments, in the way of set pieces, down the front, in the back, on the tabs and epaulet pieces for the high shoulders. Whether of cord and jet, or entirely of beads, all ornaments are finished with a multitude of pendeloques that jingle and glitter with every motion of the wearer.

Brocaded and Ottoman goods of velvet,

silk and satin are the chief fabrics used for this purpose, or a combination of materials may be employed. Economical ladies can use plain French or Escorial lace on their wraps, and sew long bead pendants about an inch apart in the folds of the lace. They can also make caps or epaulets by cutting them out of stiff net and then covering the shape with the pendants, that can be bought from 25 to 75 cents a dozen. The short garments are all held to the figure by a ribbon belt; the backs are extremely scanty in depth, whether laid in postilion pleats, left plain or cut up V-shape and filled in with lace ruffles and jets, forming an inverted V up the back. Long tabs give a lengthened look to the garment, and are equally fashionable pointed or cut square, being narrow in either case, and sometimes trimmed the entire length with ornaments, besides the edging of lace and jets or chenille fringe.

An extremely stylish-looking affair of brocaded Ottoman has a French back laid in two double box-pleats, dolman sleeves and fronts cut in one piece, turned under to form the sleeves, giving a cape effect to the

fronts. A ruffling of lace is placed down the fronts and around the neck, no trimming being required for the lower edge. Another design has a trimming of black lace beaded with gold and large gold butterflies worked on either front near the shoulders. A cape of heavy radzimir silk reaches the waist line in the back, has high shoulder pieces reaching the bend of the elbow and very long, narrow tabs in front that are fitted by a dart. Jetted chenille entirely surrounds the confecton, and beaded brandebourges are placed down either side of the centre-front.

Black Ottoman and brocaded silk or velvet redingotes are worn for dressy occasions. They are elaborately trimmed with jet work around the sleeves, down the fronts, over the pleats in the back, and many times a cincture and Richelieu collar are added entirely of jet. Jackets of rough or smooth cloths are more especially suitable for young ladies, while matrons prefer the long pelisses that are in vogue. An odd jacket, that can hardly prove universal, has each seam held together by gold cord, braided back and forth, gold buttons to match; high

collar and pockets similarly trimmed. The tight-fitting jackets have been worn so long that the designs with loose fronts are eagerly welcomed, more especially as they are so easy to get in and out of.

The long pelisses that were worn last season have returned with few modifications. They are more appropriate when made of ladies' cloth in dark blue, green, black or brown. One of blue has the back pleated to the waist, then hanging full and uncaught to the edge, fronts laid in a box-pleat on either side of the centre, which is fastened at the top only, opening over a long rest with lasting buttons and a turned over collar. The fronts are confined by satin ribbons sewed in the side seams and tied toward the left side. One of brown cloth has the back cut with extensions, that are pleated and finished at the top with arrowheads in silk; the fronts are loose with revers of Surah, wide at the neck and narrowing toward the bottom, that are shirred with the cloth to the depth of four inches at the neck. Collar and cuffs of Surah and satin ribbon ties from the side seams.

### REVIEW OF FASHION.

The most wonderful thing to relate regarding costumes is that velvet is going to be shelved for summer (so says Dame Rumor) and moire take its long-held place for combinations and finishings. However, this is only a rumor, as nothing is as soft and flattering against the skin as velvet, and our womenkind will hardly give it up without a struggle, even when the warm rays of a July sun beat upon our devoted heads and makes all life a bore unless clothed in the coolest of linens and lightest of cottons.

Dressmakers say that odd basques will become more and fashionable as the season advances. They often take the form of Zouave jackets, and add to the dressy effect of home toilettes. Basques are more warm than polonaises, and present a perfect kaleidoscope of freaks and fancies. They are shorter in the back than front, and are

equally fashionable whether plain or with a very narrow postilion laid in two box-pleats. The regular polka basque extends three inches all round below the waist. The centre-back pieces are again trimmed with velvet similar in shape to the front decoration, whether it be a short plastron or long, narrow vest. Revers and bretelles remain popular trimmings made of velvet, the goods covered with braid or piped with the contrasting goods.

Black lace bodices, high to the throat, are worn over low ones of silk. The fashion reminds us of "long, long ago," but is none the less good for that. The corsage is round on the shoulders, and also has sleeves *pur et simple*, not the narrow flat straps which, far from improving, disfigure a well-moulded arm. The color selected for bodice and skirt is, of course, some pretty bright shade, that the lace may show up on the skirt it adorns, and the pattern be plainly displayed.

A dress of this sort is always in vogue, most useful and very becoming.

The short "Spanish" or "Sultana" jacket is fashion's latest whim. Made of most gorgeous materials—gold cloth or tinsel-stamped velvet, silver tissue woven with colored silks, plain or embroidered velvet, satin sewn with seed pearls, or covered with gold and mixed braids—they are worn with all evening toilettes. The lace chemisette is full at the waist and confined by a sash of soft silk. If for afternoon house wear, the finest linen muslin or China crepe may be used, and either looks well if the jacket be velvet just bordered with metal galloon. This last thing is an old time idea, like many a good one, revived, and merits the share of prestige it obtains for reasons which tell their own tale. It can be worn with almost any skirt—cloth or velvet, silk or satin, crepe de Chine, muslin or tulle. The quantity of material required is necessarily

small; the effect when complete is "immense;" and, above all, they incite busy hands to attempt a new style of art-work.

The short "habit" basques are frequently seen with a diagonal opening and broad, rolling collar of velvet. A jacket of brocaded velvet has fronts very much cutaway, not meeting at the neck at all, long and pointed, sides short and cut with the back in five round tabs; very high collar, clasped. Velvet jackets, Zouave-shaped, are worn with a train of the same; front, plastron and sleeves of lace. The bodice basque is pointed back and front, laced, and cut off square around the top just under the arms. A pretty model shown this month has a postilion back, cutaway fronts, long and pointed, velvet girdle sewed in the side seams and laced in front, velvet revers on front of basque, and plastron of soft silk.

Cutaway polonaises are draped to form tiny paniers and bouffant drapery; the loose

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