

## 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.

## A Dainty Evening Dress.

A dainty evening dress of Mechlin net over satin, in all shades, with pretty ruche round the foot, composed of satin net and silver tinsel.



A DAINTY EVENING DRESS.

## Tea-Gowns.

Gray and pale yellow is an artistic combination, and is equally so for an evening dress or a tea-gown. A tea-gown which was a charm in silver-gray and primrose, recently emanated from the workroom of the renowned Felix; the entire gown was a golden yellow silk, and lightly veiling the entire dress was a film of pale gray chiffon, which had an indescribably happy effect, reminding one of the sun struggling through an evening mist; the lines of the gown were loose and flowing, and it was confined at the waist with a girdle of Norwegian silver, the neck being finished with an open collar of gray marabout, which also peeped out at the foot.

The negligé gown for home wear is well nigh as dressy an affair as the full dress toilettes. Greek fronts of embroidered crepe de chine, combined with plain crepe or India silk, are best fitted for this purpose, as the clinging material is well adapted to follow the graceful lines of the classic toilet.

Turkish tunics have quite a vogue at present; they are fashioned from crepon silk or crepe, in rich Oriental patterns, and are long, shapeless affairs, with but little attempt at fit, and are decollete and sleeveless; beneath is worn a blouse of Calcutta gauze or thin silk, with very wide and full sleeves tight at the wrist; a girdle of Turkish spangled gauze cinctures the waist, and about the throat is a necklet of Turkish sequins, falling from a band studded with turquoise.

A MODEL jacket, which is likely to be very popular, is in tabac-colored faced cloth, braided with black, and made with a peculiar style of thick collar almost like a waistbelt. The side pockets are stitched on upwards, giving a decidedly novel appearance to the coat.

SABLE yokes are being introduced into some of the newest cloth driving cloaks, and are carried often down to the waist, back and front, in a point. Box cloth garments have wide collars and revers, which, when they are buttoned over, show a narrow fur edging, and, thrown open, a fur lining. One of the newest cloaks is three-quarter length with a fur cape, the junction of the surrounding fur frill and yoke is marked by a deep puckered fur heading.

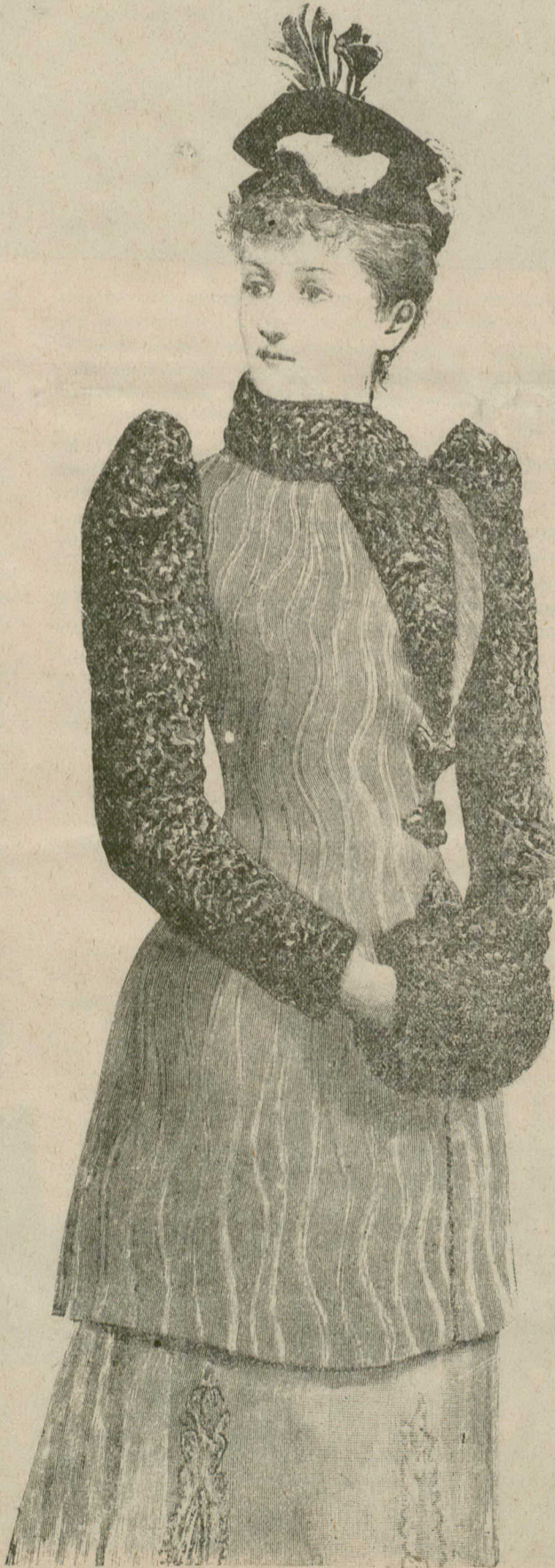
AMONG the greatest novelties in fur goods are the sable or minx sleeves, introduced into the long, handsome, fur-lined cloaks made of fine ladies' cloth, and embellished with large buttons. They are intended for driving or traveling, and are costly. Sealskin coats lined with satin, have sable or minx sleeves, as well as revers and collars. These are so arranged that they turn back or fasten close. The fur jackets, whether seal or some other skin, are getting longer, thirty-three to thirty-six inches in length.

A VERY brilliant scarlet velvet, embroidered with jet, is used for the crowns of theatre hats which show an aigrette and a cluster of *fleur-de-lis* tips as their sole adornment.

## Jacket by Worth and Virot Toque.

Blue ribbed cloth and glossy black Astrakhan fur are the materials of this elegant jacket. It is made straight in front, and lapped far to the left, to fasten at the waist in Russian fashion by miniature heads of Astrakhan. The back is more closely fitted, yet is almost seamless. Sleeves of the thick fur give an air of great warmth. The false boa has one end thrown over the shoulder to fall low in the back, and is finished at the tip with a small head.

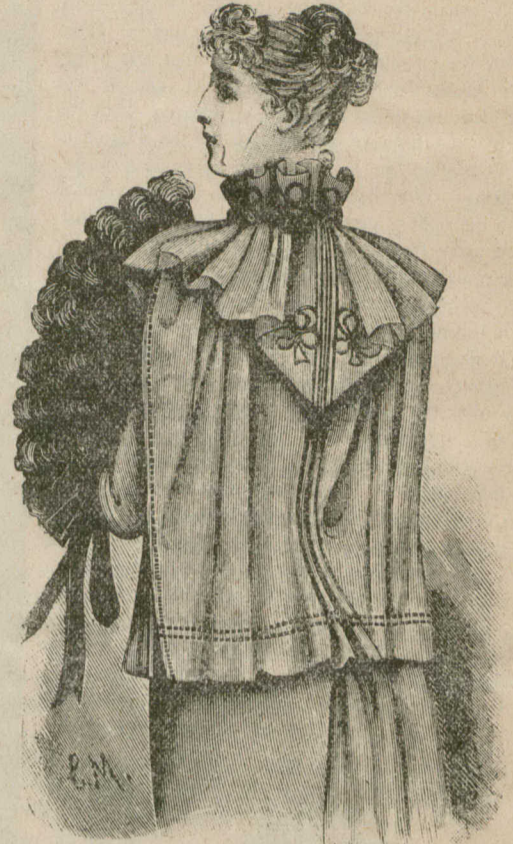
The toque of otter brown plush, has a puffed crown of unusual height. A facing of yellow satin is inside the brim. *Choux* of yellow ribbon are the trimming, completed by a high aigrette of black feathers tipped with silver.



A WORTH JACKET AND VIROT TOQUE.

## Talma Cape.

This pretty evening wrap for a young lady is of pale yellow cloth. The shape is exceedingly simple, one full straight breadth of the cloth forming the back, and two half-breadths the fronts, both shirred at the neck and shaped on the shoulder, the sides remaining



TALMA CAPE.

open. The hem is beaded with gold beads. A deep box-pleated collar forms a pointed shoulder-cape below and a full ruff above, and is ornamented with bow-knots of gold and silver bead passementerie.

## Evening Toilettes.

Gold-colored plush and white bengaline embroidered in gold are the materials combined in the *sortie de bal* illustrated in Fig. 1. The wide vest in the front and the back, which is arranged in two box pleats, are of plush, while the bengaline is used for the high-shouldered embroidered cape sleeves. A white feather band is inside the plush collar and along the front edges.

The young lady's gown shown in Fig. 2 is of white goffered crepon, which is crepon woven in crinkled stripes. It has a short trained skirt, which is trimmed around the bottom, up the middle of the back from both sides, and around the top. The trimming is a ruche consisting of a box-pleated frill of light green satin ribbon, and one of white satin ribbon connected by



BACK OF BALL GOWN.

BACK OF CREPON GOWN.

a white ribbon band on each three rows of gold soutache are set. The bodice, which is slipped under the skirt, has a pleated front and plain back. The front is edged with a ruche on the chest, and from the ruche emerges a rounded guimpe, which has a foundation of gold-colored satin that is covered with alternate light green ribbons and narrow gold beadings through which white ribbons are drawn. The standing collar is made in the same way, and both have a heading of white ribbon. The full sleeves have deep cuffs of crepon over satin,