

## Fashions.

"What we really want is advice."—RUDYARD KIPLING.

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



LARGE PICTURE HAT, with brim of black nutmeg straw and transparent crown of black guipure; three large black ostrich tips; black velvet bows and large silver buckle.

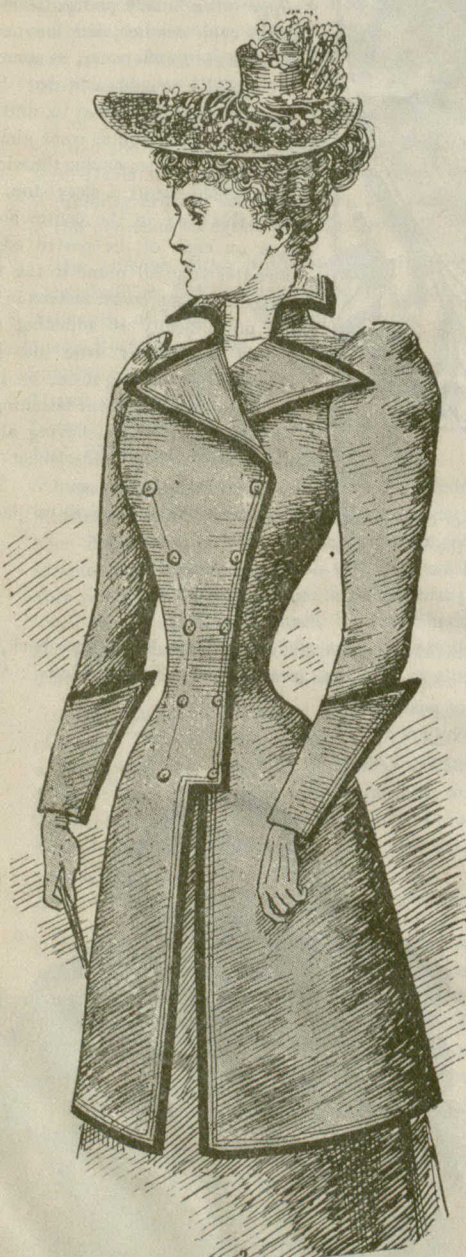
## Notes.

THE very latest house dress has the bodice made guiampe fashion, full and soft, and the skirts coming over the waist and forming a girdle effect, after the idea of the Spanish waist.

THE box-coat, though often seen, will never be universally worn, as it spoils the most graceful figure. The real box-coat, whether for man or girl, is entirely without a seam in the back, and gives a balloon effect to the finest carriage.

THE Russian blouse is made in every color, and forms a dressy waist to the very plain skirts still worn. They are trimmed with fur (fur will be worn all summer according to the Paris fashion notes) and are very stylish and popular.

SPRING HAT.—Shape of fancy dark blue straw, the rim edged with beads; a bunch of pink roses at one side, long streamers of



JACKET in fine black serge, double-breasted, fastened with smoked pearl buttons; large collar.

black[moire ribbon behind, and the veil coming down over the chin, fastened with a "lover's knot" pin behind, the ends descending almost to the waist. This arrangement of the veil is the most popular, and is very becoming. It does away with the unbecoming fashion of stretching it across the mouth and nose. The embroidered edge to the veil and its great length, often measuring three or more yards, serve to make it popular as well as expensive, the best veiling costing from \$1 to \$4 a yard.

AFTERNOON TOILETTE.—The material is a striped moire and satin of mountain-ash berry shade. The three flounces at the lower border of trained skirt, the bretelle frill, the peaked waistband and side rosette are in black satin. A second rosette, with streamer ends, ornaments the fastening at the back. The front of the bodice opens over a narrow filling in, covered with bead drops in jet. A Medicis collar; satin frills round the lower edge in ribbon; otherwise satin in the piece would be liable to cockle, and the bretelle epaulette, with graceful fall in front, should be of doubled satin, not lined. The crinkled gigot sleeve is the latest model.

A WALKING COSTUME in Styx grey cloth is made close to the figure in bell shape. The ornament in front of the hips, and re-



SUMMER DRESS of fancy crepon, trimmed with lace and ribbon bows.

peated at the back, is a turned-in seam to bring the material to the size required, on which are three pearl buttons and three tabs worked in black. Three crosscuts at the lower border. A perfectly close-fitting bodice, open over a white cloth vest, and bordered round the opening with white passementerie. A band collar, straight and full sleeves to clear the elbows and white cloth close inner sleeves. The three crosscuts at the lower edge of the skirt are slightly stretched by means of a warm iron under which they are drawn.

A WALKING costume in spring is always selected with a view to its appropriateness for a matinee, for visiting, and afternoon "at homes," when a dressy appearance is indispensable, and no time can be allowed for change of toilette between the drive and dressing bell for dinner at one's own residence. The Tudor style is found to be most convenient, comprising capes, pelerines, mantles with stole ends, ruffed collarettes (or collarettes and carricks of pleated lace), rich galon with cornaline studs, imitation gems, shaped girdles and other accessories, such as rich gauntlet cuffs and stomachers. The collar, either attached to a cape, or rising from a yoke, is ever indicative of this period, but an effort is now made to

unite the Louis XV. and the Tudor styles, the latter being found too exclusive of the be-ribboned adornments so peculiarly feminine.

LATEST MODEL FOR A FULL-DRESS HIGH TOILETTE.—The materials are peau de soie, faille ribbon and white lace in a bright shade of hortensia rose. The slight fullness at the sides of the skirt is due to the length being raised under a partial basque edged



SPRING HAT.

with lace, the latter being so arranged that no fullness is allowed to cover the upper part of the tablier front. The flounce at the lower edge is gathered to form a heading of ruche, having bows spaced along to keep the same in position. The bodice is laced at the back and has three dart seams in front which mould it to the figure. The newest crinkled sleeves, that is, they in one piece on the cross, with gathering down the inner seam as far as the elbow, whence a close-fitting coat sleeve to the wrists. The lace fall forms a deep, rounded cape, raised in front under a bow, which finishes a ruche of the same ribbon drawn to the form of the shoulders, and worn separate from the lace as would be a necklace. Primrose yellow gloves; a pearl mounted gauze fan.

PERDITA—Poor fellow, he thinks you love him.

PENELOPE—What a joke! Why, I'm only engaged to him.



GIRL'S FROCK.