

## 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.

## Nita's Dress From Jay's.

It is made of a grey crepon of a thick texture with a wide rib and the plain skirt is edged with opossum. The bodice has a square both at the back and front of a bright mauve cloth, striped with jet and silver, and outlining this is a border of opossum, while round the waist is a slightly draped belt made of black beaver-satin, a material whose surface resembles exactly that of a man's silk hat. The latest shapes in hats is a full Beefeater crown and a narrow open brim. It is made either in velvet or satin, and a cluster of plumes is fixed at one side of the front.

## Walking Costume.

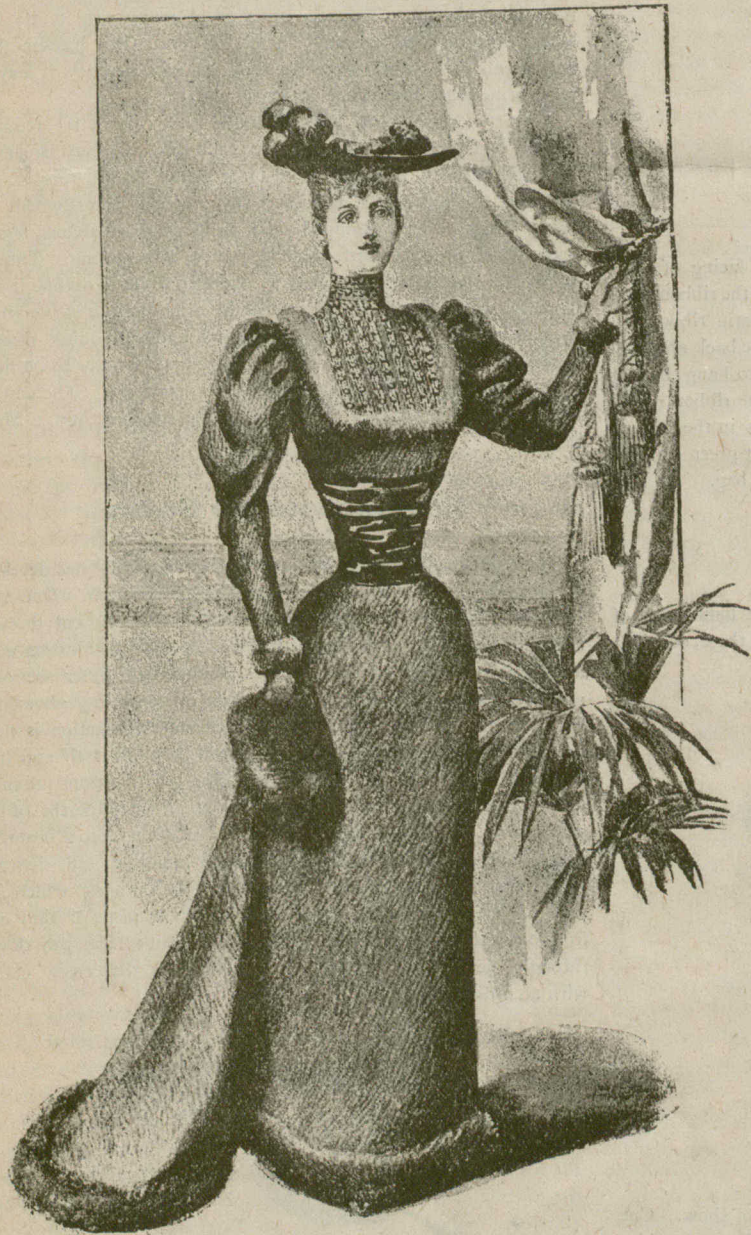
Walking costume of black vigogne. Skirt with a slight train, edged with jet. Mantle to match, trimmed with rich coque feathers, and beaded with jet. Deep yoke and high collar. Bonnet of silk, with Tam o' Shanter crown, and coronet of jet. Chenille ornament at the back and jetted osprey.

## Latest New York Fashions.

A pretty evening bonnet was of pale blue velvet, ornamented with a jet band. The velvet was shirred very fully and in a round capote shape. A pale blue feather was tipped with jet and placed in front of the bonnet, falling gracefully over the hair.

The violet still stands the favorite flower, and as the season advances it is seen in various ways—on the coat of the old banker and the coat of the gilded youth, tucked in the loop of a coat, in front of the toque, or pinned on the muff—shedding its sweet fragrance every where.

A pretty white moire, striped with green had a prettily draped front of chiffon, which was held in place by a series of three bows.



NITA'S DRESS FROM JAY'S.

which were connected together. The first one was below the waist; the second one near the bottom of the skirt, while the third one was lower down on the other side.

Less hair is been worn over the forehead, but that which is drawn back is being more generally curled in large, soft waves, and fastened in a loose knot at the becoming point of the head. All the combs in either gold, tortoise-shell or silver that can be worn are seen, the more elaborate the better.

A pretty toque, rather small in size, was of golden-brown velvet trimmed with sable-tails, which began and ended in the front in graceful loops. In one of these, placed with deliberative carelessness, was a most natural-looking bunch of dark purple velvet violets. In the back of the toque was a choux of delicate white lace.

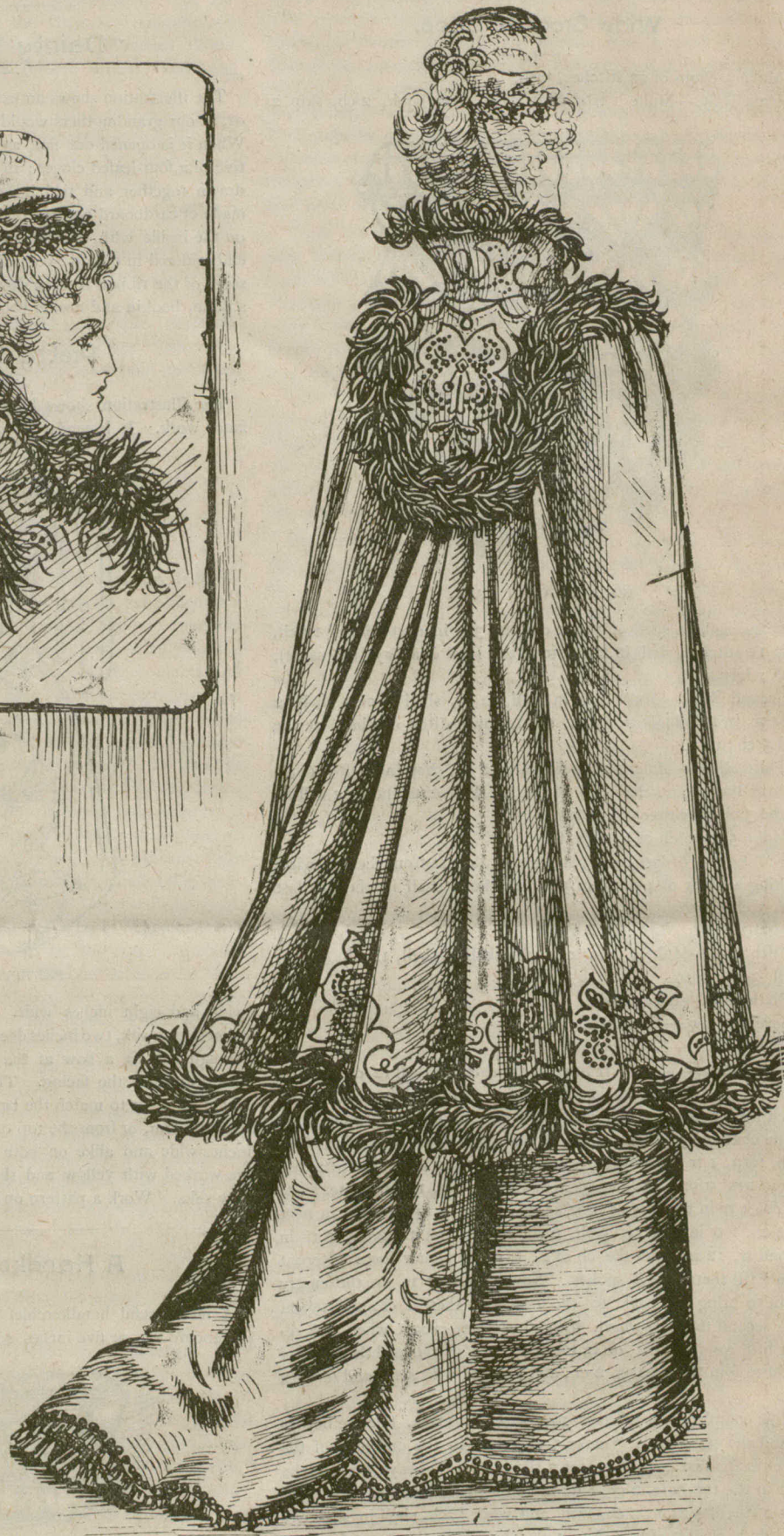
Pretty vests are made of open passementerie, lined with a color of delicate shade, and are very pretty worn with a little cutaway jacket; the sleeves are also made of this material, India silk or crepe is much preferred to line either the passementerie or embroidery, having less body and being very soft.



Downy marabou banks can be procured in all the evening tints. Ostrich flues and peacock feathers add to the decorative beauties of this trimming.

A camel's hair as soft and fine as undressed cashmere is an especial favorite for tea gowns. Bengaline used in combination produces the most artistic effects.

Dinner and reception gowns in brocaded satins show jardiniere and ribbon effects. Detached nosegays in natural tints are tied with bow knots of tinsel.



WALKING COSTUME.

A morning dress in fawn cloth has a panel in the centre of the front of jewelled embroidery, which shows as the wearer moves the front breadth, almost closing over it; silver, gold, and silk appear in the intricacies of the pattern. With this skirt there is a long jacket and waistcoat matching the front. The sleeves are not very high.

Among the elegant gowns of a late trousseau is a gray toned camel's hair. To the tailor cut of this costume is given a showy addition in the form of a Louis XV. coat of gray velvet. This garment is garnished with a coquille frilling of pale pink arrophane. A broad brimmed hat holding drooping feathers in pink and gray completes the lovely toilet.

Rosettes of ribbon are also much used. They are made of satin ribbon about a quarter of an inch wide, and made to represent chrysanthemums, the ribbon being arranged in thick clusters. They are put on the shoulders or among the festoonings of the lace on either skirt or bodice, and give a very dainty effect.

## Home and Visiting Gowns from Worth.

These new designs set forth Worth's tasteful plans of combining two materials in midwinter dresses. The charmingly youthful house dress is of red velvet almost covered with a tunic of rainbow-striped silk. The collar, cuffs, and ceinture are of gold galloon, with festooned cords and balls of cherry-color. The round belted waist, with draped front figures and pleated back, is exceedingly becoming to slender figures. The pleated skirt is a pleasing change from the bell skirt, and suggests a return to fuller skirts than any now worn. Velvet is the most becoming fabric for the under dress of this costume, as it is brought near the face and forms the entire sleeves, and will continue to be used in demi-season costumes of crepon, striped moires, and ribbed or corded woollens.

The visiting costume is a princess gown of black velvet, completed by sleeves, border, and facings of blue ribbed cloth. The successful combination of the two fabrics used in this gown makes a separate trimming unnecessary. The buttons are of cut jet. The elegant Virot capote is of pheasants' feathers framed in a chicore of black lace. It is brightened by a garniture of fire-red plush, a bow, torsade *licone*, and a high black aigrette. A short boa, of black feathers completes the *chic ensemble*.