

LONDON AND PARIS FASHIONS.

WINTER SKIRTS.



Cavalier.' The points with which it turns up at the sides are most jaunty, and the triple feathers at the top are altogether uncommon looking. The new millinery takes so many directions that it is rather difficult to follow the flights of fancy.

On all sides one hears remarks on the new millinery. Personally, I do not think it differs much from last winter except that it is all quirks and curls. One of our smartest milliners has just returned from Paris with some charming specimens of novelties. The first illustration represents a grey felt hat trimmed with black feathers and satin bows. It is lined with black satin, and it rejoices in the name of 'The



The general impression of the winter styles is full skirt, very large sleeves, much bodice trimming, and a 'ripple' around the hips; but there are a hundred bewildering cuts for each and every part of the garment.

VARIOUS CUTS OF SKIRT.

From three and a half to five yards at the foot are the dimensions for skirts, but a skirt measuring four yards and a half is usually used. They all fit smoothly around the hips. They are usually lined with silk, but many new ones of heavy material are mounted, unlined, over a silk petticoat. The skirts of walking dresses are exactly even all around. Damsels with exceptionally pretty feet occasionally are seen with skirts which raise the instep, but as a rule they barely clear the ground. More 'dressy' skirts have now a slight dip in the back. Full evening dresses have the train of the proper length for the ceremoniousness of the occasion.

In my second sketch I am giving you one of the very latest Paris dinner gowns. It is made with a semi-trained skirt, encircled with a series of overlapping flounces in Ophelia silk gauze, edged with straw-coloured ribbon, which is also carried round the frills of the pointed panels, the short sleeves, as well as the braces and frilled basque.



The low bodice and skirt panels are in mauve Bengaline, strewn with yellow lozenges; the deep V shaped opening of the bodice is filled in with plain gauze gaged down the centre.

The plain cut skirts are still trimmed with bands of fur or folds of velvet and satin and small ruches and puffs creep high above the knees and around the hips still, but foot trimmings are in high favour again. Fanciful cut out designs in blocks, points and waves of velvet are used. Perpendicular trimmings are seen, especially in princess dresses when the long seams are frequently covered with narrow lines of fur or passementerie. In tailor gowns the skirt seams as well as those of the bodice are frequently lapped and stitched; sometimes they are covered half way up the skirt with a flat braid, ending in an embroidered arrow head. Many of the handsome costumes have plain skirts, elegantly cut and absolutely untrimmed, with all the ornamentation confined to the waist.

It is encouraging to know that we have at last an opportunity of turning two old dresses into one new one, always provided the material is in good order. A beautiful model from Paris was made of brown velvet, which formed half the depth of the skirt, where it was met by a new make of moiré, also of a brown tone, with chiné flowers thrown on a shot ground. The junction was hidden by a band of fur, and the lower part of the bodice was of moiré, which apparently swathed the figure in soft, easy folds, while the upper part was of velvet elaborately embroidered in jet and steel, having the semblance of a deep cape, falling over the top of the sleeves. These had one puff of the moiré to the elbow, and a narrow gauntlet to the wrist. Biassed bands edge many of the skirts, and several are cut on the bias as of yore. One of these had a join down the back, the material crossing in front, the upper breadth cut into a sort of strap, which was turned backwards, with a large button just below the waist.

Gowns abound in an infinite variety; for instance, there is a walking dress here which certainly deserves to be chronicled with respect. It is made of tan coloured cloth, with the hem trimmed with five folds of green velvet, the



skirt cut into panels to show a black satin underskirt, embroidered in steel, jet, and gold; a zouave with long coat tails forms the bodice, also beautifully embroidered in steel, jet, and gold; the vest is full made of green velvet, with a jabot frill on one side; the sleeves are of tan coloured cloth, with epaulettes of the black satin.

Underclothing is very smart just now. You will find the newest shapes, made for the most part in washing silks, with kilted or accordion-pleated frills, striped with lace and edged with lace. You will see wonderful petticoats, which are made of brocade and lace, lined, too, with cosy flannel, and you will find nightgowns and bed jackets sufficiently beautiful to induce one to consider the advantages of gentle invalidism. A novel design in a petticoat is trimmed with vandykes of lace beading up to the waist, threaded with coloured ribbons, and very effective this is, and there are many others flounced and plain of all sorts and descriptions. H. KLOSK.

WISE ADVICE.

In the 'Life of Rowland Hill,' by Mr Charlesworth, published in London some years ago, there are many anecdotes of that remarkable man.

At one time when Mr Hill was preaching for the benefit of a charity, a note was handed to him, the writer of which asked whether it would be right for a bankrupt to contribute to the good cause.

'No,' said the preacher, after he had read the note; 'but, my friends, I would advise you who are not involunt not to pass the plate this evening, as people will be sure to say, "There goes the bankrupt."'

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NEW MUFFS.

A WAG accounted for there being more weddings in the winter than in the summer, by the fact that the women required muffs, and the men comforters. As that as it may—it is, perhaps, not an altogether soothing subject for 'home' discussion—one fact is certainly clear: we women require muffs, and this year they have assumed particularly important dimensions. A strip of quilted cotton wool, such as can be bought by the yard, is a great help towards an amateur's muff; it keeps firmly in shape. Then, to make it really warm and comfortable, all the rest of the 'stuffing' should be of down, over which comes the silk lining, in which a tack should be run in both ends for an elastic to pass through, the piece beyond being stitched firmly to the outside of the muff. Now, having a firm and cosy foundation, the next thing to be considered is the outer covering. The hope 'Granite' muffs, lined with velvet, are composed for the most part of floppy velvet frills, sewn on round and round the muff with perhaps a narrow band of fur in the centre; these have a pretty effect when the lining is a contrasting colour—some pale tint which shows here and there as the frills fall apart. The present craze, of which I give



A FIN DE SIECLE MUFF.

an example in my sketch, is somewhat barbaric in its nature, seeming to vaunt much the same pride in the spoils of the chase as we can imagine an Indian taking in his scalps. A 'bunny's' head and paws are used for the decoration of the muff I have sketched, but foxes' masks and the pretty little sable heads are as popular though more expensive.

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