

have discarded the large shower bouquet in favour of a few sprays of flowers loosely tied together, occasionally even these are abolished to make way for a handsome prayer book. The bridesmaids should be all in white, I think, with or without a note of colour. But it is essential where a colour is worn that each bridesmaid should adopt it; a patchy effect, arrived at when one wears one colour and another another, is deplorable. The style, too, should be as uniform as possible, and therefore whatever mode is fixed upon should be one that will be becoming to all.

Guests now often carry bouquets, and this disposes satisfactorily of the question what to do with hands; a parasol is seldom wanted at a wedding, and few women have sufficiently good carriage to look either graceful or at ease with unoccupied hands.

On the trousseau itself I dare not enlarge. I have, as it were, not skirted the edge. Reason and economy point out the folly of an expensive trousseau when fashion changes so rapidly.

A summer bride wore a white ivory satin gown trimmed with orange blossoms and made with transparent yoke and collar of silver and pearl embroidered lisse. At the back was a turn over collar of chiffon edged with Brussels lace, and the sleeves were transparent. The skirt, edged with frills of killed chiffon, was veiled with two flounces of lovely lace. The train was draped with chiffon scarves. Her bouquet was lilies of the valley and myrtle. She was attended by four bridesmaids, two children carrying her train. This bride travelled in a dress of mauve faced cloth, the skirt finely tucked at intervals from the waist to the hem. The dainty bodice was also tucked and trimmed with guipure lace. The bodice was turned back with cream satin, edged with little frills, and the vest was edged and frilled with lace. With this was worn a smart coat to correspond, strapped with satin, with revers of the lace and a number of finely cut steel buckles and a straw hat to match, with pale mauve wings and deep velvet bow on the crown, the brim lined with drawn chiffon and turned up on the left side with dark violets. The bride's mother was dressed in a dark shade of mauve noire trimmed with chiffon and jet; she wore a black sequined bonnet, ornamented with mauve heather and a black osprey, and a black brocade cape trimmed with jet, lace and chiffon.

Another wealthy bride, still away on her wedding journey, wore a dress of white accordion-plaited chiffon over white silk with a girle of orange blossoms. Her veil of Irish lace was fastened with a diamond brooch, and she carried a bouquet of white flowers. The bridesmaids wore dresses of pale yellow silk with white fichus and sashes.

This bridal finery is an example of the extravagance of the few, but their costly gowns will give hints to those more restricted in purse.

#### DIVIDED PETTICOATS.

Divided skirts for evening wear in satin or silk, frilled with lace, chiffon or killed mousseline, are dainty new women's garments. They do not look very different from ordinary skirts, on account of their deep frills at the edge. Some women prefer them to petticoats, as they can be made scantier without causing the outer skirts to hang badly, and allow more freedom than the present day underskirt, which has to be made so tight around the hips to suit the close fitting dress skirt.

Sailor hats are as universally worn as ever. A number have a stiff feather at the side, again scarfs of veiling are loosely wound about the crowns, as if they had been carelessly raised from the face and allowed to rest on the brim. The latest hats of the season are good sized toques, worn well back from the face and turned in some odd fashion. Charming hats are built of fancy straw and mousseline de soie ruches. A recently imported model in white straw, separated by ruchings of white mousseline de soie. It is tilted very high on one side by a huge bow of black velvet, and a fringe of cherries falls down on the hair from under the brim. Coiffures are much more simple than they were earlier in the season. The hair is slightly crimped and left quite loose all around. At the

back is worn the universal circle or bar pin to hold up the stray locks. Side combs are also worn, not so much for their effectiveness as for their usefulness. Little stray curls are seen again on the forehead, and the coiffure is arranged high and narrow on the crown of the head.

The new toques are larger than those of last season, but the difference is most noticeable in the width from side to side.

It is the ambition of the woman who would be fashionable this season to be slender, so all her garments are fashioned to further her efforts in this direction in case nature has been too generous in her proportions. Sleeves are small, and the tight-fitting bodice is coming in again as a proper accompaniment for the sheath-like skirt.

White castor gloves in two-buttoned length are worn with most frocks and tailor suits.

The demand for lace is so great that the price on many varieties has gone up, and it is almost impossible to supply the demand at any figure. In Paris the heavy laces are all the rage, especially the Irish crochet and Maltese patterns. Flounces of Irish crochet are applied not only to the skirts of foulards, crepe de chine and taffeta, but as well to India muslins and organdies. Many of the flounces measure sixteen inches. Naturally in so heavy a lace they are not frilled very much. They are usually applied to costumes cut princess, which is cut almost seamless and it is absolutely plain around the hips, with no plaits at the back, where it buttons closely half way down. The skirt flares considerably at the line of the knees, where the lace flounce is applied sometimes in a straight line, but more often in shallow scallops. An alluring model of yellow crepe de chine, built over yellow, has a flounce of Irish crochet, through which glints the yellow satin foundation. The front of the bodice blouses slightly, and over it is worn a short bolero of the lace outlined with a narrow ruche of white mousseline de soie. Revers of the yellow satin finish the jacket fronts of the bolero. They are edged with the white mousseline de soie ruche and four large rhinestone buttons. The collar band is of emerald green velvet. An extremely ultra costume, composed chiefly of lace, is very like a man's dress coat in outline. It is cut with the entire back of lace and follows the figure in front like a bolero. Other lace coat effects extend only half way down the skirt in the back. Tailor made jackets have revers of Irish lace, and foulards are embellished with bands of the insertion on the skirt and sleeves and bodices.

Ducet's latest trimming for light wool gowns is what is known as Peeking silk. Black and white combined is the favourite of the moment. Jacket revers are lined, not faced, with this silk, and they are finished by a cord covered with the silk or else several rows of cord are used to trim the revers. This striped silk is used with good effect on a gray canvas. On the skirt are used three rows of silk covered cord to outline the polonaise effect, and the jacket is finished all about by a scalloped edge, which is completed by a cord. The striped silk lines the jacket, and the blouse front is of yellow, black and white plaid silk. White duck and pique skirts were never so much in vogue, and they can be found ready made in all of the leading dry goods shops in every conceivable cut, with or without jackets, and at a surprisingly low figure. They are tailor made and stitched on the seams and the jackets are jaunty little boleros with small revers. Excellent hanging skirts can also be found out with a cord. It is well to purchase a skirt an inch or two longer than is usually worn, as most all duck and piques, whether linen or cotton, shrink when they are laundered. These cool, clean looking skirts are not only now worn with washing blouses, but they are as well worn afterwards and evenings with fancy blouses of muslin, lace and silk.

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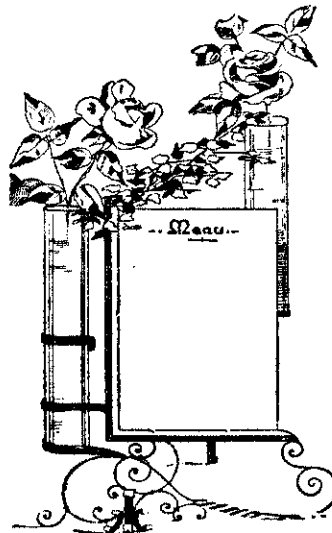
It is all very easy for people to tell young housewives to have their glass and china only of the best; but excellent advice as everyone acknowledges it to be, the shallowness of one's pocket will often forbid the possibility of following out such instructions. Let us turn our attention to the plain white glass, which is always in good taste, and which can be prettily engraved. At a friend's garden party the other day I noticed some particularly artistic-looking glass jugs containing claret-cup and lemonade. They puzzled me for some time, but my hostess gave me the particulars of this ornamentation, which I think will be of interest to my readers. It was practically poker work on glass, and the usual 'vulcan' box contains everything that is needed, only at the commencement of the work it is necessary to have a new point and 'union'; the first should be rather larger and stronger than those of the ordinary kind, and the 'union' has a little tip which sends a larger supply of air into the benzoline than the bellows can alone, and is an absolute necessity, as the point must be used nearly at white heat, or else the effect is decidedly scratchy. There is little or no danger of breaking the glass, provided one



PYROGRAPHY ON GLASS.

keeps at least one inch from the edge; and this is no advantage as a rule, for even on tumblers and toilet glass it looks prettier for the pattern to be a little distance from the edge. But should it ever be wished on a flat piece of glass to come nearer than this it is best to leave a margin and then have it cut off afterwards when the pattern is finished. Besides these little glass jugs my friend showed me a set of tumblers on which her monogram and crest had been engraved in this manner.

Talking of glass reminds me of a new idea which will be gladly taken up by many amateurs in bent-iron work. It is so difficult for them to find new designs into which their skillful fingers may bend the pliable metal. This little stand which I have had sketched performs the double duty



A NEW MENU AND FLOWER STAND.

of holding the flowers with which the dinner-table is decorated and informing the guests of the viands prepared for their delectation. In these days of rush and hurry it is no small comfort to have one's ordinary dinner-table decoration of the kind that can be quickly changed and easily rendered effective. A dinner-table treated entirely with roses of pale pink and red, arranged in this fashion, would be extremely pretty; but care should be taken to prevent a certain effect of separation and hardness. This can easily be managed by trailing asparagus, fern, or smilax between the little upright vases. The menu is of course simply of cardboard, and is slipped into its holder easily.

## RECIPES.

Kidneys alla Milanese make a nice savoury or breakfast dish:—Roll four ounces of butter in flour, and fry it a golden colour. Add to it a pint of stock, in which dissolve a little tomato conserve; one dessertspoonful of chopped parsley, one small onion, finely chopped, a pound of sliced kidney, and pepper and salt to taste. Stew this over a slow fire for forty minutes, and add half a tumblerful of claret or port wine, and a teaspoonful of flour—in Italy the ordinary red wine of the country is used—stir again for ten minutes, and serve very hot.

Tasty ways of using up the trimmings of veal cutlets.—Carefully separate all the lean pieces of meat from the trimmings, putting all else into a saucepan, with cold water, salt, and pepper, to boil up for white soup, white sauce, good foundation stock, or anything for which it may be required. The pieces of lean veal may be used in many ways, such as this:—If enough, and not too small, they will make a curry; or a friacassee may be prepared in the following way: Melt a small piece of butter in a lined saucepan, put in the veal with pepper and salt, and let it cook gently for about twenty minutes. Then stew it in a Gourmet bolla for a couple of hours in some light stock, with a small piece of onion and carrot, a blade of mace, and a pinch of celery salt. Before serving thicken in the following manner: Put a little butter in a lined saucepan, and when it boils stir in flour (in the proportion of a tablespoonful to a pint), according to the quantity of stock to be thickened. Strain the stock from the veal and add gradually as much of it as required; stir well over the fire, adding a little milk to make it a good colour. Put the veal back into this sauce to get thoroughly hot, without boiling, and serve garnished with fried croutons and little pieces of curled bacon.

Cooked Herbs.—While living in Staffordshire, England, some years ago I learnt many useful things from the people there, among which was a very nice way of preparing herbs for the table. Here is the recipe:—Clean and drain a quantity of spinach, two large handfuls of parsley, and a handful of young green onions. Chop the parsley and onions, and sprinkle them among the spinach, and put all into a stewpan with some salt, and a piece of butter the size of a walnut. Shake the pan over the fire when it begins to get warm, then draw to the side of the fire to finish cooking. It is served with slices of calf's liver, grilled, and small rashers of bacon. Sometimes it is sent to table with poached eggs.

Bread Rusks.—Those who suffer from indigestion will find these very beneficial, and, thanks to the kindness of a personal friend, I am able to give a reliable recipe so that they can be made at home with very little trouble. You will require two pounds of the best bread dough, and a quarter of a pound of butter. Rub the butter well into the dough, then let it remain for about half an hour, and afterwards mould it into an oblong bread tin, and bake quickly in a very hot oven.

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