

auguries of microbes, and madame, true to her maxim, 'better dead than unfashionable,' was preparing to don the inevitable train, fickle fashion suddenly declares the street train a chimera, and her faithful followers are relieved. Skirts will continue to be worn long, tight over the hips and expanding below, but the train will be forced back to its proper domain—the carpeted floors of the salon and the smooth parquet of the ballroom.

The blouse form is still the favourite bodice and bids fair to remain so. Costumers have instigated a movement to introduce the tight fitting form, but have been unsuccessful, as the loose, graceful lines of the blouse have endeared themselves to the public. The bolero jacket, simulated by trimmings or independent, again makes its appearance and is always effective.

The omnipresent serpentine flounce also decorates the fall cape, which will be largely worn and comes in various forms and materials. It is seen in cloths, silks, velvets, or laces, and is always elaborate and extravagantly lined. A handsome model of gray cloth has a serpentine flounce with an insertion of dark gray shirred velvet. The fur collar is also faced with shirred gray velvet, and the lining consists of white and old rose brocade.

plastron of rose-coloured faille that fills the decollete and the front. Near the edge of the jacket at neck, front and sides is a tiny dash of white soutache. The folded stock is of pink faille.

Faille, by the way, is the most fashionable trimming for summer gowns of Swiss, organdie, or other light material. The hat should be one of those dainty light affairs in twisted rice straw, laden with an abundance of roses, in shades ranging from the lightest to the deepest pink, with directly in front a pretty Louis XVI. knot in black velvet ribbon. These knots are the rage of the hour. They are made of rather narrow ribbon, twisted over wires, which are bent into spidery effects, such as one sees on the 'true lovers' knots' that finish the tops of Venetian picture frames. They are exquisite in light-coloured satin ribbon, done in four loops and two ends on a tiny centre knot. Upon Leghorn hats the bows extend almost to the edges of the wide rims.

Another graceful white gown is in fine Henrietta cloth, trimmed with straps and bias folds of white taffeta. The bodice is scantily bloused with a partially open front cut in the shape of a lyre. Under the opening is a front of white mousseline de soie in perpendicular lingerie tucks, set in



A SUMMER CAPE.

This sketch is a charming cape made in black satin, trimmed with ruffings of black satin and flounce of lace, the fancy yoke garnished with jet.

Propos of quantity, what a pity that white pique, which gave promise of such style at the beginning of the season, should have been so overdone. Pique spits have become so cheapened by popularity that despite their irresistible freshness they are looked upon with disfavour by ultra-fashionables. Welt, or wide corded pique, in faint colours, or even in white, is considered more correct, and the Spanish flounce skirts, and blazer jackets, or blouses, that can be seen ready-made on all sides, are replaced by unique styles, obviously made for none other than the wearer, and accomplished either by an excellent modiste or good ladies' tailor. Inimitable is a gown of cream pique, with the cords at least an eight of an inch wide. The skirt is gored, tailor-finished and slightly demi-trained.

It is made to hang perfectly and is devoid of trimming. The jacket of cream pique is short, round and decollete in front, the neck-slope being cut in points and the cutaway fronts open all the way down, with a space of several inches between them. Sloping down from under the arms on the outside of the jacket is a bias piece of white taffeta, folded in wide tucks. This passes through a slit at each side of the jacket front just below the bust, passing across the opening, over a

groups between narrow insertions of Valenciennes lace. The fine thread tucks complete the similitude to the musical instrument. Ears of turquoise blue velvet jut out at each side from the top of the standing collar of mousseline and lace. At the base of the neck, just at the hollow of the neck, is a bow tie in black taffeta. The skirt has a sloping Spanish flounce, headed by three bias taffeta bands, which are knotted at intervals. The hat, a cream straw so thin that the light shimmers through it, is trimmed at the front of the crown with a turquoise blue Venetian bow, and is caught behind with a cluster of transparent green grapes and foliage.

In cream guipure the appliques are of the scroll or floral order, but when black lace is used the pattern is always floral. Many silk teagowns and jackets are trimmed with a loose front of white net or mousseline, appliqued with tapering vines or sprays of black Chantilly lace.

Among the favoured dress materials are cloth foules. Damases with two-toned effects, crewels, mirzahs, and Esotimus are used for jackets and cloaks. Traverse designs are noticeable among the woollens, and have the advantage of needing little trimming, an advantage to be considered for the ordinary street or travelling dress. One pretty effect is seen in a design that has the appearance of black braid embroidery on a coloured ground. Black and coloured checks are frequently executed in this way.

WORK COLUMN.

Personally, I never keep anything locked; I found the possession of keys added so much to the wear and tear of my existence, or rather their non-possession at the time when they were needed, that I came to the conclusion that it was better not to have a key at all than always to have it lost. Nevertheless, there are people who cling to these implements of defence, and they probably know how very easily these tiresome little articles can be mislaid. One has seen keyboards without number, but they always have such a resemblance to the build of the numbered plaque beside the desk of an hotel clerk that they are somewhat too official for ordinary



A PRETTY KEY RACK.

private use. The little design I give here for nailing up in one's bedroom may be liked both for its utility and pretty form. It is made in the shape of a large key of bamboo, and can be either enamelled or covered with velvet, the cleft of the key is represented by a dainty bit of painting on parchment, while little hooks are put all along the handle made to hold these restless keys, that apparently have an irrepressible desire to wander where they cannot be seized upon and applied to their proper use. Much old world superstition attaches itself to keys and nails, and many of the old superstitions in which our grandmothers and mothers placed their faith many years ago are still in existence, and there are few women who do not cherish some, if not all, of them. There is an old belief that it is most unlucky to see one's reflection in a cracked mirror, as wrinkles will inevitably appear; also that the wearing of a rival; to walk under a ladder signifies misfortune; and the girl who stumbles upstairs will have a chance of being married within a twelve-month. To lay an umbrella across a bed or divan is the forerunner of dire misfortune; to go back on one's footsteps for anything forgotten is unlucky; and it is a grave mistake to cut the ends of one's hair during the month of May, or in the dark. But to counterbalance these signs of misfortune there are certain lucky superstitions to be observed. If the palm of your right hand itches, you will be the recipient of money shortly; it is good luck to pick up a pin on getting out of bed; the sight of a shooting star means a happy day within the following week; and should a garment be put on inside out by mistake something agreeable will occur during the next twelve hours. As is well known, a horse-shoe is a most fortunate discovery, and no woman, or man either, for the matter of that, would dream of passing one by. Nailed on the outside of the front door, it is said to be a talisman against the entrance of evil and misfortune. A number of people place much faith in persons with grey or blue eyes, and will not confide in dark-eyed persons, and a superstition prevails that no woman will ever become grey or bald who uses her hair-combings for stuffing pin-cushions. These are but a few of the many superstitions in vogue, for their name is legion in every part of the world, and no doubt will continue so handed faithfully down from generation to generation.

People who have gardens are pretty busy in them just now, and a design for a new garden apron will not be out of place. As a rule they are such hideous garments that many prefer to spoil their frocks rather than wear them—that is to say, if they are gardening in company—but my design claims to be highly decorative as well as a most useful receptacle for all kinds of odd and ends of gardening tools. It is made of white linen with an insertion of cream-coloured yank lace, backed, so as to give it sufficient strength, with pale blue ribbon; on either side of these are daisies worked in their natural colours, pink-tipped, and green-leaved, while in the centre



strips of single buttercup blossoms and their leaves are embroidered. It is slightly fulled into a Swiss shaped belt with white washing ribbons attached.

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