

TAILOR-MADE GOWNS

The Countess of Ranfurly says:—"I like very much the dresses you have made for me."

The Countess of Glasgow, Auckland, writes:—"The dresses arrived yesterday, and fit very well, wonderful considering they were not tried on. Make me a rough black serge same as green one sent, as soon as possible."

Lady Stout:—"My dress is perfect in every respect."

Mrs T. C. Williams, Wellington:—"My dresses that you have made and my daughters dresses are very nice."

Mrs Walter Johnston, Bulls:—"I am very much pleased with my dress and habit, just received."

Mrs Empson, Wanganui:—"My dress is a great success."

Mrs D. G. Riddiford, Halcombe:—"The habit you have made for me is most satisfactory."

Mrs A. F. Roberts, Akaroa:—"My habit is a splendid fit."

Mrs Greenway, Auckland:—"The dress you have made me is most satisfactory."

Mrs Percy Baldwin, Wellington:—"I am very much pleased with the dresses. They fit perfectly."

Mrs Newman, Wellington:—"My dress fits perfectly and I am very much pleased with it."

Mrs C. Johnston, Wellington:—"I am very pleased with my dress."

Mrs Alice Crawford, Kilmuirie:—"My dress is a great success."

Mrs Shields, Dunedin:—"Mrs Shields received her gown to-day and is pleased with it."

Mrs V. T. Hitchens, Levin:—"The habit came to hand and I am very pleased with it. It fits perfectly."

Miss Tanner, Napier:—"I received the habit and it fits perfectly."

Miss McMaster, Martinborough:—"The habit arrived safely and gives thorough satisfaction."

Mrs Wilkie, Otakeho:—"Gown arrived safely and gives satisfaction."

Mrs Hole, Wanganui:—"My dress came last week and is perfect. I am very pleased with it."

Miss Herrick, Onga Onga:—"I am very pleased with my coat and skirt."

Mrs Hay, Annandale:—"Mrs Hay received the gown Nodine and Co. made for her, and is much pleased with it."

Mrs F. Riddiford, Hawera:—"My dress came in time, and fits very nicely. I am very pleased with it."

Mrs Sargant, Wanganui:—"I have just received the costume and am quite satisfied with it."

Mrs MacRae, Masterton:—"My dress and habit are very nice."

Mrs H. N. Watson, Patutahi:—"My dress is very satisfactory."

Miss Ormond, Wallingford, H.B.:—"I am very pleased with the dress you have just sent me."

Mrs C. J. Moore, Palmerston North:—"The costume arrived and is a perfect fit."

The above TESTIMONIALS are taken from HUNDREDS received in the usual course of our business, and refer mostly to garments made without fitting.

Government House,
Wellington, N.Z.,
October 28th, 1898.

Sir, I am directed by His Excellency to inform you that he was very pleased with the way in which you made his dress and those of the staff for the Fancy Dress Ball on the 27th inst.

He considers that the fancy dresses were most faithfully copied from the small photograph which was given you for your model.

Yours faithfully,
DUDLEY ALEXANDER,
Private Secretary.

Mrs Nodine.

NODINE & CO.

LADIES' TAILORS,
WELLINGTON, N.Z.

TAILOR-MADE GOWNS.

A. WOOLLAMS & CO.

THE STYLES OF THE SEASON NOW READY.



THE ABOVE DESIGN

IN SERGE FROM 5 GUINEAS.
IN TWEED & CLOTH 6
IN COVERT COATING 7

RIDING-HABITS FROM 5 GUINEAS.

Ladies can furnish their own Designs, which will be reproduced exact and perfect. Pattern pictures and Self-Measurement forms forwarded by returns of post.

A. WOOLLAMS & CO.,
LADIES' TAILORS,
QUEEN-STREET, AUCKLAND.

LONDON AND PARIS FASHIONS.

EMBROIDERY ALL THE RAGE.

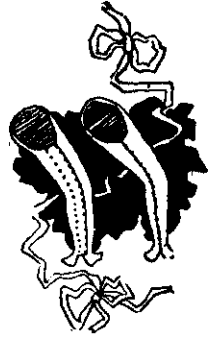
The white piques that are fairly incrustured with embroidery in a heavy white braid are among the handsomest things of the day. I have noticed so many of them lately made in such a smart fashion, with coats and skirts and fancy blouse vests. The coats are cut square in front to hang down in tabs, while the back is short and saucy. The braiding covers the whole coat, revers, body, sleeves, and all, and is rich in effect. The braiding on the skirt usually is heaviest and most elaborate on the front breadth, where it extends nearly to the waist, gradually tapering off at the sides, till at the back it is quite narrow. Some of the skirts are made with the flaring circular flounce, in which case the flounce is richly braided all over, and the seams of the upper part are also decorated with braid.

An incrustured white pique like this is perfectly stunning when worn with a full ruffled blouse vest of turquoise blue muslin under the coat and a hat of rough yellow straw trimmed with black wings and black taffeta ribbon. Gray piques, or rather drab ones, are the very latest thing in piques, and are smart. The shade is so soft and becoming that any one can wear it, and it is exceedingly stylish.

Never in the history of dress has white been so generally used as at present. It is even invading the mourning department, and more white dresses are ordered for ladies in black than have ever been heard of before. Indeed, every effort is being made to break the monotony of the intensely sombre costumes that custom prescribes as first mourning. Dresses of nun's veiling cashmere, pique, serge and cotton goods are called for every day. These are made up on very simple lines, great care being taken to avoid everything in the way of elaborateness.

Among the summer designs one of the simplest and prettiest is of fine white pique. The skirt is quite plain, and has a narrow apron, and is very close fitting in the upper part and flat in front, the material being quite tight round the hips, and there being no pleats at the waist behind. The fullness begins below the hips behind and at the sides, and develops into wide hollow pleats at the bottom. The skirt touches the ground all round. The corsage is a rather long bolero, coming down to the waist. It is closed, crossing over from right to left, but there is a slight opening at the top. The upper part just reaches the neck at the sides and back. The bolero is trimmed with a row of dyed guipure insertion, with rose patterns in high relief; it is tight in the back and seamless, and taken in front. The sleeves are tailor made, set in in large pleats, are rather small along the arms, and almost tight below the el-

The newest sleeve is close, so close that when made by an artist it hugs the arm without a wrinkle and rolls up from the small cuff that over-spreads the knuckles clear up to the



THE NEWEST SLEEVE.

armpits. Here, like a smoothly drawn kid glove, the sleeve opens bell-shape around a small puff, which rather resembles a musk-melon in shape, and, if the sleeve is cloth or silk, this puff is most likely made of gathered or plaited silk muslin. To complete the arms' decoration, a very modest flat epaulette extends from the shoulder upon the puff. A bit of braided cloth, two wedge shaped pieces of goods, or scraps of rich embroidery, form the epaulette, that is invariably edged with a narrow quilting of material from which the puff is made.

WORK COLUMN.

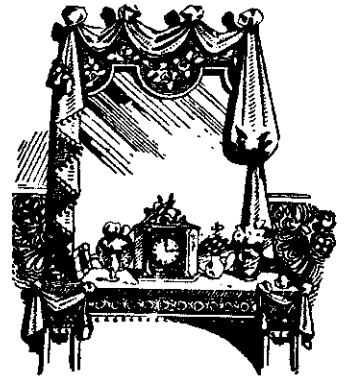
HOME IDEAS.

At one time of my life I was haunted by large gilt frame mirrors belonging to a house that I had temporarily taken; they worried me exceedingly and yet I dared not tamper with their gilded scroll work, for my tenancy was only for a year, and the damages I would have had to have paid would have been more than the rental. The mere twisting and turning of art muslin did not satisfy my aesthetic soul, for the gilt would show through and



WHITE PIQUE DRESS.

bow. They are trimmed with dyed guipure insertion four centimetres wide. The chemisette is of white cambric finely pleated. The neck trimming and scarf are of the same material, and the scarf is fastened by a large soft bow of the same material. The waistband is of white pique five centimetres wide, and round, and is stitched very closely so as to look almost like braid. The hat which completes the costume is of rough plait straw, amazon shaped, with turn-up brim and pointed in front. The crown is flat on the top, of moderate size, and low. The hat is trimmed with a drapery of soft white faille, with a large bow of the same in front, in which are set two curled ostrich feathers, drooping right and left.



ARTISTIC DECORATION.

the drapery would present nothing but the effect of fly-protecting canvas, giving me the character of wishing to treat with fostering care rather than annihilate my enemy of gilded curves. I cut out, after the pattern you will see in this sketch, a yard and a quarter of moss-green velvet lined out with linette edged with a ball fringe, and then painted upon it with metallic paints a conventional design of Renaissance character; above this I festooned some light striped Algerian fabric, which met on one side a plain curtain of green Roman satin lined up with a pinky terra-cotta shade of silk, on the other side the drapery fell in fan revers, showing the lining of every fold. This was the most elaborate of all the looking-glass draperies, and was repeated in a mantel-border below, velvet being again the foundation, the hard effect of which was softened by the little corner draperies which can be better noted in the sketch than I can describe them. I followed out this idea in all the rooms, using serge, cretonne, velvet, and Roman satin as



Dainty lingerie is a part of all nice women's wardrobes. Here is an illustration of a very pretty nightdress made in white flannel, with a yoke, and trimmed with deep flannel-embroidery. It wears well, and always looks nice. It can be made in linen with lace trimmings.