

crepe. A long fringed scarf is brought round the bust and over the right shoulder from the back; this, where it reaches the skirt, is fastened down with a large bleu de roy enamel clasp, from which the scarf hangs in straight folds below the knees. The other end of the scarf is carried over the left shoulder to the back and treated in the same manner, but eqds, of course, behind instead of in

The Directoire dress in its most advanced form is fastened down one side with large buttons, below which it is left open, though the alternative of a simulated underskirt of crepe is available. In pistachio-coloured satin meteeore over black mouseline, with enormous jetted buttons, this gown is considered "awfully smart." How women are going to walk in it nobody knows; it clips the knees and it cuts the ankles.



THE NEGLIGEE EVENING TOILETTE.

Another type of tea-gown is so like an evening toilette that it deserves to rank among such dignified habiliments, though it retains as its salient features the comfort and the picturesque air of the tea-gown in its primary inception. But, unlike that robe, as it was when first invented, it has a low-cut décolletage instead of a filling of transparent net, and in that particular very closely resembles a full-dress toilette.

Excusing, as it does, all manner of pretty freaks, it is in this manifestation that the tea-gown pleases so many women, who otherwise would adhere to a rigidly conservative style. Call a frock a tea-gown, and are there not numbers of fanciful notions that it may legitimately display?

It may be arranged on classical lines, with a sweeping tunic caught up at one side beneath a curious old clasp; it may bring to light the Watteau pleat ending in the long loose train, so becoming to many figures; or the Empire bodice, arranged in the new bolero manner, and made of jewel-encrusted net with a very long wisp-train starting from between the shoulders may be chosen for its expression.



THE NEW KAN-PLEATED JABOT.

Elaborate jabots are, besides, almost necessities where the modern toilette is concerned, and are worn with the plainest of tailor-mades, huge pleated "fans" of tulle or lawn-edged with lace finished with a tiny bow of gold tissue being first in favour. The wide Tohy collars, shaped something like a nun's scapular, and attached to a collar band surmounted with a little ruff, are, besides, ubiquitous, many of these actually spreading over the shoulders and being designed of snow-white muslin dyed with lace, or of the stiffer and more resisting qualities of linen.



THE FASHION FOR GOLD.

The gold fever rages with unabated fury in the field of fashion, the latest idiosyncrasy of the hour being gold flowers, made of trelis and wire, and perched up aloft on the sable toques; while we have been suffering for some time

from an epidemic of gold ferrets or tags to our cravats and our belts, and all the new fabrics are interwoven with gold. A gold tinsel lining to a black lace dress is one of the examples of modern fashion which may be distinctly attractive, and silver tinsel, too, will exercise a very beneficial effect on lace, white or black; and the gold belts to the dark cloth dresses may be certainly voted as worthy of the popularity of their achievement, which is vast praise. Gold tinsel is a fabric which does not lend itself to draping or to folds. It should be flat, and it looks its best when concealed

beneath lace or net, or the like diaphanous tracery. Many of the new silks, notably those which bear a chine design, are successfully treated with an interthread of gold tinsel. A word of advice with regard to belts of gold ribbon tissue; so many are spoilt by not being properly mounted. It is quite useless to drag this soft loose fabric round the waist like one would ordinary ribbon; it pulls all out of shape. It should be fitted on the figure, properly pinned and adjusted, and well boned and mounted on a foundation; then you shall get a well-shaped corset belt.



LACE AND NET BLOUSE, WITH CORDS AND TASSELS.

The blouse, although perhaps not always a "thing of beauty," seems likely to be a "joy for ever." Some pretty examples of the year's styles are pictured. This is a simple and dainty little garment of lace and net with cords and tassels ornamenting the front.

front. All down the back of the gown is a row of large buttons covered with crepe. The very long sleeves are of pleated tulle, and are tight-fitting, the material being fastened all the way up the arm to the shoulder by means of blue enamel buttons, and the buttonhole edge of the sleeve is finished with a frill of the same tulle, breaking the rigid line and giving a graceful, soft effect. This gown is boned in such a way that it must be worn without a corset, or indeed any other under-garment save a spun-silk maillot.



NEW STYLES IN BLOUSES.

Thick tassore silk in its palest natural shade forms the blouse in this design. The bodice part is finished with Japanese embroidery, and the sleeves and vest are of lace.



Blouses of striped taffetas are much in evidence this year, and when the colour of the stripe is repeated in the strapping, as in the one illustrated, it has a very smart effect.

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