

are gathers, shirring or tucks, they must be most carefully worked out, otherwise the hips are made to look too large. The double skirt is rarely to be seen for young girls, and the pleated skirt, in the many variations that are so fashionable, is the most generally popular of all. The favourite double skirt is made on the double flounce, order, for there is one wide flounce on the drop skirt, and then the upper skirt, cut on the same lines, hangs over it. The objection to the double skirt or overskirt is that it cuts the figure and makes a girl look so much shorter, and at the moment it is fashionable for girls as well as older women to look tall and slender.



SMART FROCK IN SATIN CHARMEUSE.

The latest notes from Paris show unmistakably that the close fitting and sheath-like skirt, with a semi-Empire effect at the back, remains still very high in fashion's favour, while they also demonstrate in a remarkable degree the charm of the long flowing lines, and the beautiful embroideries which will be so pleasantly characteristic of the modes of the immediate future.

The beauty of the latest metallic embroideries, most artistically arranged and used with discreet reserve, is admirably illustrated in the lovely frock mirably illustrated in the lovely frock of soft satin charmeuse shown in the accompanying illustration. This charming gown is carried out in a wonderful shade of pale flame-colour, shot with a warmer tone, and reminding one of the tints which are seen in the heart of a gloire de Dijon rose. Round the hem of the skirt there is a trellis-work of embroidery, with large roses at intervals in raised metallic tissues, in which copper, silver, and aluminium are cleverly combined.

On the bodice, which shows the very latest shape for smart frocks of this description, the same embroideries are repeated, adorned with heavy encrustations of raised roses; while the chemisette and under sleeves are of ivory-white net and lace, with narrow strappings of flame-coloured satin, each one tied with a tiny ribbon bow. With this gown, a very becoming hat, in a dark shade of copper-coloured straw, which looks almost purple in the light. This hat is trimmed in front with draperies of spotted net to match the colour of the straw, caught in the centre with a mass of roses, and trimmed high with clusters of shaded primulas.

New Materials for Spring Attire.

In their enthusiasm for stripes, yet not unmindful of the popularity of spotted fabrics, the manufacturers have designed combinations of the two upon one material. I examined several of the latest fabrics produced for spring, and early summer wear the other day, and found among them the old-time favourite foulard, a silk always distinguished for its elegance and refinement. In one instance, upon an oyster-white surface were showered clusters of tiny blue spots, which at the foot of the skirt were magnified enormously, so that the deluge looked like one of sixpences. Another pattern showed stripes of raspberry pink separated by bands of

spots of a darker shade, and I observed also an exceedingly smart cloth with chevron stripes divided by clusters of vertical ones—a scheme rather more curious than beautiful, and provocative of despair to the ordinary dressmaker, who would justifiably regard such a piece of material as full of mental disturbance as a Chinese puzzle.

The Millinery of the Moment.

Long ostrich feathers grouped together gracefully, so that as many as six or seven are sometimes employed to make one magnificent "panache" for the sole adornment of a large hat in crinoline or fine chip, will undoubtedly remain a favourite form of trimming all through the season, and one which has everything to recommend it, except perhaps its costliness. Setting aside this consideration, however, one can but admire the lovely curves which these long feathers take, and the air of graceful elegance which they never fail to give to the large picture hats with the new high crowns and wide flat brims sweeping upwards at the side and yet bending down over the hair at the back. Sometimes three ostrich plumes are seen in three totally different shades on one and the same hat, but there is a considerable risk in thus mixing one's colours, and the most successful of the feather-trimmed hats are undoubtedly those in which the ostrich plumes are of the same tone as the straw or crinoline of which the shape is made.



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