

grey satin and trimmed with grey chiffon and pale pink roses. The stuff is of chinchilla in the new flat shape.

For coat and skirt costumes of this kind navy serge is undoubtedly the favorite fabric at the moment, adorned more or less elaborately with black silk braid and corded buttons, and arranged with an endless variety of smart veils, carried out sometimes in Empire green satin or old-world floral brocade, and sometimes in soft grey or tan-coloured suede, fastened with gold or silver buttons. High stock collars in black satin look well with gowns of this description, finished with ruffles of pleated net, and full net jabots, accordion pleated and bordered with lace.

**Velvet Frocks for Afternoon Wear.**

All the newest velvets for the winter season are characterised by that peculiarly soft and supple texture which is inseparable from the cloths and satins, and, in fact, from all materials which will be used for afternoon frocks of the smarter sort, and in one of the accompanying sketches a very graceful gown is shown carried out in a particularly soft velvet, and chosen in a becoming shade of waterless green. This velvet frock is arranged en Princesse, with a graceful tunic and a fairly long train, both of them bordered with fur. Just below the waist there are large silk buttons and loops, in the same shade



AFTERNOON FROCK IN VELVET  
AND FUR

of green, while the closely-fitting sleeves are decorated along the outer arm with a similar kind of trimming. The bodice is filled with a chemisette of real Irish crochet lace, in a very fine pattern, continued in the form of a high collar band, and bordered along the top with a flat fold of green velvet. The toque and the muff are of sable, and the former finished with green Mephisto quilts.

**How to Make an Evening Coat of Sash Ribbon.**

Sash ribbon has many uses. A yard and a half of rich chine ribbon seven inches wide—for a slight figure—can be converted into a charming little coat for evening or afternoon to be worn over a lace slip, and there is nothing in the annals of home-dressmaking which is easier to evolve than a garment of this description, which consists of only three parts. In making the little vesture, six inches at one end should be cut off, and the remaining yard and twelve inches divided equally in half, making two lengths of twenty-four inches. These represent the fronts and back of the coat. The two strips of ribbon should be bound with a bias strap of plain silk to match the groundwork of the pattern, or a binding of narrow silk or satin ribbon may be used, which should edge all sides. To give the effect of tails at the back, the ribbon at the lower ends should be mitred. Nothing remains at this stage but to join the ribbon together under the arms and to connect the two sides by means of the six-inch length of ribbon, introducing this in the V-shaped opening at the back.

Two large fancy buttons should be sewn on above the waist, to give a quasi-English effect.



DINNER GOWN,

Of amethyst satin, with a huge motif of amethysts, and blister pearls in the centre of the corsage.

**Suppression of the Ruffle.**

Among other signs of change in dress the suppression of the net ruffle that has been used as an edging to the collar for so long demands announcement. It is not being worn any more by the extremists in matters sartorial and will probably be abandoned by many others before long—a pity, perhaps, for it does give a collar band a finish, but one instance among many of the drastic results of over-popularity.

The high collar, however, still remains and is made of lace, tuckd net, white muslin, and various other fabrics of the same kind. Quaint trimmings are accorded to it, such as a triangular patch of little tassels extending from ear to ear, with a deep tassal at the pointed base. Bands of satin fastened by extra specially pretty buttons are added to some

neckbands, and in other ways as taste dictates, the collar may be daintily embellished.

Then there is another new fancy of which to make a mention, not actually connected with the collar band, but not widely separated from it. This is the one for adding to the plaque or vest, interchangeable terms when the corsage is being discussed, some frivolity in the way of dangling ends. They may be threaded through the chemisette and start at the base of the collar band beneath a little bow, but where signs of novelty are evinced is in the design chosen for the ends.

A couple of triangles of satin ending with tiny tassels, a scarf knotted in the sailor manner, and lengths of ribbon threaded through ivory rings are a few of the ways in which such embellishments are made.



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