Colfures a la Mode.

Colfures a la moue.

A demand for a closer style of hair-dressing has been the result of the small dressing has a vogue at present. The placing of the ringlets, and the style in which the hair is parted and coiled and swisted, is rather a more decided revival

lovers of modish dress. And charming as they are, and, belonging as they do to a day of more opulent and of flowing outline, details they are, and details they must remain. Moreover, they must be used sparingly, scantily; they must be flattened, suppressed. If your obit has



This blouse is designed in soft Parma violet linen and embroidery.

of the days of 1830 than any so far accepted. Bunches of curb are freely don-ned, and the way in which the ned, and the way in which they are finished with wide bands of velvet, orna finished with wide bands of velvet, ornamented with designs in French paste, is becoming to most faces. A French custom of making a short perting, and bringing rolls, lightly puffed, well to the front of the head, is very neat, and some designers are boldly showing buts which could be wearable only with a short fringe of nicely-burnished and lightly-curled hair. A tendency is shown to over the upper part of the cars with the hair arrangement, hence the taste for long carrings in coloured pearl-shaped jewels, or the revival of filigree work with coloured stones inset.

Varieties in the Modes.

For the woman who must be practical, though she may yearn to plunge into fashion follies, chie simplicity is a better key-note than daring originality, and it is casy to sound this note at the moment. Never were prettier things worn shat would come under this head than are seen at the moment here, there, and everywhere; and many of the models are really not beyond the talents of a second-rate dressmaker provided the idea is furnished her. White serge is always a feature of the summer wardrobe, and white each season brings out admirable models in this material, this summer

a feature of the summer wardrobe, and white each season brings out admirable models in this material, this summer showing is more than usually attractive. In Paris, during the gay season, white serge has been seen in many odd phases. The famous makers have, for instance, combined woodlen materials with the finest bloom, letting the could lingeric material form the upper part of the bodice and sleeness, and perhaps a pheated or domesed or confrontered skirt or petticent under a tunic of white serge. In the realm of details, I may mention that the secodied puniers ethough they go by that name, their draperies are not really paniers at all have brought with them in their train a thousand and one dainty trilles. There is, for example, a collection of the pretriest liftle lace flources and frills, of the lows, tiny quillings and pleatings, in-cinating lacy rutiles, elevers, collection, for the dearest little lows, tiny quillings and pleatings, in-cinating lacy rutiles, elevers, collection, sashes, the note of black telvet, and ostrich tips; wonderfully pretty mustins, linens, levely in texture and colour, silks, beautiful, supple, and lustrous, embroideries, house of tierally inexpensive—yea, truly, this is a season of opportunities for

more material in it than of yore, it must be so limp and arranged to cling so closely, that the sithouette shows none of the addition.

Our Sketch.

Our Sketch.
Terhaps the most charming representation of the latest word is pictured in the
walking gown of our sketch on this page
in lidae spotted shantung crepe, with apricot velvet cutis to the half-length sleeves,
the lower part of the corsage being of
the same delectable fabric. The skirt is
quite plain and long, the hem being cut
in scollops, as is also the long "Robes-



LA FLEUR A LA MODE.

pierre" frills to the coalec, and the neck arrangement of the corage. The shady

arrangement of the corsage. The shady hat in paille d'Italic às wreathed in roses, and veited in tulle.

The flower of the moment—for the fashion in flowers is as exigent and as changing as the form of a lat, is the dahlia, not the dahlia with its edges as regular as though done by machinery, not the dahlia dartus, with ragged peaks, like a chrysanthemum. In all their gorgeous colourings, they are carefully selected for the costume with which they are intended to be worn, but the favourite is, the old, nearly black-red kind. ite is the old, nearly black red kind.

How I Proposed.

I in love affairs it is the preliminaries that are entrancing to me-t women."Recent Novel.]

"I have here." I began, as I entered the room, "a few——"

"Commercial gentlemen," she interrupted, "are not seen after four o'clock."

"I have." I went on, heeding not the interruption, "a few photographs which may interest you. Number one"; and I handed it to her without, however, providing any enthusiasm.

"Back view of a gentleman brushing his hair," was all she said.

"Note the care he is taking over the job!" I implored. "See the Blankson's Brilliantine, makes Parting a Pleasure, in the left-hand corner."

"I'll drink some next time I have to pay a dressmaker," she said. I handed her the second picture.

"Same gentleman and same hair at a later stage," I explained.

"Looks as though he were using a spirit-level to see if the parting's straight."

"That's a comb really." I explained

straight."
"That's a comb really," I explained again. "Of course, you guess that the man is anxious to look his best."
"Yes; but I don't see how it concerns

"You will soon. Here's the third por-trait. Same back view selecting a tie."
"Nutty neckwear!" she murnured.
"What a vivid picture! I can see the
pins and needles in his legs from stand-

juns and needes in us legs from standing so long in meditation."
"No: those are faults in the plate. Here he is tying the thing. Observe the auxious look on the bit of his forehead visible in the mirror."

"What's he standing so awkwardly fore" she asked.

for?" she asked.
"To avoid damage to the centre crease "To avoid damage to the centre crease of his trousers. Here again you have him choosing his waisteest. Shall be wear the stripes of an adoring tiger, or the spots of a love-lorn leopard?"
"Why love-lorn?"
"Haven't you guessed that he was going to see a girl?"
"Oh, how exciting?" she exclaimed. "Do I know her?"
"Quite well."

Unite well.

"And him?"

"And him"
"Quite well gain. Here's his portrait front view."
"Why, it's you!" she cried when she saw it; and then as realisation dawned upon her: "Oh!"

The preliminaries had evidently made her very interested, not to say entrained, and I got on with the business without delay. No flowers by request.—Theta.

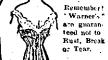
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