

roses, two tight posies of small flowers, an arrangement set with feather fronds all the way down like some hens' legs with, at the top, a sort of glorified tassel of feathers. Some have fat silk berries all the way up the stem and a bunch of flowers at the top. As the wearer walks the heavy top piece moves to and fro.

Floral Effects
have extended from ribbon to dress materials, and one very delicate gown this week that could easily be copied at home, should suit either a dark or a fair wearer who finds that grey becomes her.

1. The skirt was a draped one of pearl grey charmeuse, which material only appeared on the bodice in two pointed and slightly pleated tabs, like inverted V's, extending from the waist to the bust. The rest of the bodice, which was cut square at the collarless neck, was of very pale cream nixon stencilled beautifully in autumn shades of pale yellow to brown, with just a suggestion of pink here and there, the pattern being close and elaborate in the space between the two tabs in front and then trailing up over one shoulder only. A collar of fine cream lace in two points over the shoulders finished the neck, while the sleeves, which were stencilled to match the front, were three-quarter length, and had loose, turned-back cuffs of grey charmeuse. The normal waist was outlined with a narrow pleated belt of grey, and a bunch of autumn flowers at one side would give a chic finish to the whole.

Sports Coats (so called),
but grow in favour till now they are worn, not on any and every occasion certainly, but morning and noon in the house, and morning out of doors even. Nearly all are of real cashmere, a delightfully soft woolly and warm medium. All start sac shape, but are quickly apt to cling to the figure, so that it is well for the of the full bust and generous hips to resist their attachments.

Bulgarian Colourings
are with us again, and what is known as a Bulgarian coat. This last is for wear with a skirt to match, and is either for the tall buxom woman or the slight petite one. It is Russian in shape, fastened on one shoulder and down one side with a long basque and belted at the normal waistline. In dark blue or dark brown it would be effective embroidered, as it must be, on the front and the cuffs in the rich colours and interesting designs that the Bulgarian embroiderers employ.

Wide Fibre Insertions
in an open trellis pattern and in beautiful shades are a novelty so far being used to trim evening dresses. This is outlined with a line of paste brilliants—these stones, by the way, are just as popular as ever. There are several different qualities, the sharp cut ones being four or five times the price of plainer ones, but quite as many times as handsome.

Moire Shantung
is a very handsome material, at present, however, somewhat expensive. It is always well to carefully examine even the best quality shantung when it has been dyed, since, once started on the downward path, it quickly becomes shabby. The writer was shown a £24 dress—merely a silk-lined coat and unlined skirt—of navy shantung recently, which, after the second time it was worn, began to go white at the seams. With a half apology and the remark that shantung was always liable to that slight failing, the makers returned £1 to the distressed wearer.

One-sided Effects
are still fashionable, some of the trains even on the newest evening gowns conforming to this idea.

Beaded Trains,
which are very handsome but very heavy, adorn several of the newest models, and beaded theatre wraps, of gauze or some such light medium, heavily embroidered in black beads with bold designs on these of gold, white or silver beads, are certainly undisputed queens in their world.

Ostrich Feather Ruffs,
which are actual long feathers simply stretched on to pleated ribbon, are novelties in neck gear. To the merely practical this seems rather a waste of a feather, which runs the risk of being much damaged in wear.

Fashion Notes from Paris.

(By a Parisian Expert.)

PARIS, March 21.

Indications of coming modes bear out the prophecy that this will be a season of greater variety, and a much wider indulgence of the personal note in dress. The present toilettes certainly show great fantasy. They provide variety in appearance of silhouette by complication of cut. Draped dresses, cut in a rather complicated way, which strike the note of the present fashions, very often have a very different appearance in back and front, and if we apply this rule in a general way, we explain the curious fantasy found in some of the latest toilettes. Sometimes the tunic movement is only accentuated at the back, and sometimes only appears in the front; but the same thing may be said of draperies. Cut-away coats will be worn this spring, and coats cut-away in front and turned back behind in two triangular revers—very smart. Others are made on Japanese lines, with the waist short in front and long at the back. This caprice is not at all displeasing. Of course at the beginning of a new season there are always ugly dresses in plenty. In fact, we are forced to have them with us. By ugly dresses I mean those where, owing to the manner of the trimming or the cut of the coat and skirt, the lines are destroyed. A tailored dress, without good or simple lines, is hideous. When choosing a new tailored dress it is advisable to study one's height and the way one carries oneself. As I have just said, cut-away coats will be fashionable, and most women can stand a cut-away coat, but every woman cannot do so. The coat I would recommend would be quite different in each case. For instance, one woman may have quite a long coat, with a decided tapering towards the feet, while another would be given the most modest-looking coat with a suggestion of the crossed revers at the back. As for "les fantasias" in coats, I would recommend much discretion in the choosing and the wearing of the same.

The skirts of tailored suits continue to be exaggeratedly short. Some dresses, indeed, do not hesitate to display all the lower part of the leg, and even the calf of the leg. These dresses are often open at the top also, which reduces them to their simplest expression, and takes us back to the eccentricities of the Empire period. But it is very difficult to succeed in such a delicate matter as a draped skirt. The slightest change in the line may make them appear either delicious or ridiculous, according to whether they have or have not been made to fittingly translate the feminine esthetic.

A Paris Frock.
Evening gowns are just now occupying the attention of the authorities to a great extent, and the prettiest of little frocks is carried out in shell pink crepe de chine, with the jups edged with a trellis-work of crystals bordered with "ickle" fringe. This is a fascinating little exponent of the Empire period, perfectly simple in style and made with a very high waist, which is outlined

with a tiny cording of the material, into which both the corset and the skirt are gauged. The décolletage is cut square, and to accentuate this there is a series of large Roman pearls embedded in clusters of seed pearls, the short sleeves being similarly treated.

Our Sketch.
Very fascinating is the evening gown of our sketch, which is a lovely shade of old gold crepe supreme and chicon. The corset is draped in such a way that one side of the bust is covered with



skirt caught by thick cords and tassels, and the bodice of chiffon ton-sur-ton; whilst a touch of petunia shows above the high belt. Very new, too, is a bias serge coat and skirt, the latter cut short in front and longer behind, and of the Chinese Mandarin order, lined purple satin, and the skirt, a pretty draped one, with the slit at the side, and a suggestion of a purple chiffon petticoat en evidence. Unforgettable is a spring tailor suit, in ochre-tinted Liberty satin, the skirt absolutely plain, save for the side slit, and the coat a cut-away affair, lined in rose pink mousseline de soie.

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the beautiful embroideries in silver and sappires, and the other simply veiled under mousseline de soir, ton sur ton. The skirt is draped in a clever and unexpected manner, and trimmed with the same handsome embroideries; while a narrow train lengthens the silhouette gracefully.

Youthful Costumes.
Women are certainly dressing in a juvenile way, and perhaps they are right to protect themselves. Qui sait? In my humble opinion, it certainly is better taste to rejuvenate by a skillfully-designed toilette than to attempt to bring back a youthful look to a face in need of repair by means of cosmetics.

I have vivid memories of some very chic suits which I saw at a famous tailor's establishment in the rue de la Paix; witness a coat and skirt of Jacobean red satin, with the prettiest draperies at the side, and a perfectly lovely back. Charming again another suit, in purple moire this time; the smart cut-away coat, finished with a big square collar and cuffs of soft white satin embroidered in white, the draperies of the

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