



NOW that the season is in full swing, many charming evening and afternoon gowns are being turned out by busy modistes. Mrs. Bishop, who ranks among the leading costume artists of Toronto, is sending out some unusually effective gowns, and our illustrations for the month are taken from her models.

No. 1 is an evening gown of pearl grey brocaded satin. The skirt and sleeves are of the satin, the bodice is of pearl grey plussee (a kind of accordion-plaited chiffon).

The distinctive feature of this gown is a shaped rever of the brocade fastened at the upper edge of the bodice and reaching to rest upon the sleeve. Large bows of petunia-colored satin incline toward the opposite shoulder. The base of the bodice is finished with the same.

The blending of the colors, petunia and pearl grey, is very effective and the gown is both distinctive and handsome.

In No. 2 we show a black duchesse satin; sleeves and skirt of the material, with bodice of pink plussee. The upper edge of the bodice in front is garnished with small loops and bows of black satin ribbon, set in gathered lace, while straps of lace insertion go over the shoulders. The base of the bodice in front is trimmed with reversed butterfly bow of the satin.

This costume also is most artistic.

Pale pink taffeta silk woven with blue design forms the material in sketch No. 3. The bodice is of pale pink plussee. A Marie Antoinette fichu of rich lace crosses at the base of the bodice and extends down to the bottom of the skirt in front.

A pretty effect is obtained by straps of pink satin ribbon lifting the sleeves and fastening in shoulder knots. The base of the bodice is finished with pink satin ribbon and rosettes.

We illustrate in No. 4 a gown of royal blue velvet, made recently for an Ottawa society leader. It has the Louis XV. coat,

which is becoming so fashionable—a cut-away front and basque back effect. The front of the bodice is of cream satin; the velvet bodice is shaped in front as shown by our artist.

A velvet plastron down the center of the cream front is edged on either side with



mink and is carried up to the neck in butterfly bow effect, where it is finished with amethyst clasps. The sleeves are edged with mink.

A picture hat of blue velvet and mink tails naturally accompanies this exceedingly rich gown.

An artistic winter afternoon gown is a

heavy black crepon skirt, sleeves and back of bodice. The bodice front is of chameleon silk fawn with green blendings, spangled with iridescent sequins. Each of these sequins are sewn on separately; shaped pieces of moss-green velvet are set on the sleeves, giving the old-time gauntlet effect.

The velvet is edged with narrow passmenterie. This is particularly effective. The collar is a high stock of the velvet with two square lapels of the sequined chameleon silk falling over in front in bishop fashion. The back is trimmed with large green velvet bow, fastened at base of bodice, and ends extending up to the shoulders.

All sleeves in fashionable gowns fall partly over the hand.

The latest fancy appears to be bows "upside down," or placed with reversed ends.

The paquin skirt is the favorite. All skirts are very full, falling flat in front, but flaring all around. These ripple skirts require careful taping underneath.

When laid down flat they compass more than a circle.

In striped material the stripes are arranged to match in various fashions at the side or back.

Shot silk and plain and figured taffetas are much in evidence, but the chameleon silk is the favorite at present.

Large flat discs made of iridescent sequins are used for finishing garnitures. Fur is still fashionable as bodice trimming, while lace is in evidence on all gowns.

Ball gowns are made with very slight trains for matrons, but not for young ladies.

Silk underskirts are much in favor. But fine white ones richly trimmed with lace are the favorites for reception and evening dress.

Thanks for information due to Catto & Son.