



Fig. 2

**F**EBRUARY is the "between" month. Winter styles are not out, nor spring ones in. Women of moderate means are not usually given to renewing their wardrobes during the few weeks preceding Lent. Consequently there is little to tell that is new in fashion.

But Easter will be late this year, away in mid-April, and winter gowns will want refreshing if not duplicating, if they are to remain presentable during the anti-Lent gayeties.

A fashionable modiste tells us that a late Easter is a boon to her craft. "We shall be called upon for any number of fresh blouses about the first of February," she says. "Or else we shall be devising a score of ways in which to re-trim and garnish the gowns of the early season."

The leading modistes refuse to commit themselves to any definite opinions concerning spring styles. "We shall know in March," they declare. Yet it has been possible to beguile them into a suggestion of probabilities.

The plain skirt is slowly retreating before the foundation skirt and the slightly trimmed skirt. Many of the new spring skirts will be made on silk foundation, with the material gored to fit. For sufficiently slender figures the gathered skirt with yoke about two inches from waist will be in fashion.

"This fashion is pretty for light materials, and will certainly be largely in vogue during the coming summer," asserted a leading modiste, "but now that women have been educated up to the plain skirt, I doubt whether any form of trimmed skirt will remain long in favor."

"You consider the plain skirt an educational advance then?"

"Certainly," she replied. "There is none other so graceful and expressive."

The walking skirt is decidedly short length. Our dressmakers have sent out quite a number of bicycle-length skirts for winter and early spring walking gowns.

Different bicycles demand different lengths of skirt. Some wheels permit a skirt several inches longer than others. The longest measure may be easily and comfortably adopted for the winter walking skirt. Evening skirts are round and just escaping the floor, or with slight train.

As the skirt becomes trimmed the bodice will become plain. This will be a necessary sequence. Therefore, we may look forward to a banishment of the elaborate and richly garnished bodice in the near future.

Again, with the reduction of sleeves, there is coming a revival of hip-padding to make the waist look small. The large sleeve had this effect to an admirable degree. But since that is going and the trimmed and gathered skirt coming in, why there is nothing for it, from an artistic standpoint, than to reduce the bodice to a sweet simplicity, and pad the hips.



Fig. 4.

For all the hygienic and physiological lectures of the woman's to-day, has failed to reconcile her to any appearance of well developed waist.

A reader of this department took me to task last month for saying that bustles were being revived. I must repeat the statement. All the best modistes during the past few months have sent out their skirts with small crescent-shaped pads inserted below the band at the back. This is emphatically the revival of the bustle. Every woman does not require a pad, but in such instances, three small rolls made of horse-hair and set in each godet, sets the dress out nicely at the back.

But in the meantime, and for the present, the bodice beautiful is more beautiful than at any former time. Its glitter of tints and textures, lovely embroideries, beading and laces, are probably its swan song. I have never seen such bewitching high waists as those turned out during the present season. And the bolero, which appears in every variety, has considerably enlarged the scope for artistic results.

Zouave or bolero effects in lace or ribbon and insertion, together with fresh velvet or silk for girdle and collar, will make a worn bodice fresh again, which is desirable in February.



Fig. 1.

Velvet has not moved as rapidly into favor in Canadian cities as it has across the line, where its popularity for wraps, trimmings and skirts is a feature of the season. Nevertheless, not a few velvet gowns have been sent out from our best establishments.

One especially dainty, is of violet velvet with bolero bolero of the velvet edged with narrow clutchilla fur, and velvet front of mousseline de soie sparsely embroidered with small violets.

It is probable that velvet gowns will be la mode next winter.

We are howing some charming bodices this month.

One that especially caught my fancy (Fig. 1) is a blouse, remarkable for its rich simplicity. It is easy to imagine how well it becomes the golden-haired beauty for whom it is intended.

The material is a black moire antique silk, as shimmering as satin. The material is tucked in deep one-and-one quarter inch tucks before it is made up. The tucks run horizontally, front and back, extending half way up the armhole. The plain material above forms a pretty yoke. The bodice is only slightly gathered at the waist in front and back. The sleeves have the tucks from the shoulder down, they become mutton leg below

the elbow, widening at the wrist and shaping over the hand. They are cut up to admit lace garnishing. A jabot of cream lace extends down the front from black velvet crush collar to belt of the same. The belt is finished with a pretty velvet bow. Small rhinestone buttons in groups of threes, with buckles at throat and wrist complete an effect royally rich and simple.

In Fig. 2 we illustrate a graceful bodice of apple-green dresden-striped silk, with bolero formed of lace and narrow black velvet ribbon, with deep falling edge of lace. This bolero is a good suggestion for refurbishing a bodice that is somewhat worn.

Black satin and silk are much in vogue again, both as fitting bodice and blouse. In Fig. 3 we show an effective waist designed for a little matron. The satin is combined with an emerald green. The bodice is close-fitting, and has a narrow-shaped skirt or ripple faced with the green. This little skirt is in two pieces, and shaped in points. It does not meet in front but extends in flat-shaped piece over the hips and meets in points which join and form a full ripple at the centre of the back.

The front has a V of green satin, with large butterfly bow of the satin, lined to set stiffly, extending over the bust below and reaching almost to the waist line.

The bow is covered loosely with a rich honiton lace which is carried over the edge to the inner side and brought down to the waist line in a V, so that both bodice front and bow is covered with the lace. The effect of this arrangement of the lace is difficult to give in illustration.

Three lines of jet beading garnish the yoke V, and extend to the butterfly jet clasp in the bow centre. The bodice edge is finished with jet beading and ornament, and jet trimming depending in loops from a yoke outline, garnish the back. The sleeve is a drooping shoulder puff, and coat-sleeve arm slightly wrinkled.

A lovely little bodice (Fig. 4) hardly finished when I looked at it, is of pale green Dresden silk, with pink flower. The simply gathered front is relieved by crush collar and belt of green mirror velvet; while a zouave effect of mousseline de soie cream lace gives a most delicate finish to the bodice front. This was intended to renew a gown of black crepon so the sleeves and skirt were of the crepon. Otherwise the idea could be carried out charmingly with sleeves of the Dresden silk.

A simple yet pretty little bodice is one designed for a dark-eyed Toronto girl (Fig. 5). The material is an electric blue poplin. The bodice has full front and short rounded bolero pieces. Three rows of narrow black ribbon velvet are vandyked across the front and carried over the bolero to the sleeve seam. The trimming is repeated on the collar and sleeve cuff. It is not new, but certainly a pretty revival.

Here is a suggestion given our pages by one of Toronto's leading modistes for a young girl—one quite up to the season's demands.

A white organdie muslin made over any shade of silk. Cut the muslin skirt the



Fig. 3.



Fig. 5.