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The Ladies' Bazar



A JOURNAL OF FASHION INSTRUCTION AND DOMESTIC ECONOMY

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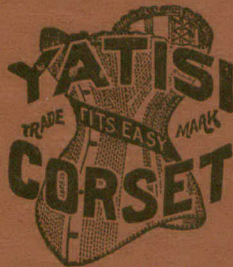
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THE Ladies Bazaar

A JOURNAL OF FASHION INSTRUCTION & DOMESTIC ECONOMY

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DRESS FABRICS.

IN "FAILLE FRANCAIS" there are shown the most fashionable colors and combinations of colors. The most fashionable combination of tones seems to be terra-cotta and gray, maize and cream, coral and gold, copper and yellow, copper and gray and blue and orange. The new plain or solid colors are melon (which is just the shade of the inside of that fruit when ripe) auberge and aurore. These silks are the standard fabrics for all the richest dresses, and are warranted to endure wear without glazing or cutting.

LAVER DE SOIE is the "classical" name for the wash silks now exhibited in our shops. This fabric really contains but a small percentage of the silk web. Like most of the inexpensive Oriental silks, they are made in part or wholly of the fibre of ramie, a plant grown extensively in India and China. It is an exceedingly fine fibre that has long been used to adulterate silks. The improvements made of late in its manufacture have materially affected the prices of low priced silks and give seeming reason for the hope that silk will be as cheap as cotton. The virtues of ramie are so many there is no cause for selling it for something other than it is. It is very strong, very fine, very easily woven, with a beautiful finish, and withal it can be washed. The pure ramie is sold under the name of Pongee silk, and every woman knows that when its glacé finish is sponged to prevent it spotting there is no more pleasing fabric both for wear and for graceful draping.

POMPADOUR BROCADES have been a little slighted for the last few months, only to be revived in all their pristine favor. They are always exceedingly pretty. They belong to the time when everything was pretty. The floral sprays are the daintiest of the dainty in color, and the richest of the rich in quality. For the summer's use, however, they are almost exclusively combined with mousseline chiffon; such light material associated with brocade

is new, and the combination is usually finished with floral fringes or edges. They make the handsomest and loveliest of evening or reception gowns.

GRENADINES have come into vogue with all their old time vigor. The most elegant patterns are only shown in black, but there are as well beautiful designs in the new colors and tones. They come in stripes, satin stripes alternating with a canvas mesh or with a brocaded stripe. There are many grenadine skirt flouncings that are simply lovely. The bands or borders are woven in contrasting colors, such as mauve in black flouncing, yellow in brown, and pale blue and pink in gray. Some ladies have these flouncings multiplied into accordion pleats, but it is not to be commended.

GLORIOSO is a beautiful silky worsted fabric that is unexcelled for many purposes, and is always in excellent taste for street, traveling or similar wear. They also come in bordered skirtings, and for them some lovely things have been prepared. A weaving in a passementerie design of Pompadour colorings, another shows a woven floral design brightened by silk, and again there are wonderful imitations of an *applique* of cream lace on various pale shades of color. These goods in the most delicate are guaranteed to stand the sun, sea air and salt air, without showing the slightest effects therefrom.

FRENCH FOULÉ CASHMERES cover a wide range of colors, and include all the newest and most novel shades of gray, green, brown, blue, and every shade of that indescribable color that ranges from terra-cotta to heliotrope. They are always most attractively fresh and dainty, as well as soft in texture and moderate in price. They also come in fancy varieties, but they are then called French Suitings. They then show new floral Oriental and conventional patterns, and make up into most delightful summer gowns. You will find among them the mingling for instance of pale blue and salmon-pink on a ground of cream color.

LIGHT SERGES are most favored for tailor gowns, the daintiest light shades are employed, and they are again often mingled with white as was the fashion last summer. They come also for this purpose in small almost invisible checks and the finest hair stripes. They are very modest in general effect, although when closely examined the lines are red, green or blue over the general gray or brown ground. Red serge will be much worn by the extremely fashionable at seaside and mountain resorts. There is a new flame color that is generally becoming. Girdles and epaulets, belts and plastrons of passementerie trim them generally.

FANCY CLOTHS show pre-eminently fancy tartans in as many varieties as there are colors, the newest being large checks thrown over small ones. Casimir is a new stuff, with fine diagonal weaving, like Indian cashmere, without the hairy surface. It is cheap too, and double width, and all the woolen stuffs are double width now, the narrow is no use for draping; forty-four to forty-eight inches is the universal measurement. Vigogne appears this year with black upstanding hairs on the surface, and pure Indian cashmere is greatly in demand. Beiges appear with silk stripes, in white and black, and with multi-colored stripes on neutral grounds, such as heliotrope, gray, green and pink; the herring bone stripes

give additional firmness, and there is every possible variety in checks and stripes; the knickerbocker stripe, with its rough flecks, appears in woolens of all kinds, and in cotton goods, and is quite a marked feature to be considered among the novelties.

WASH FABRICS are printed in floral and Pompadour designs like finely wrought china painting. The sateens so closely resemblesilks it is difficult to tell them apart and their designs are of the most elaborate nature. In design small lines and dots are always worn and are always fashionable. Lace effects appear in these cotton fabrics as numerous as everywhere else. The white ground muslins have the small patterns in colors instead of white; and for waistcoats there are many new fabrics, with pink points, and other small designs. Zephyrs, plain and check, are also much in vogue.

MOHAIRES always wear well, and while they are not new, have much to commend them. Some of them are wonderfully pretty, especially when mixed in colors and covered with a white silk brocade. Their colorings this year are excellent, the leading ones being heliotrope, gray, electric blue and fawn, beside the ever useful black. The accordion pleats, used for only parts of skirts, are a favorite mode of making them



(3159—2980)

Figure 1.—Lady's Costume.

Lady's Wrap (3159). Cut in five sizes, 32 to 40 inches bust measure. Price 25 cents any size.

Lady's Trimmed Skirt (2980). Cut in five sizes, 22 to 30 inches waist measure. Price 30 cents any size.

For full description see page 6.

up as they were last spring.

LADIES' BAZAR FASHION NOTES.

JUST at this time all women are busily engaged in making up their summer outfits; their selections from the lovely materials, exquisite embroideries and dainty cotton fabrics which delighted our eyes in the shop-windows, now being deftly fashioned into ravishing garments for the adornment of the woman of the period; milliners, seamstresses, and dressmakers, are alike "rushed" with the great influx of work, while visions of the general exodus of mankind and more especially womankind to the mountains, seaside, country and all the different summer-resorts, only give a greater impetus to the labors of the fair designers. For what woman who cares to dress becomingly and well, does not, in these days, design her own costumes? A few words about the latest new and prettystyles, therefore, will not be amiss. A glance at our "Dress Fabric" page will tell what materials will be in vogue for summer wear, but it is more of the lesser details, which go, oh! so far towards developing a stylish costume, that I would speak. Never was such latitude allowed for the exercising of individual taste in dress as at the present time, and the girl or woman who cannot dress well, or at least becomingly, on even a small allowance, deserves—well, that worst of fates—

a solitary old age. A very dainty dress—an American importation—that I noticed the other day was made of challis, its ecru-colored ground almost covered

with a delicate tracery of palest pink blossoms, with leaves of a peculiar shade of light green. The bodice which was of the early English style was arranged in the front in three full, tapering puffs, separated by bands of green velvet two inches wide, while the sleeves were made after the same style, the unders being plain; the most novel part of the dress, however, has a kind of modified Medici collar of the velvet, which gave the gown a quaint look that made it linger in my mind, long after the remembrance of manifold handsomer ones I had seen that morning had vanished. The skirt was very simple, laid in four kilts on each side, perfectly plain in front, with the ordinary straight, full back drapery.

But few gowns are now made up with close-fitting sleeves, although women with graceful, well-rounded arms, are not likely to have full sleeves in all their costumes, firm silks and tightly woven woolens being chosen for sleeves that are adjusted rather closely to the arms.

Among the new colors that will reign this summer are the following: Tan, in its many shades, the tone known as Marquise and a yellow lower brown mentioned as "rust" are leading hues



(3164—3160)

Figure 2.—Lady's Costume.

Lady's Basque (3164). Cut in five sizes, 32 to 40 inches bust measure. Price 25 cents any size.

Lady's Trimmed Skirt (3160). Cut in five sizes, 22 to 30 inches waist measure. Price 30 cents any size.

For full description see page 7.

Lentille was called pea-green, once upon a time, Artichaut is a gray-green or sage, and Vichy is a grayish-blue not unlike Gobelin. Brilliantines are handsomer and more popular this year than last, and they deserve all the admiration they receive.

Crinkle crapes, not unlike in texture the veilings worn by bereaved persons, are offered this season in beautiful evening hues at low prices. Made up with moirés of lustre silks, they are distinguished-looking and becoming.

White gloves have been restored to favor. In Suède they are worn with all sorts of evening attire. The backs of gloves are narrowly and almost invisibly wrought with white silk.

Metallic effects, especially in gold shades, continue to be much admired.

French modistes have revived old-fashioned lawns, the limp sheer muslins beloved by our grandmothers, and are making them over silk with many insertions, fichus, and frills of Valenciennes or of Mechlin lace. Their silk lining and foundation skirt seem incongruous, but modistes say these muslins do not soil more readily than thin silks, and their beauty is greatly enhanced by the deeper-toned silk beneath them; moreover, such dresses are now seldom laundered

at home, but are sent to professional scourers, who do them up without a particle of starch, giving them

the soft finish they originally had—a thing the ordinary laundress seems incapable of learning. Chemisettes of white, pink, or pale blue batiste are imported to wear with open-throated morning gowns at home. They are made with a turned-over collar edged with knife-pleating two inches wide, and are in fine tucks down the front. Under sleeves to match have deep cuffs trimmed with fine pleating.

Hats almost defy description. Anything from such small beginnings as a wreath of flowers or a velvet bow may aspire to be called a bonnet. A tiny capote, shaped something like a baby's Dutch cap in three pieces, is made of a fragment of gold or silver brocade, or some antique silken stuff; add perhaps a fold of velvet at the edge, and tufts of flowers or small feathers, and the wearer of this trifling apology for a head-covering walks in the serene consciousness of an irreproachable bonnet. Airy little hats of this kind are much worn to the theatre, and under such circumstances it is permissible to pin them on with diamond pins.

The shoulder cape, so popular for the street, has invaded the ballroom and even appears at table at grand dinners when low-cut gowns are worn. It is then made of plush in white, pale-gray, cal-

low or willow green, etc., and lined with the color most becoming to the wearer. It is only laid about



(3165—3160)

Figure 3.—Lady's Costume.

Lady's Redingote (3165). Cut in five sizes, 32 to 40 inches bust measure. Price 30 cents any size.

Lady's Trimmed Skirt (3160). Cut in five sizes, 22 to 30 inches waist measure. Price 30 cents any size.

For full description see page 7.

low or willow green, etc., and lined with the color most becoming to the wearer. It is only laid about

the shoulders, with its high collar framing the throat and its front edges so folded back as to display to best advantage the dainty lining.

Veils are worn in mask fashion with toques and *capotes*, and are also arranged with large-brimmed hats in a style not unlike the "Jane Hading" of last season. Velvet-dotted veils are seen, and they produce the same effect upon the complexion as beauty patches.

Special thanks are due to Messrs. Reid, Taylor & Bayne, Messrs. H. S. Morrison, Yonge Street, and Mrs. A. Black, French Millinery Emporium, King Street.

Mousseline de soie is rapidly superseding tulle, mull and similar materials for evening dresses. It comes in such a convenient width, is so beautifully and evenly woven and is found in all the newest tones of color. Commencement gowns made of it will be the most appropriate of the year. It is usually made over grosgrain or faille Francais silks and admits of multitudinous arrangement. It may be laid in side and box pleats, can be shirred most beautifully and drapes in a superb manner. It at the same time is not an expensive fabric and always looks youthful and fresh, simple and pleasing.

Tweeds and chevots for tailor-made gowns are in the great

favor. They embrace some of the newest colors and are in light weights suitable for the season.

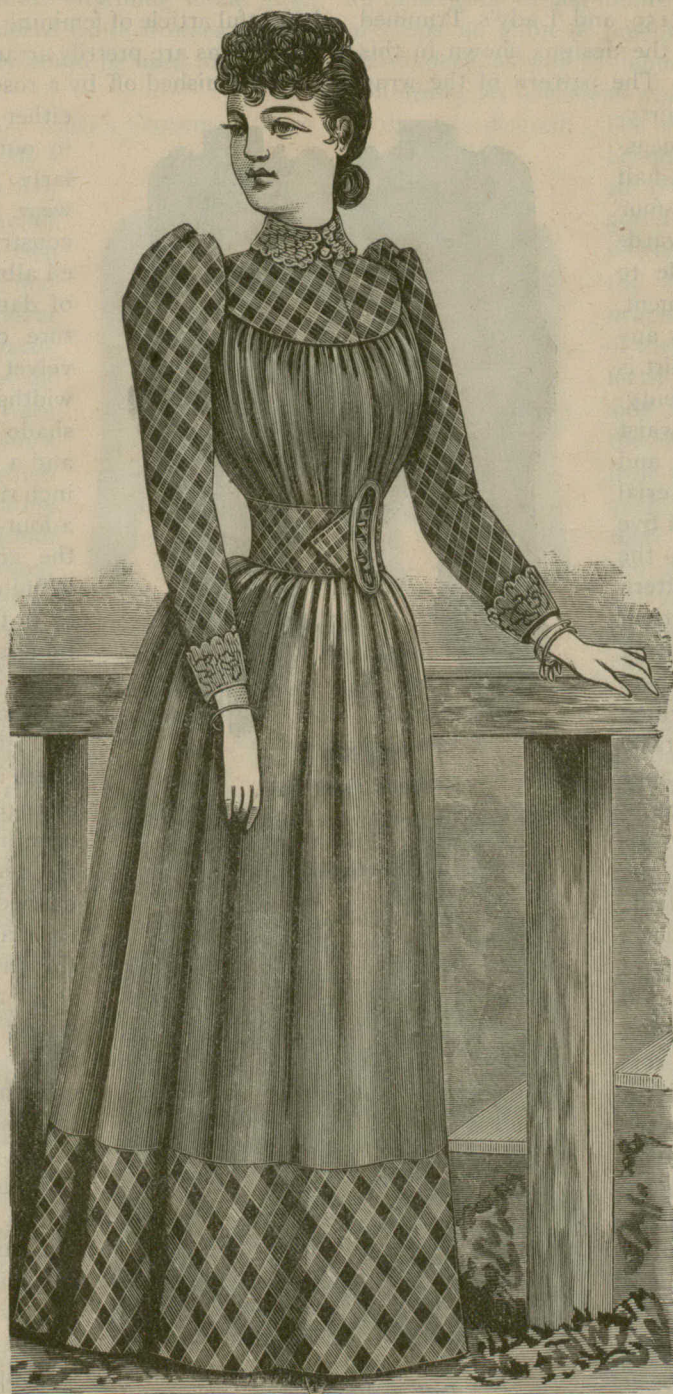
They are made in checked and plain for combination, and in plaids large and decided. Some of the colors are most bewitching. There is a blue shade of gray

quite unlike any predecessor, a heliotrope that has a dash of pink in it; a lichen green and a blotting paper pink. Some of them are brocaded in small designs like a star, a fossil, a double cross or a circle. The tweeds are thin and light in texture and more clothly in finish than formerly.

Cashmere for morning and house dresses costs from 50 to 75 cents a yard for fairly good qualities but is not so wide as cloth or serge, and about eight yards are usually bought. If silk is to be combined with cashmere, any remnant of six yards will suffice for the dress, and about four yards of silk will complete it. Henrietta cloths cost a little more than cashmeres, are very lustrous on their twilled surface, whether partly of silk or not, and are very much liked both in colors and in black. Browns and grays in each of these fabrics are shown in delightful light shades entirely novel and new. However, the egg-plant purples, the heliotropes, the mauves, the dainty yellows and pinks are to be found in the same medium.

Swedish kid shoes, and sandals with embroidery in silk, jet or metal beads, are worn

for house shoes; also the Queen Anne shoe, with long instep and large buckle of silver or brilliants.



(3162—2979)

Figure 4.—Lady's Costume.

Lady's Waist (3162). Cut in five sizes, 32 to 40 inches bust measure. Price 25 cents any size.

Lady's Skirt (2979). Cut in five sizes, 22 to 30 inches waist measure. Price 30 cents any size.

For full description see page 8.

DESCRIPTIONS OF ILLUSTRATIONS.

FIGURE 1—(3159, 2980). Lady's Costume, Lady's Wrap, No. 3159, and Lady's Trimmed Skirt, No. 2980, are the designs shown in this charming outdoor toilet. The pattern of the wrap is cut in five sizes, thirty-two to forty inches bust measure, requiring two and one-half yards of material fifty-four inches wide, or five yards twenty-seven inches wide to make a medium sized garment, price of pattern 25 cents any size, while that of the skirt is also cut in five sizes, twenty-two to thirty inches waist measure, demanding four and one-half yards of material forty-four inches wide, and five yards of sash ribbon for the medium size. Price of pattern 30 cents any size. A particularly graceful wrap for spring and summer wear is here shown. It is a garment which illustrates perfect good taste and a gracefulness and elegance which are the very opposite of many ostentatious street wraps seen. It is composed in the present instance of black faille Francaise and Chantilly lace, the body of the wrap being of the silk, while the peculiar full front of lace with long hanging fichu ends (introduced this season) and the gathered frill ornamenting the bell-sleeves are of the lace. The adjustment of the wrap to the figure is accomplished by means of the usual side-back, under-arm, and centre seams, while the bust darts are concealed by stylish broad revers, which, meeting at the neck, are so arranged as to reveal the full front of lace. This front of lace is shirred at the neck and allowed to fall in folds until

just below the waist line where it is gathered close to the figure by six rows of fine shirring, falling thence in two long fichu-like ends which are both unique and graceful. The sleeves, gathered high at the shoulder, are bell-shaped and edged by a deep, full

frill of the lace. The semi-high collar as well as the revers is edged by a trimming of very narrow, looped silk braid, which gives a dainty finish to a most delightful article of feminine attire. The slashed side back seams are prettily arranged with infolded pleats of lace finished off by a rosette of Moiré ribbon on

either side. The skirt shown in our illustration is particularly appropriate for street wear, and in our model was constructed of chocolate-colored albatross cloth with a stripe of darker brown. The garniture consists of four rows of velvet ribbon in graduated widths, which is the exact shade of the stripe in the cloth and a deep looped bow of six-inch ribbon. Constructed over a four-gored foundation lining, the arrangement of the skirt is quite simple, it being gathered in front with just sufficient fullness to make it hang gracefully, while at the back the gathers are very full, and at the left side a pretty cascade effect is obtained by means of a single box-pleat, the drapery rounding off at the bottom and the decoration of velvet being carried up to correspond with the trimming at the bottom of the skirt. On this page may be seen two smaller engravings giving back and front views of these garments as made of other materials, the wrap being there shown as made of Tabac brown armure, while handsome chenille net replaces the lace shown in the larger engraving, but many other combinations to suit different tastes will readily suggest themselves, although for such a garment nothing can be quite as suitable as silk or brocade combined with lace or Tosca net. When the latter is used a pretty fashion is to gather the portions

**3159***Back and Front View.*

Lady's Wrap. Cut in five sizes, 32 to 40 inches bust measure. Price 25 cents, any size.

For full description see page 9.

**2980***Back and Front View.*

Lady's Embroidered Skirt. Cut in five sizes, 22 to 30 inches waist measure. Price 30 cents any size.

For full description see page 9.

shirred by means of baby-ribbon passed through the holes of the net, finishing off by dainty looped rosettes of the baby ribbon. On this page we show the skirt as it appears made of embroidered material, which develops a very rich and stylish garment. Brilliant

tines, either plain or figured, lustres (which are rapidly gaining in favor), Henriettas, sateen cloth, as well as washable summer goods, would also be suitable, while it would be a most charming mode after which to make up embroidered white dresses. Vandykes of lace or embroidery could be used to advantage on plain material.

FIGURE 2—(3164, 3160). Lady's Costume. Combined in this model are Lady's Basque, No. 3164, cut in five sizes, thirty-two to forty inches bust measure, requiring two and three-eighth yards of material forty-four inches wide, or three and three-quarter yards twenty-seven inches wide, for the medium size, price of pattern 25 cents any size, and Lady's Trimmed Skirt, No. 3160, which requires (to construct a medium-sized garment) six and one-half yards of material forty-four inches wide, or nine and one-half yards twenty-seven inches wide, and is also cut in five sizes for ladies from twenty-two to thirty inches waist measure. Price 30 cents any size. Fawn-colored silk-warp clairette cloth with a pretty Eiffel colored hair stripe, combined with plain Eiffel faille, were the materials chosen for the fabrication of this charming costume, which is particularly graceful and stylish and suitable for either street or indoor wear. The basque is adjusted to the figure by well curved centre back seam, side back and under-arm forms, while the faille fronts which are laid crosswise in folds are arranged over a lining fitted closely by means of double bust darts. The jacket fronts, which point sharply at each side, are arranged with notched lapels

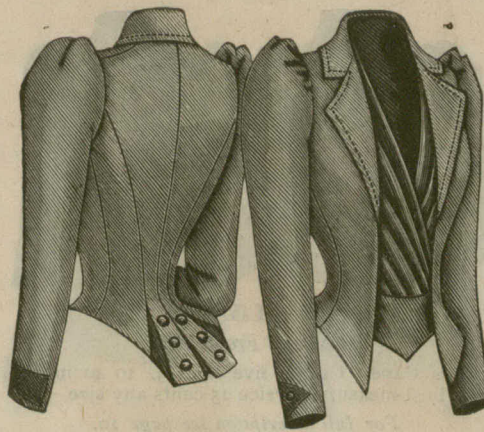
and are neatly bound with braid, and just at the waist line, finishing off the folds, is a kind of modified peasant belt of faille pointing sharply at the bottom and rounding gracefully at the waist. The backs are in postillion style, ornamented by six buttons, the sleeves are of the coat-sleeve type, full and high at the shoulder, while the collar which is a continuation of the lapels is turned down deeply. A charm-

ing peculiarity of this basque is the arrangement of the front, and our engraving presents the model as wearing one of the new lady's shirts of which we gave an illustration in last month's BAZAR. But soft folds of crêpe de chine or muslin, chemisettes of lace or embroidery, as well as fichus, would be also suitable and dressy for occasions when a more elaborate style of dress is desired. The skirt associated with the

basque in our design is arranged over the customary four-gored foundation lining and is particularly new and graceful; the front (which is slightly draped at each side by means of three small pleats) falls perfectly straight, and on either side of the front is a panel of the eiffel faille, which broadens from the waist downwards; at each side the cloth is laid in three out-turning kilts, while the back is simply gathered and very full. On this page may be seen back and front views of the basque as it appears made of Brilliantine, plain and figured, combined with surah, and on page 4, in Fig. 3, the skirt may again be seen in the large illustration, but tweeds, chevots, cashmeres, delaines, combined with Indian or China silk, sateens, gingham, and an endless variety of goods would also develop quite handsomely. It would also be a charming mode after which to make up one of the elegant new silk tartans, combined with plain surah.

FIGURE 3—(3165, 3160). Lady's Costume. Associated here we find Lady's Redingote, No. 3165, and Lady's Trimmed Skirt, No. 3160. The pattern of the Redingote is cut in five sizes, thirty-two to forty inches bust measure; price 30 cents

any size; and to cut a medium-sized garment five and three-quarter yards of material forty-four inches wide, or eight and one-half yards twenty-seven inches wide will be required. The skirt pattern is also cut in five sizes, twenty-two to thirty inches waist measure, and requires (to cut a medium-sized garment) six and one-half yards of material forty four inches wide, or nine and one-half yards twenty-seven inches

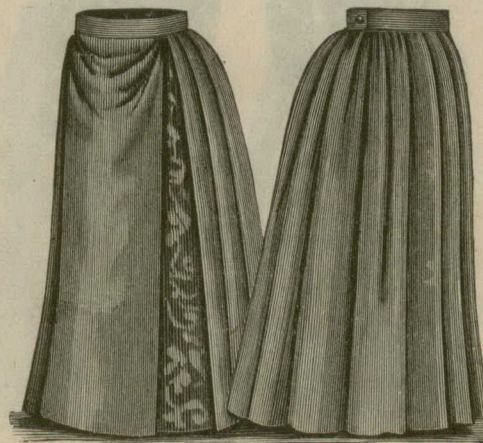


3164

Back and Front View.

Lady's Basque. Cut in five sizes, 32 to 40 inches bust measure. Price 25 cents any size.

For full description see page 9.



3160

Front and Back View.

Lady's Trimmed Skirt. Cut in five sizes, 22 to 30 inches waist measure. Price 30 cents any size.

For full description see page 9.

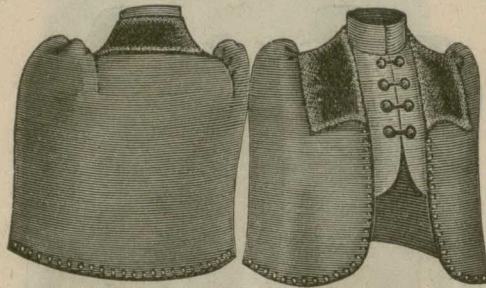
wide. Price of the pattern 30 cents any size. One of the lovely new French suiting combinations in an exquisite shade of amethyst was the material selected for this lovely costume, the vest front, sleeves and skirt being of the figured goods, while the remainder of the costume was of the plain. The redingote is fitted closely to the figure by means of the usual side and under-arm forms and centre back and shoulder seams, while the lining in the front is fitted by the usual double bust darts, the closing being effected by means of hooks and eyes. On each side of a V-shaped vest of the figured goods are laid from the shoulder seams down three out-turned folds which give a graceful finish to the front, and at the same time cause the side-front portions to fit closely to the figure, as they are quite without darts. Arranged in with the right under-arm seam is a gathered portion of the plain goods which is draped over the pointed front terminating at the left under-arm seam, where a deep-looped knot of four-inch ribbon gives a required finish. The sleeves are full and very high at the shoulder, and are of the figured material, while the semi-high collar is of the plain goods. The backs and side backs are long, reaching to the bottom of the dress, and are each cut with extensions which are arranged in a series of infolded pleats very grateful to the eye in these anti-tournure days. The skirt which was also fully described in connection with Figure 2, on page 3, can be either entirely of the plain goods or with panels of the figured as is there shown. On this page back and front views of the redingote may be seen as made of silk tartan and surah, all firm textured goods, such as cashmeres, claires, serges, summer flannels, etc., would also be most appropriate for its construction, and different garnitures such as passementeries, galloons, etc., to suit individual tastes will readily suggest themselves.

FIGURE 4—(3162, 2979). Lady's Costume. Lady's Waist, No. 3162, cut in five sizes, thirty two to forty

inches bust measure, and Lady's Skirt, No. 2972, also cut in five sizes, twenty-two to thirty inches waist measure, are the patterns combined in this pretty costume in which vari-colored fancy plaid and Edison-blue opera flannel were the fabrics used. The waist is of the modified "baby waist" variety, the pretty rounded yoke, full high gathered sleeves and deep belt (decorated by a handsome cut steel

buckle) as well as the broad skirt band being of the plaid. The gathered portion of the waist is arranged over a tight-fitting waist lining (adjusted by the usual bust darts, under-arm and side back forms and centre seam) and is gathered at the waist-line, the union of the skirt and waist being concealed by the broad belt. At the neck and sleeves is arranged lace which gives a soft, pretty effect to a most charmingly pretty waist. The skirt is simply plain, round and full, the graceful simplicity of its outlines being undisturbed by the slightest attempt at drapery, the sole garniture being a deep band of the fancy tartan matching the garniture of the waist. On page 9 may be seen two engravings giving back and front views of the costume as made of cashmere and velvet, the skirt being decorated by a knotted sash drapery giving a slight variation of finish. Many other classes of materials, however, would develop quite as prettily, for example, foulé, bordered chambray, hemstitched lawn, or nun's veiling. Or, indeed, almost any grade of material suitable for this season of the year. If preferred only one material need be used and a decoration of embroidery, vandykes, lace, etc., could be

applied. To make a waist for a medium-sized lady two and one-quarter yards of material forty-four inches wide, or three and one-half yards twenty-seven inches wide will be required, while for the skirt three and three-quarter yards forty-four inches wide will be required. Price of waist pattern 25 cents any size; of skirt pattern 30 cents any size.

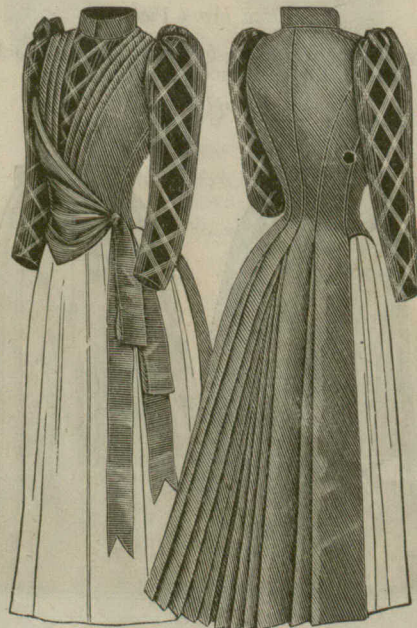


3158

Back and Front View.

Lady's Cape. Cut in five sizes 32 to 40 inches bust measure. Price 25 cents any size.

For full description see page 10.



3165

Front and Back View

Lady's Redingote. Cut in five sizes, 32 to 40 inches bust measure. Price 25 cents any size.

For full description see page 10.

DESCRIPTIONS OF SMALLER ILLUSTRATIONS ON PAGES 6, 7, 8, 9 AND 10.

No. 3159—Lady's Wrap, page 6. A detailed description of this dainty wrap will be found on page 6, where also, in Fig. 1, a large illustration of it as it appears in conjunction with Lady's Trimmed Skirt, No. 2980, is shown. In the present instance we represent the garment as made of Tabac brown faille with full front and fichu ends of brown chenille net, edged by Spanish lace, as are also the sleeves. Any variety of brocaded or plain silk or velvet could be used quite as appropriately, however, and many of the numerous kinds of laces and nets shown would make handsome combinations for the construction of this dressy wrap, which will doubtless prove a great favorite, its close adjustment to the figure and the soft flowing effect of the lace fichu ends being particularly graceful. We have the pattern of this garment cut in five sizes, thirty-two to forty inches bust measure, and for a medium-sized garment two and one-half yards of material fifty-four inches wide, or five yards twenty-seven inches wide will be required. Price of the pattern 25 cents any size.

No. 2980—Lady's Embroidered Skirt, page 6. This graceful skirt may again be seen on page 2, in Figure 1, as it appears constructed of plain material, and the full description of it, in conjunction with Lady's Wrap, No. 3159, is also given on that page. Elaborately embroidered cashmere, with a deeply scalloped edge is the material shown in this illustration,

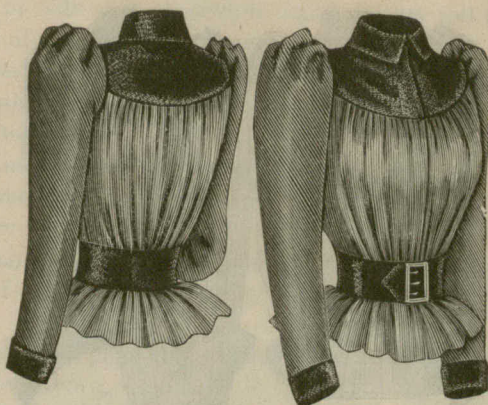
the sole garniture being a large knot of rich six-inch satin ribbon, while for graceful originality and simplicity of design this model is unequalled. It is a style that will develop quite as prettily in any class of materials from silk to gingham, including the dainty new sateens and embroidered baptistes, and many modifications in garniture such as braid, velvet ribbon, vandykes, etc., could be used in lieu of

the embroidered edge. We have the pattern, No. 2980, cut in five sizes, twenty-two to thirty inches waist measure. To cut a medium sized garment four and one-half yards of material forty-four inches wide, with five yards of ribbon for the sash, will be required. Price of the pattern 30 cents any size.

No. 3164—Lady's Basque, page 7. A detailed description of this basque will be found on page 7, and on page 3, in Figure 2, it may again be seen in a large illustration as associated with Trimmed Skirt, No. 3160. A charming new design for a lady's basque is here given, the arrangement of the folds in front being specially unique. In the present instance Nile green brilliantine in plain and figured varieties were the materials used, the soft folds being of surah of a slightly darker tone of color. A row of stitching ornaments the tapering revers and rolling collar, while a tiny pointed piece of surah simulates a cuff on the high coat sleeve. Cheviots, Henriettas, cashmeres, nun's veiling, or delaines would also be quite appropriate fabrics for the construction of the garment, and, if preferred, braid or passementerie decoration could replace the stitching. We have the pattern cut in five sizes, thirty-two to forty inches bust measure, and for a medium-sized garment two and three-eighth yards of material forty-four inches wide, or three and three-quarter yards twenty-seven inches wide, will be required. Price 25 cents any size.

No. 3160—Lady's Trimmed Skirt, page 7. Nile green brilliantine, plain, with panels of figured brilliantine were the

associated materials in this model, which may again be seen on page 3, in Figure 2, as it appears made up with Lady's Basque, No. 3164, and the complete description is given on page 7. This mode is particularly well adapted for the construction of all manner of light cloth garments, although India or China silks would be quite suitable, as well as the different grades of woolen materials. The pattern is



3162

Back and Front View.

Lady's Wrap. Cut in five sizes, 32 to 40 inches bust measure. Price 25 cents any size.

For full description see page 10.



2979

Back and Front View.

Lady's Skirt. Cut in five sizes, 22 to 30 inches bust measure. Price 30 cents any size.

For full description see page 10.

cut in five sizes, twenty-two to thirty inches waist measure, and for a medium-sized garment six and one-half yards of material forty-four inches wide, or nine and one-half yards twenty-seven inches wide, will be required. Price of the pattern 30 cents any size.

No. 3158—Lady's Cape, page 8. A charmingly pretty model for a lady's cape is here shown. Tan-colored habit cloth, outlined by a row of machine stitching, and Tabac brown silk velvet being the associated materials. The fronts are cut in a rounded fashion simulating a chemisette, fastened by buttons and loops, while the cape section (cut in one piece) is laid over each front and finished off by a half rever of the velvet which extends in collar fashion around the back of the neck, the shoulders being gathered and raised. Soldier's cloth, Bedford cord, Melton, etc., could also be used quite as appropriately for the construction of this garment, or, if desired, it could be made of material matching a costume. We have the pattern cut in five sizes, thirty-two to forty inches bust measure, and for the medium-size three-quarters of a yard of material fifty-four inches wide, or one and one-half yards twenty-seven inches wide, will be required. Price of the pattern 25 cents any size.

No. 3165—Lady's Redingote, page 8. There is a gracefulness about this class of garment that always makes it a favorite. On page 4, in Figure 3, we show a large illustration of this model as made up with Lady's Skirt, No. 3160, and the detailed description as it there appears will be found on page

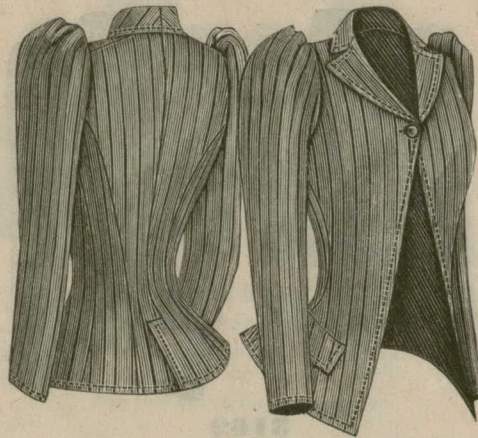
7. We here (on page 7) show the redingote as it appears made of fancy silk tartan and surah—the surah comprising the body of the garment, the tartan being used for the sleeves and vest front; a bow of ribbon gives a dainty finish at the left side. While the materials here chosen are particularly appropriate for summer wear, many others could be quite as happily selected. Cashmere, combined with fine

woolen plaid, plain, united with figured French suiting, or even silk combined with brocade would each make charming costumes. We have the pattern cut in five sizes, thirty-two to forty inches bust measure, and to cut a medium-sized garment five and three-quarter yards of material forty-four inches wide, or eight and one-half yards twenty-seven inches wide, will be required. Price of the pattern 30 cents any size.

No. 3162—Lady's Waist, page 9. Cream-colored cashmere and pale blue velvet were the fabrics united in this pretty waist, the rounded yoke, collar, cuffs and belt being of velvet, while the sleeves and waist portions were of cashmere. On page 5, in Figure 4, the waist will again be seen as made up with Lady's Skirt, No. 2979, and the detailed description of it as it there appears will be found on page 8. Chuddahs, Bengaline, Indian and China silks, as well as foulards, surahs, etc., for more dressy occasions will also be greatly used for the construction of this class of garment, and lace or embroidery with belt of ribbon could replace the velvet shown in our model. We have the pattern cut in five sizes, thirty-two to forty inches bust measure, and to cut a medium-sized garment two and one-quarter yards of material forty-four inches wide, or three and one-half yards twenty-seven inches wide will be required. Price of the pattern 25 cents any size.

No. 2979—Lady's Skirt, page 9. A perfectly plain skirt of cream opera flannel, trimmed by a band and knotted sash decoration of pale blue velvet, is here depicted; and on page

5, in Figure 4, it may again be seen as it appears made of other materials, while the complete description in connection with Lady's Waist, No. 3162, will be found on page 8. This skirt is of a style that will be found very useful during the coming warm months and is particularly well adapted for the construction of tennis, boating and mountaineering costumes. For this purpose lightweight serges and flannels will be demanded, but

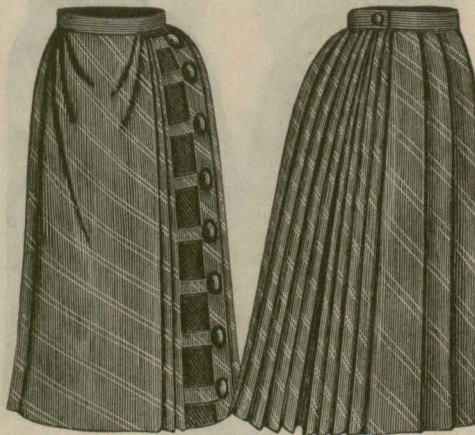


3173

Back and Front View.

Lady's Blazer. Cut in five sizes, 32 to 40 inches bust measure. Price 25 cents any size.

For full description see page 11.



3161

Front and Back View

Lady's Trimmed Skirt. Cut in five sizes, 22 to 30 inches waist measure. Price 30 cents any size.

For full description see page 11.

ginghams, cambrics, lawns, etc., could be used for ordinary purposes. We have the pattern cut in five sizes twenty-two to thirty inches waist measure. To cut a medium-sized garment three and three-quarter yards of material forty-four inches wide will be required. Price of the pattern 30 cents any size.

No. 3173—Lady's Blazer, page 10. We all know how stylish and useful this article of feminine attire has become. Whether for tennis, boating or any out-door purpose the blazer reigns supreme. In our model it is shown as made of silk-striped ceylon flannel ornamented by a row of machine stitching, but all kinds of flannels, either plain or striped, or even fancy silks would be suitable. A pretty variety is obtained by having the backs cut bias. The pattern of this garment is cut in five sizes, thirty-two to forty inches bust measure, requiring one and five-eighths yards of material forty-four inches wide, or two and one-quarter yards twenty-seven inches wide for the medium size. Price of pattern 25 cents any size.

No. 3161—Lady's Trimmed Skirt, page 10. Made of fine diagonal-striped cheviot, this pretty skirt is singularly graceful and withal simple in its outlines. A peculiarly pretty effect is obtained by the arrangement of the buttoned straps at the left side, while the back drapery consists of a series of infolded kilts giving a slightly bouffant effect to a decidedly stylish garment. Cashmeres, cheviots, satteen cloths, or even washable materials would also develop handsomely after this mode, the pattern of which is cut in five sizes, twenty-two to thirty inches waist measure, requiring for the medium size seven and three-quarter yards of material forty-four inches wide, or thirteen yards twenty-seven inches wide. Price 30 cents any size.

WHAT TO TEACH OUR DAUGHTERS.

A MOTHER writes to me: "What shall I teach my daughters?" This one important and tremendous fact, my sister—That there is no happiness in this world for an idle woman. It may be with hand, it may be with brain, it may be with foot; but work she must, or be wretched forever. The little girls of our families must be started with that idea. The curse of our American society is that our young women are taught that the first, second, third, fourth, fifth, sixth, seventh, tenth, fiftieth, thousandth thing in their life is to get somebody to take care of them. Instead of that, the first lesson should be how, under God, they may take care of themselves. The simple fact is that a majority of them do have to take care of themselves, and that, too, after having, through the false notions of their parents, wasted the years in which they ought to have learned how successfully to maintain themselves. It is inhuman and

cruel for any father or mother who pass their daughters into womanhood having given them no facility for earning their livelihood. Madame de Stael said: "It is not these writings that I am proud of, but the fact that I have facility in ten occupations, in any one of which I could make a livelihood." We should teach our daughters that work of any kind, when necessary, is a credit and honor to them. It is a shame for a young woman, belonging to a large family, to be inefficient, when the father and mother toil their lives away for her support. It is a shame for a daughter to be idle while her mother toils at the wash-tub. It is as honourable to sweep house, make beds, or trim hats, as it is to twist a watch-chain or embroider a slipper.—*Ladies' Home Journal.*

HER TREASURES.

EIGHTY Springs and eighty Winters
Have slipped away,
White drifts are heaped on her forehead
And o'er it stray,

While her face has caught and prisoned
A tender glow
Like morning's first pale sunshine,
That sweeps the snow.

Great treasures her heart hath garnered
Through all these years,
And some are fair hours of gladness
And some are tears;

While other treasures are hidden
Where none but she,
With eyes tear-dimmed and faded,
May ever see.

A coin, with the marks all covered
Of baby teeth,
A cup, with battered handle
And dints beneath,

And a wee shoe worn and wrinkled,
Which sixty years
Have changed, with their dust and sunshine
And many tears.

DRESSY SPRING STYLISH WRAPS.

SHOULDER capes are longer than formerly, reaching below the waist. They are made of habit cloth in castor, drab, beige or any light shade, and consist of three graduated half circles of cloth, with standing collar of velvet covered with braiding or passementerie, and tied in front with ribbon shade of the cloth; the edges are notched or left raw.

Capes are made with a square yoke of silk, covered with jet embroidery and a fall of deep rain fringe.

Most of the dressy spring wraps are in jacket shape, of sicillienne or royal armure, and covered with jet embroidery, with square sleeves richly trimmed with jet and finished with fringe; or they have a long, lace sleeve caught together at the bottom under a tassel of jet; there is usually a lace vest and fall of lace at the bottom. Some are resplendent with rich passementeries in metallic beads.

STYLES FOR MISSES AND CHILDREN.

FIGURE 5—(3163, 3171, 2877). The designs associated in this costume are Misses' Jockey Cap, No. 3163, the pattern of which is cut in one size, six and three-quarter inches head measure, requiring three-eighths yards material twenty-seven inches wide; and Misses' Jacket, No. 3171, which is cut in five sizes suitable for young girls of eleven to fifteen years of age, and which requires for a medium-sized garment two and three-eighths yards of material fifty-four inches wide; and Misses' Plain Skirt, No. 2877, which is also cut in five sizes, eleven to fifteen years of age, requiring for a medium-sized garment one and seven-eighths yards of material forty-four inches wide, for the medium size. Price of the cap pattern 10 cents, of the jacket pattern 25 cents, and of the skirt pattern 20 cents any size. A stylish combination of plain and polka-dot summer flannel is here shown in our illustration, the sash-belt, deep sleeves, cuffs, collar and skirt garniture and cap being of the figured goods, while the body of the costume is made of the plain material. The jaunty little cap is composed of four V-shaped sections of material neatly joined together, finished off at the top by a button, and lined with Persian silk; the peak, of plain goods, should be interlined with wiggan to give necessary stiffness; if desired, the cap could also be made of plain or striped silk or satin of navy blue serge, or of any fabric to match a blazer, blouse or costume. On page 15 it may again be seen as it appears made of navy blue cloth with leather peak. The jacket, which has the appearance of a cut-away blazer and blouse with deep full front, gathered close to the figure at the waist line by a row of shirring and folded sash-belt, is adjusted to the figure by the usual centre back and

shoulder seams, under-arm and side back gores, the front portions being arranged over a tight-fitting lining (fitted by bust darts) and fastening invisibly up the left side. A handsome buckle is placed just in the centre of the sash-belt. The sleeves are very full, high at the shoulder, and just below the elbows are gathered to a deep cuff of the figured goods. The turned-down collar is also of the figured material. The skirt is perfectly plain and full, and is decorated solely by a band of the figured goods placed around the bottom, but, if preferred, braid, velvet ribbon, or any of the new vandyke trimmings could be used just as effectively. The entire costume also would develop prettily in many other classes of material such as China or Indian silks, sateens, lawns, cashmeres, chevots, etc., and for general summer wear it will be found a mode that is unsurpassed for simplicity and elegance of outline. On page 15 can be seen back and front views of the costume as it appears made of striped chevot with a garniture of narrow braid.

FIGURE 6—(3169). Girls' Blouse Dress. A charmingly pretty model for a girl's home costume is here shown, the pattern being cut in five sizes suitable for girls of from eight to twelve years of age; a medium-sized garment requiring three and one-quarter yards of material forty-four inches wide, or four and three-quarter yards twenty-seven inches wide. Price of the pattern 25 cents any size. Pale blue French delaine, with a tiny flower in a darker shade of blue, with a garniture of four-inch velvet ribbon matching exactly the shade of the flower were the materials associated in the original of our illustration, the upper portion of which is cut in blouse



(3163—3171—2877)

Figure 5.—Misses' Costume.

Lady's or Misses' Cap (3163). Cut in two sizes, $7\frac{1}{4}$ inches head measure for lady's, and $6\frac{3}{4}$ inches head measure for Misses'.

Price 10 cents either size.

Misses' Jacket (3171). Cut in five sizes, 11 to 15 years old. Price 25 cents any size.

Misses' Trimmed Skirt (2877). Cut in five sizes, 11 to 15 years old. Price 20 cents any size.

For full description see this page.

style in but two pieces, fastening up the front by means of hooks and eyes. Set in both front and back are full portions of surah, matching the ground of the

style in but two pieces, fastening up the front by means of hooks and eyes. Set in both front and back are full portions of surah, matching the ground of the

delaine, the joins being concealed by a square decoration of the velvet ribbon which is carried on down the skirt portions in straight regular lines. The skirt is quite full, the only variation (beside the velvet) being a series of kilts at each side, six in number, which give a very quaint, pretty effect to a most dainty little costume. The sleeves are full at the top, tapering below the elbow and are finished off by a cuff of the velvet, a tiny standing collar decorating the neck.

On page 16 may be seen back and front views of the garment as it appears made of navy blue tennis flannel with very narrow silver braid for garniture, in this instance the entire dress is of the one material, but, if preferred, surah, foulard or other material could be used as in the larger illustration. This quaint and pretty style of dress would also develop quite as prettily in many other classes of material such as cheviots merinos, cashmeres, chambrays, brilliantines, cambrics, etc., and many different kinds of trimming will suggest themselves.

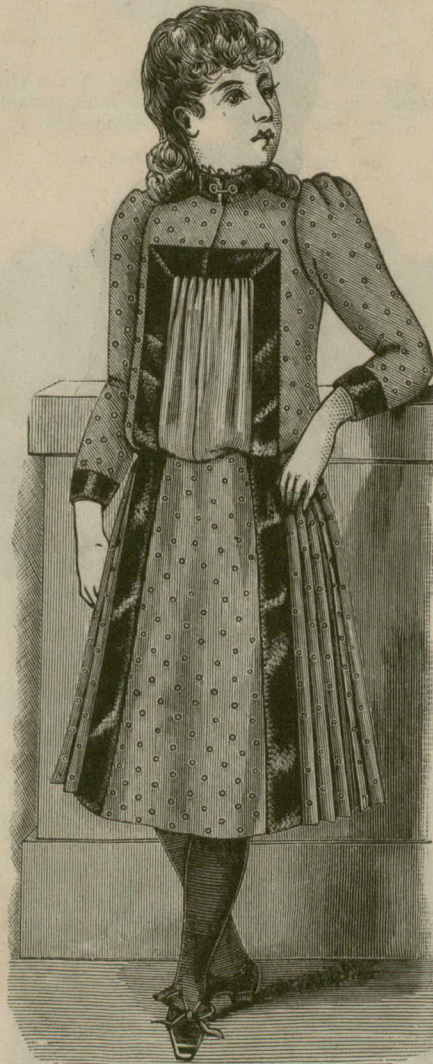
FIGURE 7—(3167). Girl's Dress. The pattern of this pretty little dress is cut in five sizes, six to ten years old. For the medium-size two and one-half yards of material, forty-four inches wide, or four yards twenty-seven inches wide will be required. Price of the pattern 25 cents any size. Rich Gordon tartan and lime green surah were the fabrics combined in this pretty costume the back portions, side forms, and long side front portions as well as the sleeves, collar, pointed belt and yoke portions being of the Gordon plaid, while the soft, full front, sleeve-puffs, pocket-flaps, cuffs, collar, and sash are of the surah. The adjustment to the figure is performed by the usual seams in the back, while the side

front portions are fitted by means of a long under-arm dart, the fronts, of surah, are laid over a smooth-fitting lining, being gathered to the yoke of plaid at the top and again just at the waist, the gathers in the latter case being concealed by a V-shaped belt. The fastening being effected up the front by means of hooks and eyes. The backs extend just below the waist line, where a very full skirt portion of surah,

ornamented by feather stitching is gathered on, the joining being concealed by a handsome knotted sash of the surah, which is sewed in-with the under-arm seam. The sleeves are in coat-sleeve style, with a deep, full puff of surah extending from the shoulder to just above the elbow. Cambrics, chambrays, sateens and washing goods as well as heavier materials combined with silk or figured goods would also make up prettily after this model, and on page 16 may be seen

two smaller cuts giving back and front views of the dress, as it appears made of cashmere combined with Indian silk.

FIGURE 8—(3168). Child's Dress. The pattern of this exquisite little dress is cut in five sizes, four to eight years of age, requiring two and three-eighths yards of material forty-four inches wide, or three and three-quarter yards twenty-seven inches wide. Price of the pattern 25 cents any size. This dainty little costume is composed of fine lawn with Hamburg embroidery for trimming; the full front and back are laid in a series of pleats; the side fronts (edged with embroidery) being in a kind of modified figaro jacket style. The sides and back of the skirt portion is arranged in box pleats, a pretty soft fold of silk decorated by a rosette on the right side giving a dainty finish to the waist. The sleeves are puffed, and cut short just above the elbow, a band of embroidery giving a pretty finish, the rather low cut neck being finished off in a similar fashion. On page 18 may be seen back and front views of the garment as it appears made of merino with the sash and rosette of surah. Many other classes of goods, however, would be just as appropriate, such as Chinese and Indian silks, gingham, tartans, cashmeres, etc., a trimming of



3169

Figure 6.—(3169) Girl's Blouse Dress.
Cut in five sizes, 8 to 12 years old.
Price 25 cents any size.

For full description see page 12.

lace or embroidery being added or not according to individual taste.

FIGURE 9—(3172). Child's Dress. A charmingly pretty little dress for a child of from two to six years of age is here depicted, the pattern being cut in five sizes suitable to those years; requiring for a medium-sized garment one and three-quarter yards of material forty-four inches wide, or two and one-half yards

twenty-seven inches wide. Price of the pattern 25 cents any size. Old Rose cashmere, with soft surah silk in a lighter tone of the same color for trimming, were the materials united in the original of the model we show on page 15, which was specially designed with a view to comfort and coolness in the hot summer, and can also be worn with a long-sleeved guimpe if desired. The tiny gathered baby-waist is cut square, the neck and shoulders being decorated by shaped bands of the surah; a belt (pointed back and front) of the surah conceals the joining of the short round skirt, to the gathered waist, and is decorated by two narrow bias folds of the surah. The short sleeves, which consist of one large puff, being decorated in like manner, and are finished off by a tiny ruche of lace, as is also the neck. On page 18 may be seen two smaller cuts giving back and front views of the little dress, as made of opera flannel and plush, but any washing fabric, lawn combined with all-over embroidery, challis, delaine, gingham, muslin, piqué could be used just as appropriately.

NEW CLOTHES FOR CHILDREN.

THERE are few changes in the fashion of garments for little folks. Canadian mothers have very conservative tastes in this regard, and generally prefer plain English styles to the elaborate French ones.

The popular plaids seem specially adapted for little girls' frocks, and are fashionable in all materials which are appropriate for them; they are usually made to be worn over a guimpe of plain material.

All skirts are made plain and full, or there may be a border, if the goods are plain, of feather-stitching, hemstitching or herring-boning; a narrow, woven border, or rows of narrow velvet ribbon above the four-inch hem. Tiny tots, of two or three years, are covered to the feet; for a girl of eight the frocks should reach only a few inches below the knee, and should increase in length with advancing years until at twelve they should reach the ankle.

DESCRIPTIONS OF SMALLER ILLUSTRATIONS OF MISSES' AND CHILDREN'S GARMENTS.

No. 3163—Misses' Jockey Cap, page 15. Navy blue soldier's cloth, with peak of leather, was the material chosen for the construction of this jaunty cap which will again be seen in figure 5, on page 12, in the large illustration where it is associated with

Misses' Jacket, No. 3171, and Misses' Trimmed Skirt, No. 2877, and the full description will be found on page 12. Striped or plain silk, cloth, or even cotton could be used effectively in the construction of this cap, the pattern of which is cut in one size, six and three-quarter inches head measure; it is also cut in one size for ladies, seven and one-quarter inches head measure; each size requiring three-eighths of a yard of material twenty-seven inches wide. Price 10 cents either size pattern.

No. 3171—Misses' Jacket, page 15. The pattern of this garment is cut in five sizes, suitable for young girls of eleven to fifteen years of age, and for the medium size two and three-eighths yards of material fifty-four inches wide will be required. Price of the pattern 25 cents any size. A jacket of striped cheviot edged with braid is shown in this model, but on page 12 a larger illustration of the garment may be seen as it appears in connection with Misses' Trimmed Skirt, No. 2877, and the detailed description of it as it is there shown, will be found on page 12. China or Indian silks, also foulard or surah, would make up handsomely after this model also cricketing flannels, tennis flannels, ceylons, etc., etc., and, if desired, the full front and sash



3167

Figure 7.—(3167) Girl's Dress.
Cut in five sizes, 6 to 10 years old.
Price 25 cents any size.

For full description see page 13.

can be either of the same or a contrasting color.

No. 2877—Misses' Plain Skirt, page 15. Hair striped cheviot, decorated around the bottom by three rows of narrow braid were seen in the original of this model. It is again shown on page 12 in the large illustration, Figure 5, as combined with Misses' Jacket, No. 3171, and Misses' Jockey Cap, No. 3163, and the detailed description will be found on page 12.

An almost endless variety of goods would develop appropriately after this model, such as Henriettas, cashmeres, bengalines, brilliantines, sateens, cambrics, etc., etc. To make a medium-sized garment one and seven-eighths yards forty-four inches wide will be required, the pattern being cut in five sizes, eleven to fifteen years of age. Price of the pattern 20 cents any size.

No. 3169—Girl's Blouse Dress, page 16. The pattern of this pretty dress is cut in five sizes, suitable for girls from eight to twelve years of age, and to make a medium-sized costume three and one-quarter yards of material forty-four inches wide, or four and three-quarter yards twenty-seven inches wide will be required. Price of the pattern 25 cents any size. Navy blue tennis flannel with very narrow silver braid for garniture, composed this dainty costume, which will be found a design particularly well adapted to the construction of many of the various summer dresses provided in young girls' wardrobes. On page 13, figure 6, a large illustration of the same garment may be seen, and the complete description of it as there delineated will be found on page 12. The different summer flannels, serges, ceylons, etc., in all their fancy or plain varieties will also make up handsomely after this model, and it will also be found an excellent mode after which to make up the various suitable washing fabrics.

No. 3167—Child's Dress, page 16. Reseda cashmere, combined with Indian silk in a darker shade of the same color, were the materials used in this dainty costume, the pattern of which is cut in five sizes suitable for children from six to ten years of age, and requiring for a medium-sized garment two and one-half yards of material forty-four inches wide, or four yards

twenty-seven inches wide. Price of the pattern 25 cents any size. Serges, mohairs, bengalines, cashmeres, etc., as well as the lighter grades of delaines, challies, light silks, etc., could be used quite as well as

the cashmere of the illustration, and on page 14, figure 7, a large illustration may be seen showing the dress as made of Gordon tartan and lime-green surah, and the detailed description will be found on page 13.

No. 3157—Girl's Dress, page 16. The pattern of this garment, which is exceedingly quaint any pretty, is cut in five sizes, for girls of six to ten years of age, the medium size requiring three and one-quarter yards of material forty-four inches wide. Price of the pattern any size 25 cents. White cambric and pale blue zephyrine are combined in this charming little dress, the cambric being used for the full shirred sleeves, shirred sash, and soft shirred dress front, the zephyrine comprising the remainder of the costume, pretty embroidered insertion bordering the side front portions and a narrow frill edging the neck. Soft woolens are also well adapted to this mode, cashmere being particularly charming, all sorts of wash goods, such as mull, lawn, seersucker, baptiste, etc., will also develop prettily in this way.

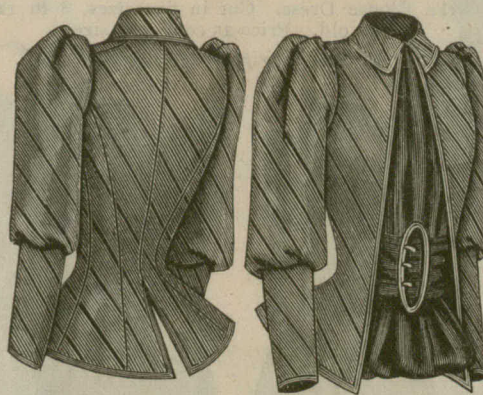
No. 3168—Child's Dress, page 18. Merino with soft sash of surah was the material selected for this little dress. The pattern is cut in five sizes, four to eight years of age, requiring for the medium size two and three-eighths yards of material forty-four inches wide for the medium size. Price of the pattern 25 cents any size. On page 17, figure 8, a large illustration of the same dress developed in different materials will be found, and the detailed description will be found on page 13. This dress is very simple, yet artistic, in construction, and will



3163

Lady's and Misses' Cap. Cut in two sizes, 7½ inches head measure for ladies and 6¾ inches for misses. Price 10 cents any size.

For full description see page 14.

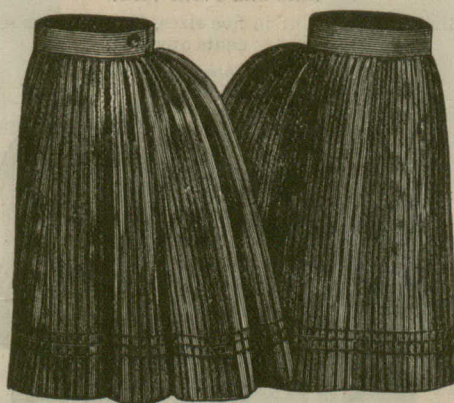


3171

Back and Front View.

Misses' Jacket. Cut in five sizes, 11 to 15 years old. Price 25 cents any size.

For full description see page 14.



2877

Back and Front View.

Misses' Plain Skirt. Cut in five sizes, 11 to 15 years old. Price 20 cents any size.

For full description see page 14.

develop prettily in all sorts of cotton goods, such as mull, nainsook, lawn embroidered or fancy flouncing, etc., and embroidered edging, braids, all sorts of washable laces, etc., may supply the trimming. Woolen goods, especially cashmere, serge, or Henrietta cloth, will make up charmingly in this way, and silk will also unite prettily with them.

No. 3166—Child's Dress, page 18. Eiffel-red cashmere with cut steel buckles and a garniture of black velvet ribbon were chosen for the original of the model shown in our cut, the arrangement of the sash (which may be either of material or of silk to match) forming a V in front, passing over each shoulder and arranged in a deep-looped bow just a little above the waist line is particularly unique. The simple gathered skirt is decorated by four rows of velvet ribbon, its union with the waist portion being concealed by a slightly wider band of the velvet ribbon. The pattern is cut in five sizes, suitable for children four to eight years of age, requiring for a medium-sized garment two and three-quarter yards of material forty-four inches wide, or four yards twenty-seven inches wide. Price of the pattern 25 cents any size.

No. 3172—Child's Dress, page 18. Pale blue opera flannel trimmed with pale blue silk plush were the fabrics employed in making this dainty little dress, the pattern of which is cut in five sizes suitable for children of from two to six years of age. To make a medium-sized garment one and three-quarter yards of material forty-four inches wide, or two and one-half yard twenty-seven inches wide will be required. Price of the pattern 25 cents



3169

Back and Front View.

Girl's Blouse Dress. Cut in five sizes, 8 to 12 years old. Price 25 cents any size.

For full description see page 15.



3167

Back and Front View.

Girl's Dress. Cut in five sizes, 6 to 10 years old. Price 25 cents any size.

For full description see page 15.



3157

Back and Front View.

Girl's Dress. Cut in five sizes, 6 to 10 years old. Price 25 cents any size.

For full description see page 15.

any size. On page 17 may be seen a large illustration of the same garment as it appears made of cashmere and surah silk, and the detailed description will be found on page 3. This little dress is of a style that could be worn with a high-necked guimpe, and would develop quite as prettily in soft woolen fabrics, silk or washing goods, and, if preferred, all-over embroidery might compose the pointed belt and sleeve and neck decorations.

CHILDREN'S SUMMER CLOTHES.

HOW to make the clothing of growing children is a problem which is constantly perplexing the mother. It is the more troublesome in the springtime, because the amount of clothing needed for the summer is always greater, owing to the necessity of frequent washing, and, as a result, the "left-overs" from each year are numerous. The wear upon each single garment is less than in cold weather and many articles are almost as good as new at the end of the season. It is not always possible to "hand down" the clothing to the next younger, as all families do not have children like a flight of stairs and, even then, the inopportune presence in the series of a child of the opposite sex spoils this ancient and honorable plan.

A little forethought when making the ordinary clothing of the little people is perhaps the best method, providing, as it generally will, for each child to wear his or her own clothes, a privilege very dear to the average childish heart.

To begin with the little petticoats. Make them as long as possible at the start, allowing half an inch in the length for shrinkage in washing in

cotton or cambric skirts, and one inch in flannels. A few tucks is a favorite decoration, but it is doubtful if this is not one place where the heavily-burdened mother should save her time and labor. A wide hem in a white cambric skirt starches nicely and makes the dress-skirt hang prettily, while a feather-stitched hem on flannel is equally neat. Besides, unless the tucking is done by hand—a very extravagant waste of time—or by a single-threaded machine, the tucks are no help in lengthening the skirts. In six months, when the little skirts are growing short, then add the lace edging or ruffle of embroidery impulse would

When the gingham cambric or percale dresses for daily wear are to be made remember first to allow in cutting fully one inch in length, and one-half inch in width, for shrinkage. Ginghams, both domestic and Scotch, are sure to shrink to this extent, and many dressmakers prefer to wet the cloth in the piece before cutting at all. This, however, takes off the new look, which it is often a pity to lose.

When the dress is ready to sew, do not finish the waist with a belt, be it a plain waist, a full one, or a low-necked one to wear with a gimp, but finish with a cord and facing, or facing alone, and sew the



3168

Figure 8.—Girl's Dress.

Cut in five sizes, 4 to 8 years old. Price 25 cents any size.

For full description see page 13.



3172

Figure 9.—Child's Dress.

Cut in five sizes, 2 to 6 years old. Price 25 cents any size.

For full description see page 13.

have led you to put on in the first place. The lace can easily be held slightly full and sewed on overhand, while the embroidery can be "whipped" and then sewed on, or its upper edge neatly hemmed on the machine and then sewed to the skirt. In this way the skirts will last another six months, and no more labor has been expended than is usual in the first making. Hamburg embroidery ought always to be wet before trimming out the edge and using, as it shrinks surprisingly. The neglect of this trifling precaution accounts for the early breaking and tearing of the edge when the trimming is otherwise strong.

gathered skirt overhand to this firm edge. If this is not satisfactory, the gathers of the skirt can be sewed to the waist between it and the facing, and a neat finish can be thus obtained. The next summer, when you try the dress on, you will find that letting down the hem of the skirt is not where the lengthening is needed, or will look the best. But rip off the waist and insert a belt, and the garment will look well proportioned again. Adding the belt at this time, instead of at first, is no extra work, except the necessary ripping, and this can be made easy by wisely sewing this part of the dress by hand in the beginning.

The belt can be made a decoration if a pretty insertion, either white or a suitable red, blue or pink, is used for it, or if the material itself is used, cut on the bias.

In cutting out the sleeves, purposely have them a half an inch or more too large for the arm-hole. Lay this extra fullness in a forward-lying pleat under the arm. When the second season comes, the arm-holes are often too tight, or the waist is a little snug across the chest. Rip the sleeve from the waist-front and cut out the arm-hole as much as is necessary and, letting out this fortunate pleat, sew the sleeve back in, and behold! another difficulty is vanquished.

The full sleeve gathered into a band is the most serviceable and prettiest for children's wash-dresses. The band can be ripped off, and a wider one—quite like a cuff—can be substituted and the little sleeve will be long enough, and yet look well. A wide insertion or the material itself, cut on the bias to match the belt, adapts itself nicely for this cuff. Often, a bit of edging or lace, matching that around the neck, will add sufficient length. The main idea is not to use trimming except at the neck the first season, although it is an excellent plan to buy a sufficient amount, ready for the second season's repairing.

All these allowances for growth are equally applicable to woolen dresses and, many times, equally necessary. There are healthy children whose dresses have been known to last, to the surprise of elders who generally believe that one of the chief evidences of health is "going through" clothing with dispatch.

Aprons can be treated in much the same way. Where



3168

Back and Front View

Girl's Dress. Cut in five sizes, 4 to 8 years old.
Price 25 cents any size

For full description see page 15.



3166

Back and Front View.

Child's Dress. Cut in five sizes, 4 to 8 years old.
Price 25 cents any size.

For full description see page 16.



3172

Back and Front View.

Child's Dress. Cut in five sizes, 2 to 6 years old.
Price 25 cents any size.

For full description see page 16.

there is a waist, a belt will give additional length. If sleeveless, the arm-holes can be cut out larger and freshly trimmed, and, in case of the well-known Mother Hubbard style, the apron can be cut apart at the waist line and a belt of embroidery inserted. This is a pretty way, making a dainty garment with a full or "baby" waist, which is especially becoming to a slender girl. When it is a question of length alone, there is a constant refuge in a lace or edging of embroidery, sewing it nearly straight on to the bottom of the apron.—
Agnes B. Ormsbee.

SPRING STYLES IN FANS.

SPRING FANS are of moderate size, and, except for very ordinary use, are of lisse, or lace, or a combination of both.

The Watteau fans might pass for heirlooms, they are so similar to those carried by our grandmothers; of lace in antique pattern, with inserted medallions hand-painted in Watteau effects and colors.

Some lisse fans have sticks of carved wood, colored shade of the lisse, and a fringe of pendant metallic beads along each fold; others have very full, narrow ruchings of finely plaited lisse along the folds, giving a very feathery and dainty effect.

Flower fans will be popular for evening use, made of lisse with bunches of pansies, tiny roses, violets or myosotis so arranged as to appear like a bouquet when folded.

There are some new varieties in Japanese fans with odd shapes and eccentric folds; those in black and gold, or black and silver, are most approved.

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"HOBBIES."

WHEN dear old Dr. Watts wrote his since world famous hymn "How doth the little busy bee," he little dreamed that the lines "Satan finds some mischief still for idle hands to do" would pass into a household proverb, he merely tried, by means of tuneful rhyme, to impress upon the youthful mind, the great truth breathed through the entire hymn, namely, that he or she who is busiest is happiest, and that they who are engaged in congenial employment are much less likely to fall into mischief than they who have too much leisure at their disposal, and are only too apt to misuse it.

I am not going to preach a sermon; I want simply to have a few moments' chat about "hobbies." "Oh," somebody says, "we all know what hobbies are, you can't tell us anything new; we are tired to death of the fussy old gentleman who goes about with his butterfly net, and ether bottle, and insists on talking of the beauties revealed by the microscope, and the wonders of this, that and the other thing; then there is the strong-minded young woman with a weakness for botanizing, the old maid who lives only for her pets, and even the sweet-faced little woman with a mania for old china, not to mention the orchid-maniac, the book-hunter or the archæologist, all equally rampageous and alike bores of the purest water. Oh, we know all about it, and the sum total is, that the man or woman with a hobby is a perfect nuisance."—Well! this is a sweeping assertion. Now I am going to make another just as sweeping, but in the opposite direction. I maintain that the man or woman does not exist who has not *some* hobby, recognized or unrecognized; and while the types mentioned above are too familiar for us to question their existence, it is not of these "ultra-hobbyists" (to coin a word) I would speak.

Beginning with the Emperor Diocletian, who, after ruling one of the greatest empires of earth, retired into obscurity, finding his sole recreation in the cultivation of a small garden planted with—mammoth cabbages!! and ending with, for instance, an ardent amateur violinist, who spends all his unoccupied time in practising on his beloved instrument; thus from the earliest days of Christianity, to the present day, men in high and lowly stations alike have had, and ridden to their hearts content, their hobbies.

Now, look at an average family of to-day: father probably is too beset with the cares and worries of business to exercise his hobby as he would like, but, when the brief holidays arrive, which every man must needs take for health's sake, see how quickly his mind will fly to his favourite pursuit—it may be

trout-fishing, it may be love for a fine horse, but for as long a time as the shackles of business are laid aside, he will fairly revel in the joy of his heart, his hobby.

Then, mother! sweet-faced placid mother! as soon as the snow begins to go in the spring, she commences to carefully lay her plans for *her* delight, her garden. How she does love it! No other hands than hers must sow the seeds, plan the beds, or prune the bushes, who knows as well as she just where the lilies of the valley flourish best, and just where the sun will bring the prides of her heart, her roses, to the most glorious perfection of maturity. What crusades against the tiny green bugs, and cruel little worms, she will wage, armed with hellebore and tobacco-water. She finds at once a joy and a labor in her hobby; and who can deny its beauty and utility in this instance.

Then there is Maud, who finds her greatest delight in painting, and while she is well aware that she can never be a great artist, she is quite content with being able to beautify and enrich her home with her own handiwork, not to speak of the pleasure she finds in giving to her friends. Ethel, on the contrary, delights in out-door sports, riding is *her* hobby, and to her young mind there is no more exhilarating sensation than that which comes only, when mounted on her favorite horse, with the prospect of a long, swift run before her.

And Tom! Cricket is his hobby, and nobly does he ride it. As soon as the earliest days of Spring arrive Tom, the athletic, begins to "get in shape" and until the hard frost comes, during all his spare time, early and late, Tom may be found "practising for the match," or "doing up those fellows from out of town," and as Maud and Ethel often wofully exclaim, "It is simply useless to try to get Tom to do anything, these days, he fairly lives in that cricket-field."

There is one class of hobbyists with whom I have no patience, it is composed of people who are constantly on the look-out for the latest sensation of the hour in the way of employment for leisure moments, whether it be a mania for stamp-collecting, amateur photography, or fern-hunting, before the owner has barely had time to grow tired of it, each hobby is discarded for the freshness of some new fad of fashion which in its own turn is only thrown aside for something more novel. "Some people are naturally fickle." I know that, for instance I have a very charming, if erratic, little friend who, after having been music-mad all her life, and taking up alternately voice culture, the piano, mandolin, violin and guitar, has now veered around and gone in for the cultivation of strawberries. I do not know how the strawberry scheme will turn out, but I know had she laid all her other hobbies aside to cultivate her best point—her voice—instead of being able to sing a little, play a little, scrape a little, and twang a good deal more, she would have increased her one talent tenfold, and in the end would have gained far more pleasure for herself.

Further examples are useless, we might draw illustration after illustration from families we number among our own immediate friends, for the practice of having hobbies is general and world-wide, and I often think what a blessed thing it is when we find the illusions we have cherished in youth slowly fade and disappear one by one, that we have something to interest us remaining. It may be but a small comfort, "a poor thing, but mine own," even though the world is bright and beautiful and we are carefully housed and fed, real true happiness is as rare and unattainable as the famous philosopher's stone. Yes, there is pleasure and consolation to be found in a "hobby," let us therefore, who have them, congratulate ourselves upon the possession of something that cannot be taken from us, and, who can tell, in the dark days which always come, early or late, in every life, we may look back, and thank the kind fate which first led us to cultivate, in ever so desultory a fashion, our favorite pursuit our hobby.

STUART DAWSON'S REVELATION.

(Continued from last month).

"STUART! Stuart!" she screamed, "come back; don't leave me so!"

But he did not hear her. He had gone out.

She sat for a long time where he had left her, crying quietly. Then she rose, put out the light, and went upstairs. Her pillow was wet that night, and as she buried her face in it, she said half to herself and half to that dead husband, whom she had never for one hour forgotten:

"Do not mind him, darling. He did not know. I know and I love you always."

Stuart Dawson realized, in the hard days which followed this talk with his mother, that there is nothing which more thoroughly crushes the joy out of life than to be at variance with one we love. His whole life was changed, and for a while he could scarcely realize where or who he was. Then, as things gradually settled down into shape, he became conscious of carrying with him a dull, heavy feeling, that effectually prevented any gladness from rising in his heart.

It seemed as if a solid stone wall separated him from his mother. He could not pass it to go to her; she would not come to him. He could see her on the other side—see her with painful distinctness, as she waited in her great loneliness, yearning for the love that he had always given her. Her eyes haunted him, they were so sad and pleading. He felt that a man must be a brute to make his mother feel so, and yet he could not help it. He would have been tender and loving, if he only could, but there was a great shadow between them. They were hopelessly estranged. He would have said to her so gladly:

"Mother, come back to me. Let me love you and forgive everything."

But this she did not want. She had no wish to be forgiven. She demanded justification and approval for what she had done, not pardon.

This trouble was crushing to her. She had lived a quiet, narrow life, with but one interest—her great, absorbing love for her son, and with but one aim—to so influence this son that he should love his father. When, therefore, this was all taken from her at one blow, she was like one paralyzed. She never thought of yielding one jot of her loyalty to her husband. She would have died first. She did nearly die. She grew very pale and thin, and seemed to change quite suddenly from a person of middle age into a fragile old lady.

She did not believe that Stuart would ever be one in heart with her again. She gave up hope, and failed in health and strength.

Stuart referred to his father but once. Then he said—

"Mother, I have written to the —th National Bank to ask about that affair."

She turned very pale, but did not speak. He did not look at her.

"Yes," he continued firmly, "it is my right. I want to know all. I *must* know!"

She rose, trembling in every limb.

"I cannot help what you do, Stuart," she said, "I have no power over you any longer. But I want to tell you that it does not matter. If you—if the bank—if the whole world should call him guilty, I would not believe it."

Then feebly, and yet with a certain sweet dignity, she left the room.

Stuart sprang to help her, for she seemed very weak, but she waved him aside, and would not let him touch her.

That very night a strange thing happened to Stuart Dawson. Coming home in the twilight, he met a young girl, who stepped

in front of him, and said—the clear color mounting into her face as she spoke—

"It is so long since we have seen you, Mr. Dawson. Have you been away?"

"No, Miss Nora," he answered hesitatingly, "I—I have not been very well."

They looked at each other awkwardly for a moment, and then she passed on.

He was angry with himself in a minute that he had not turned around and walked with her. She had always seemed to him the nicest girl that he had ever known, but now, since this trouble had come to him, it was as if he had forgotten her, or had known her in another life. He thought of her though, constantly, after this meeting,—of the sweet color in her face, and the touch of sympathy in her voice.

In the evening, she seemed to draw him to her. He dressed himself mechanically, not seeming to realize why he was doing it, then, in the same inert way, he walked to her door. She did not seem surprised to see him. It was as if she had known that he would come.

After a little, they were left alone in the drawing-room, and then—he could not have told why,—he found himself telling her all the cruel sorrow that had come to him. He had not spoken of it to any other person and it seemed now as if he told it without any volition of his own.

She listened, her face alive with sympathy. Her sensitive mouth quivered a little when he had finished and there were tears in her eyes.

"Oh, what can I say?" she cried. "I am so sorry for you, so sorry!"

Stuart felt as though he had been talking of some one else. Something had deadened the dull pain which he had carried for so long so that he did not feel it.

"It must have been terrible," she said after a little, "I do not see how you have borne it."

He had a confused sense that he did not understand what she was talking about. He wanted to tell her that whatever it was, it did not matter. It did not matter at all, nothing mattered except that he must take her hand.

He did not tell her this, but he looked straight at her hand which was lying in her lap. Her dress was black, and her hand looked small and white against it. Everything else in the world was a blur but that white hand lying next the black dress. The moment when he could resist no longer arrived. He leaned forward and clasped it.

She did not resist, but she looked at him questioningly.

"Oh," she cried, "what are you doing?"

"I must," he answered gravely. He held it for a few seconds, then he raised it to his lips and kissed it.

She struggled then until she drew it away, and her breath came quickly.

He looked at her as if he had suddenly awakened.

"I beg your pardon," he said, "I do not know what I am doing; I think I must be crazy."

They eyed each other in silence,—a silence in which each seemed to read the other's heart.

He was the first to speak.

"I have no right," he said, incoherently; "will you forgive me? I ought not to have come,—but you have been so good to me. I must leave you,—I ought to go. I want to try to think."

He rose as if with a great effort, and stood in front of her.

"Will you forgive me?" he asked. "I did not mean to hurt you—I—"

"Good night," she said simply, and then in a tone that was almost a whisper, she added,

"You will come to see me again?"

Before she had finished, the blood rushed furiously over her

face and neck. She looked like one caught in a tide against which he vainly struggles.

Stuart leaned over her.

"Indeed I will," he answered softly, "indeed I will."

Out in the dark, he tried to calm his feverish thoughts. What was he doing? What did it all mean? Did he love this girl? His heart throbbed quickly at the thought. He stood still a minute, and wanted to go back and tell her that he did. Then, by an effort, he walked on.

He reasoned with himself. This afternoon he had not thought of her; he had forgotten her. Could a man learn to love a woman in an hour? Had he loved her all the time, long before this trouble came to him that hung like a great curtain over his past life? Was it that he was so lonely, so forlorn and miserable, and that her sympathy had been the first thing that had glided into his life, like a sunbeam into a cell, to share his sorrow with him?

What did it matter? What did he care? It was unreasonable, inexplicable, absurd perhaps, but he loved her—loved her with all his heart. Then he thought of his tarnished name, and humbled life, and knew that these were what he must bring to her. But immediately his heart gave a great bound, as he remembered that it was after she knew all this that she had asked him to come to her again.

He thought of her sweet face with the crimson flood rushing over it. Oh, it did not matter how sudden or unexpected it was,—it would not have mattered if he had never seen her at all before,—she belonged to him, and he should claim her!

The last thing he saw before he went to sleep that night was a white hand against a black dress,—a hand that seemed to charm, to hypnotize him, so that he was unconscious of anything else.

He went to see her the next night, and the next, and the next. She did not seem astonished at the suddenness of his passion. It seemed to them both as natural as the blossoming of a rose. She gave him her love, frankly and gladly. He was so happy that it did not seem possible he could be the same man who had staggered only a few days before under his weight of trouble. It was not like the same world either. "All the past things were past and over!" His father was nothing to him now, his promised wife everything. He could not tell his mother about it all. He shut her out of his paradise. It was too pure and sweet a place for one whose life was sullied with so much deceit. He pitied her, he loved her, but they were forever separated.

He went one night with Nora to the theatre. The play was one of common type, where the heroine is made to believe that her lover is unfaithful, and rashly marries another man.

They talked about it a little after they came home, and he asked her hypothetical questions, and revelled in her answers, which told him in a dozen different ways, how much she loved him.

"What would you do," he said, "if you should hear from the most credible witness that I was faithless and unworthy of you?"

She looked at him a moment, her eyes shining with love and trust.

"Stuart," she said, "if the whole world should call you guilty, I would not believe it!"

Something passed through his heart as quick and keen as a sabre stroke. Where had he heard those words before? They were his mother's words, and it was of his father that she spoke! All the deceit, the obstinacy, the hardness of his mother seemed transformed, and he saw it, as it truly was, only the same great love which the woman beside him gave to him.

He had his arms around her, but he took them away.

"I must go to my mother, Nora," he said. "I have been cruel to her. I have tortured her. I did not understand."

His face had a rapt, transfigured look, as of one who sees a vision or listens to a holy revelation.

She did not try to detain him. She was awe-struck by his terrible earnestness.

He bent over her and kissed her.

"I think God has let good women love us in this world," he said reverently, "to teach us about Him."

He went out in an agony of remorse. This love which had come to him and made a new heaven and a new earth for him—this love, the most blessed, holy thing in life, was the same love that his mother had given to his father all these years, and for which he had blamed and almost despised her.

It seemed as if he could not get to her fast enough.

He burst into the room where she was sitting, sad and alone, as she had been so much of late.

He went up to her and took her in his arms.

"Mother, oh, mother!" he cried, "forgive me! I did not know! You have been right always. Your love and trust have been pure and beautiful. Oh, mother, forgive me!"

A wonderful look of happiness came into her delicate face. She put her head upon his shoulder.

"Dear Stuart!" she said softly.

He kissed her faded cheek.

"Oh, mother," he said brokenly, "I have been blind,—cruel—wicked! I did not know until another woman showed me. You have loved him in the true, holy way that she loves me, and if,—I should ever have a child, I should ask for no greater blessing than that she should teach him as you taught me."

They were silent for a few minutes, and he held her closely to him. They seemed to forgive and understand each other without the need of many words. Then she said, timidly but firmly—

"And, Stuart, do you—do you believe in him now?"

Poor little woman! She could not accept reconciliation with her only son at the price of disloyalty to his father!

He hesitated only a minute.

"Yes, mother," he said, "I believe he was a true, honest man. He could not have been anything else, loved with such a love."

She smiled with the contented smile of one who rests at last.

"Stuart," she said softly, "a letter came for you to-night. It is in your room. It is from that bank. I am glad you said that before you opened it."

He went to get his letter. When he came back he was very quiet, with the intense quiet of a terribly excited person.

"Mother," he cried, in a harsh, unnatural voice, "he did not take it! They have been investigating the old books and he was wronged, mother, cruelly wronged! The old officers are most of them dead now, but I think they took some money fraudulently. Some one else was guilty, not my father, and we will unearth it all. We will sift it to the bottom. His name shall be cleared; he was innocent, mother, innocent! Aren't you happy now?"

"Yes, Stuart," she answered calmly, "but you see I knew it all the time!"

He looked at her in silence, dumb before the miracle of such love, and then he remembered that just such love was his, and a great flood of thankfulness rushed over his soul.

—By Bessie Chandler, in the "Home-Maker."

"THE MASTER KEY."

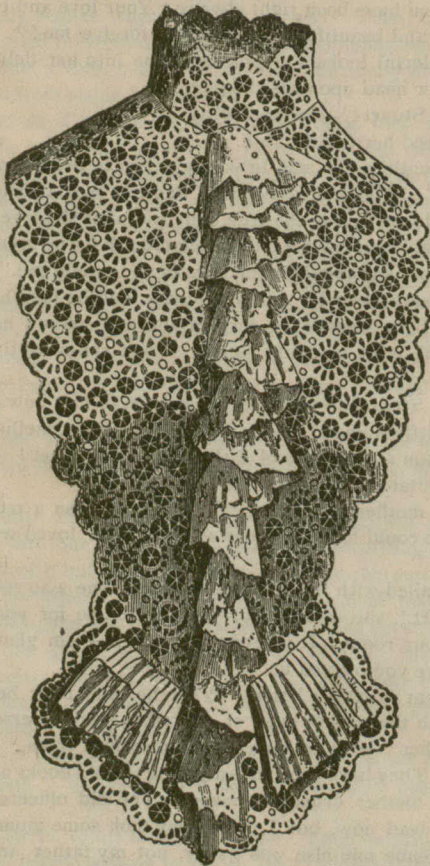
Every breast a corner holds, pure as on its natal day.
Though by sin and sorrow's folds, hidden from the world away
Through the callous crust of years, reaching to the tender part
Homes sweet name will start the tears, and unlock the secret heart.

—Ladies' Home Journal.

TOILET ACCESSORIES.

THE plastron and fichu was never more in demand than this season. Ladies recognize them as very desirable additions to many toilettes. Lace, cambric, embroideries, tulle and silk muslins are all used for making them. White is considered in the best taste, but many pretty and richly colored materials are arranged for them.

The first plastron illustrated on this page is in vest shape, and is made of rich cream white Russian embroidery and embroidered crêpe lisse. The plastron is cut with a seam down the middle of the front, but the closing is effected in the back. The embroidered crêpe lisse is arranged in a cascade down the front, and on either side pleatings of the same are placed in position as pocket-flaps. The effect is very jaunty and dressy. This plastron is particularly suitable to be worn over cloth gowns, and, as a vest, under jackets. A plain cloth waist is



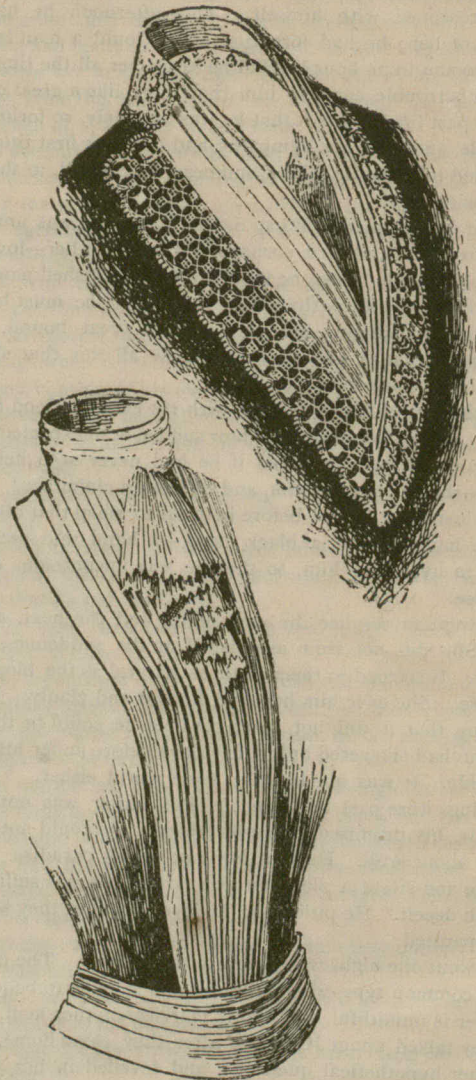
given a new stylishness by its addition. Blue flannel gowns and similar outing costumes may be decidedly brightened and freshened by its adjustment over them.

Another fichu of delicate white cambric is laid in fine pleats, or both a vest, collar and belt, with a small kerchief at the neck. It is worn under jackets and surplice-necked bodices. It is also worn over any plain bodice of silk or woolen. A round waist or a polonaise may be rejuvenated in this way and, if it is neatly hooked or pinned in place, nothing further is needed.

The third fichu is one made of lace and pleated silk mull. It is one that any lady can make for herself in an hour's time. Let her procure a yard of silk mull, white, yellow, pink or blue, and lay it in regular folds five or six in number. Finish the ends as is shown in the picture, and then arrange the lace, of which two yards must have been provided. It is cut in three

pieces of about equal length, one is used around the back of the neck and the other two along either side of the front. The result is a most dressy and elegant garniture.

It is worn over both high necked bodices and those cut out V-shaped along the same lines as this fichu. Any ordinary bodice may be turned in in this V-shaped manner. A knot of ribbon may be used to cover the closing, or if something more elaborate is needed, a bunch of roses or daisies pinned on over it would give quite a festive appearance to any gown. This



fichu is very pretty made of black Brussels net and rich heavy lace, either black or heavily embroidered in colors.

Ladies all agree that these fanciful accessories are always enhancing to new and fresh costumes, but they are also used for another purpose. They are an inexpensive invention for brightening up partly worn basques. If the fronts of the basque are worn they cover all defects. Investing in one of these and cutting away the bottom edge of the basque and refacing or binding it, changes the entire appearance of the bodice.

Among other accessories, not quite so elaborate for good dressing, are pretty ruffs and gathered jabots, for the fronts of dresses, made of chiffon or crinkled crêpe, in all colors.

Snooper—"It's no wonder they are always finding microbes, bacteria, and such things in France." Simeral—"Why?" Snooper—"Because France is just the place for Paris-sites."

DUSTING AS AN ART.

BY ANTOINETTE WETHERILL.

WE can not all paint pictures that shall be a joy to this and succeeding generations; neither can we all write the poem which shall shine to future ages as the crowning glory of our century, and perhaps it is as well not to try. But we can all of us do a great deal towards making our lives and those of the people around us artistic and lovely; the perfect surroundings resulting from our care forming but a fitting background to the beauty of our lives, and giving us, albeit sometimes unconsciously, an influence more gracious and more powerful than is attained by the greatest painter or the most illustrious poet.

This may seem a very fine way of suggesting that ladies should dust, or at any rate superintend the dusting of their own drawing-rooms, and I can quite fancy "miss, in her teens," still further tip-tilting her pretty little nose at such a homely suggestion; but a great deal can be urged in its favor. Ever since table decoration rose to the favor and dignity it has reached among us, the advantage of educated fingers and trained mind has been realized, and the work has become one peculiarly adapted to and practiced by gentlewomen.

A few years since a picture appeared in *Punch* of two vestry road-sweepers discussing the capabilities of a third visible in the middle distance, employed in his avocation. Says No. 1 to No. 2, "Not that 'e ain't good enough for a straight piece of work like road-scraping and such; but it's the feelin' of it 'e wants. Just set him at a piece of real fancy sweeping round a lamp post, or the likes 'o that, and where is 'e?"

Well, there are many drawing-rooms one goes into that bring back the road-sweeper's criticism to the mind. It is not that they are actually dusty—few people with any shred of self-respect would allow that; on the contrary, it is those that best display the perfection of their keep that sometimes grieves one most. It is the mechanical precision that irritates, rendering spotlessness itself a burden, and order an oppression. Everything is in its place, everything is as shining as well-applied polish and rubbers can make it, and yet there is a want about it somehow that frets you without you being able actually to put your finger on the grievance.

Servants there are gifted with better taste, perhaps, and fingers more deft than their mistress's; but then these are in the minority, nor is it fair to expect it of them. They have usually plenty of work for every hour of their day, and, to get through it properly and methodically, can not afford to linger over minor details. Unluckily, drawing-room dusting in these days of overflowing *bric-à-brac* is essentially a matter of minor detail and lingering. Combinations have to be studied, effects varied, colors harmonized and contrasted, etc., all of which takes time and knowledge. How well I remember a drawing-room with which I had at one time some slight acquaintance. The furniture was as perfect, the coloring and drapery as harmonious, as the work of a really first-rate artistic house decorator could make it; and your first sight of that room gave you a feeling of intense pleasure, so thoroughly had every detail been studied, and so conscientiously had every merit been brought out. Charming to-day, endurable to-morrow, but oh! the awful weariness of the third day, when you realized that all this beauty was simply the hard and fast outcome of mechanical perfection, where every book even had its fixed place, to move from which destroyed the entire scheme of which it was an important factor; nay, if you venture to set your chair at a different angle, to gain increased light or grateful warmth someone religiously placed it with anxious care in the precise spot from which you had moved it, the instant your rising from your seat gave them the chance. I verily believe the actual flowers required for

decoration were carefully prescribed; I know the pots and vases were rigidly filled by the gardener, a most excellent horticulturist, endowed with a positively miraculous power of producing fruit and blossom at the wrong times, but with whose snug arrangements his mistress would no more have dreamed of interfering than she would have dared to pluck a flower in her own conservatories without her botanical tyrant's permission. Ugh! the depression of that visit haunts me still with an uneasy sense of ingratitude, for my host and hostess were kindness itself and my surroundings were exquisite. As a contrast to this, I remember a tiny household consisting of master and mistress, the inevitable servant, a male, and one maid, the cook the abode forced on them by the exigencies of their circumstances allowed room for no more. Go when you would to my friend's house her sole and solitary sitting-room (dinner was eaten on the broad verandah curtained off with matting screens) was always perfect. Tidy it was not, I admit, for she was a woman of many occupations herself, and shared her room with her lord in a true spirit of *camaraderie*, but comfortable and homelike that room always was. Sand and dust were our *bêtes noires* and loud were the complaints of all of us who cared for the beauty of our homes over the destruction and discomfort they wrought. But at my friend's there never was a speck of dust, and nowhere did flowers look so lovely as in her house. The secret was this, she did her own dusting and arranged her flowers herself. When she did it was a mystery to us, for, living *en evidence* as she necessarily did, no one had ever caught her at it. At last, one day when driven to take shelter in her house from a storm which kept everyone (not actually forced, as I was, to go out) indoors, I found her in the midst of wild confusion—the pretty room was fairly upset. I asked what was the matter. Had a tarantula taken up its abode in the recesses of some drapery, or had the storm forced its way through the roof? "No," was the answer, "the house is right enough, but I have got tired of the way the place was arranged, and am profiting by this stormy day to rearrange it." We were friends enough for me to draw an arm chair from the chaos, and seating myself in the entrance, out of her way, I learn't a lesson I never forgot. Under her hands the furniture found new and unexpected corners, the draperies she seemed to toss so carelessly into position assumed fresh and even more graceful folds; the *meubles* assumed a brilliancy one associates only with new things (and even then connects with a distracting odor of polish), without her apparently doing more than pass a soft silk handkerchief over them. When, lastly, the servant appeared with a tray full of tiny flower-filled specimen glasses which she proceeded to dot with apparent indifference, but real art, about the room, I thought that never before had I seen so pretty a place; though, coming thus behind the scenes, I had learnt secrets as to her plenishing undreamt of by those who only saw it in its dainty daily perfection, a perfection that caused other women to sigh regretfully and say: "Lovely, yes, my dear, undoubtedly lovely, but look at the beauty of her furniture; and just think of what she spends on her flowers!" As a matter of fact I have seen more flowers massed in one fashionable bouquet than she had in all her room. The secret lay in their arrangement. Perhaps there was but one bloom in each vase, but its surrounding green was carefully chosen. Her rule was, if possible, to choose the foliage that belonged to the flowers; if this was impracticable, she carefully studied their natural growth, and gave them the *entourage* Dame Nature intended for them, with the result, as I said before, that no one's flowers equalled hers.

A little care and ingenuity in the arrangement of our drawing-rooms always repays us fourfold; and we all know how after illness or absence from home the very atmosphere seems changed, while all our surroundings seem to have lost that individuality that made them seem part of ourselves.

JUNE MILLINERY.

DESCRIPTION OF PLATES.

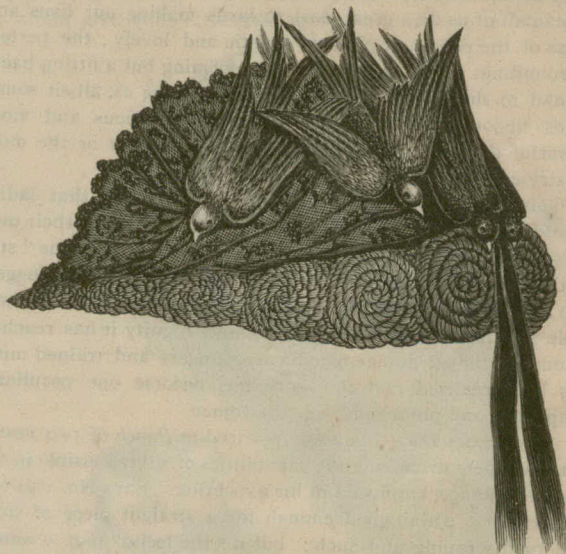
THE first is a very graceful Empire hat, made of chenille dotted Brussels net over a crownless wire frame. The wires of the brim are covered by neat folds of bias black velvet. The brim is wide and flaring over the face, shorter at the back, and slightly turned up off the face on the left side. The dainty needlework and general neatness of this hat makes it one of great beauty. The lovely garniture consists of a mass of delicate green leaves, falling in broad graceful sprays on both sides and across the front, covering the hair and simulating a crown. Just in front is tucked in among the leaves a large rose of the American beauty species. There is a second one of these roses resting at the back, in a large bow of black velvet ribbon arranged in crisp loops and notched ends. A scarf of the black net, fastened at the back of the crown, is brought forward and looped around the neck, and is caught up on the right breast, with the end hidden beneath a rosette of the velvet ribbon.

This hat may be appropriately worn with the most dressy and elegant toilettes for visiting or reception occasions. It will be found becoming to both young and middle-aged women who delight in delicate, gentlewomanly head-gear.



The second hat illustrated is one of fancy straw, goblin blue in shade, a rich and fashionable color in millinery this season. It is not too often met with, which makes this an unusually strong recommendation for this hat. The straw is soft and adjustable, and fits over the hair in a lovely fashion. The low round crown is covered with fine black point d'esprit lace, which is pleated quite full in front. Over the crown, well toward the back, are nestled six tiny blue birds in their natural plumage. Strings for tying under the chin are attached at the back. Medium-width black velvet ribbon is used for the purpose.

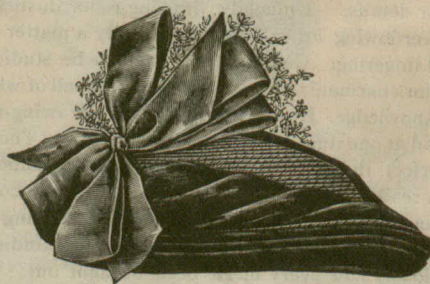
Then we have a turban for general street wear, of the finest black blue straw, so soft and fine that it vies with a French chip in quality. The brim is gently rolled and faced with beautiful even folds of blue velvet. There is also a roll of velvet around the crown, which is arranged in loops on the left side. Well back on the right side is a large bow of blue grosgrain ribbon



about two and one-half inches in width. The garniture is completed by a large spray of fine blue flowers known as "bluies" by others, as gentians.

The popular Marie Stuart shape forms our fourth illustration. This bonnet is worn well over on the head, and is quite pointed in front. It is made in this instance of black Brussels net, dotted with large tufts of chenille. The frame is a light wire one, and the hair shows beneath. The edges of the bonnet are finished with a very delicate jet gimp made on wires. On the felt side of the front is placed an aigrette of tiny imitation peacock feathers. The glinting metallic tints of these dainty feathers is a masterly stroke of the milliner's art. There is, beside, a pretty arrangement of velvet ribbon loops, and the point over the forehead is accentuated by a handsome jet arrow-head pointing downward. Velvet strings are brought from the back around under the chin.

A handsome toque forms the fifth and last engraving. An exquisite mingling of black and emerald green was effected in its



development. A wire frame is bound around its brim, with the green velvet drawn closely in folds. Over it and the crown is gently laid black point d'esprit net. From the front to the back, on each side of the crown, are drawn gilt bands heavily jeweled with stones of rich colors. These bands are used only for the most elegant millinery, and are a new and novel feature peculiar to it. Yellow velvet jonquils are massed in front with loops of green velvet ribbon. The ends of lace scarfs, attached under this front trimming, are drawn over the crown to the back half, hiding the jeweled bands, and are caught together with jeweled

pins. They are then brought around over the hair, and loosely knotted over the bosom.

GENERAL NOTES.

Speaking generally of the new Parisian millinery to be seen just now, one fact strikes us forcibly, and that is the taste and



skill with which hats and bonnets which are entirely suitable for deep mourning or half mourning, are made to look as stylish as those for ordinary use. Everything that is becoming and pretty seems to have been pressed into the service, and used with the



most artistic and excellent effect. Finely cut jet in the forms of coronets, daggers and clasps, are very much worn in both hats and bonnets, and they certainly look exquisitely well, used in conjunction with the dainty butterflies of fine black lace.

Some milliners are offering bonnets whose frames are composed of gold arabesque, with here and there at the intersections of the design an imitation ruby or topaz. They are in keeping with the jeweled bands seen in the handsome green and black net toque forming our fifth illustration.

Among the handsome flower bonnets and toques, are those

made entirely of the handsomest roses. Regular gorgeous American beauty roses in the most elegant silk or velvet variety, are the first favorites. They are especially becoming to youthful faces, and whether the hair be blonde, brown or black, they are equally becoming and fascinating. They are kindred confections of violets, of pansies, or of lilacs, but the regal rose is the most favored, and certainly the most elegant.

As far as flowers are concerned, they have never been more popular than at the present moment. Pale Neapolitan violets are still used, but they are rapidly giving place now to hyacinth blossoms, white lilac, and those very beautiful shaded purple pansies in velvet, which form such a characteristic feature of much of the tasteful Parisian millinery.

The taste for butterfly millinery is on the increase. Black lace butterflies are spread over the crown of floral bonnets, and posed on the brim of large hats. Some of these insects hover over the blossoms that decorate lace hats. In the hats made with a velvet crown and lace brim clusters of these frosted, gauzy-winged creatures are pinned.

Aigrettes, wings, ears of corn, bandeaux and crescents made of moonlight, bronzed, burnished or green jet, mounted on blackened steel springs, are among the ingenious ornaments of the millinery trade.

PARIS FASHIONS.

PARIS intends to indemnify itself for the inroads *la grippe* made upon the social season this year by prolonging the season's gayeties to the end of June. The effect of this decision is seen in the new toilettes ordered for spring receptions. The fabrics, ribbons, and ornaments unite the richness required for such grand occasions with the lightness necessitated by the advanced warm season. The stuffs are most of them derivatives and imitations of *crêpe de Chine*, the genuine *crêpe de Chine* remaining without a rival. One which I have recently seen, of mother-of-pearl white with iridescent lights, is of surpassing beauty. All the *crêpes*, indeed, are of soft, delicate tints, a guarantee that the bright, decided colors which are supposed to be returning will not predominate this summer. The gowns for spring receptions determine the fashions for the summer season, and in that light are worth studying in detail. The skirts are flat and clinging at the front, the fulness gathered in pleats at the back, and the sides slightly raised in an unstudied negligent manner. And here let it be said in passing that these simple skirts and the full crossed bodices which prevail so largely, to fit faultlessly require to be constructed almost entirely on the woman who is to wear them, or on a lay figure with bodice and petticoats padded out to the exact measurements of the wearer. Only by such means can perfect folds be obtained. To return to *crêpe de Chine* skirts: they are mounted on a silk skirt, and are rather long, for, alas! even street dresses are longer, and in some cases are permitted to drag. The silk skirt is bordered with a thick pinked ruche of silk, or with a ruche of coarse-meshed net.

Lace dresses are by no means abandoned, but are transformed in various ways. The newest laces have rich raised designs, in which thick corded parts alternate with flat open-worked spaces of the pattern. Worn over silk, plain or changeable, the lace looks like handsome *passenterie*. It is made in all colors, and used for entire dresses, and also for panels, drapery, yoke, and sleeves on silk gowns. Another novelty is *soutached lace*, in which all the outlines are defined.

Straw hats of the natural straw-color are more worn by children and young girls than by ladies. Ladies' hats are chiefly of black Neapolitan and colored straws; or, if they are of natural straw, the brim is open, with ribbons drawn in, or faced with colored straw.—*Harper's Bazar*.

TRIMMINGS.

Deep fringes are again worn on the more elegant dresses, in color matching that of the material. They are composed of small beads and drops of various shapes. Fringed ornaments come for waists, and jet fringe for black silks. Plain and brocaded silks, velvet combined with cloth embroidered in silk and gold, and used for dinner and reception dresses.

A sash of moire, or of satin-bordered surah or faille, accompanies very many of the stylish gowns designed for carriage or visiting wear, and among the charming house toilettes for afternoon are those of finest French challis, with, for example, a cream ground, brocaded with forest violets. Added to the dress are a sash of violet moire, and also a zouave jacket, girdle, standing collar, and cuffs of the silk.

Open-work effects are a notable feature of the season's garnitures, the embroidered trimmings resembling designs in applique, while the balloons and pimps which show the color of the dress-goods through the pattern have a lace-like effect in keeping with the light fabrics. The effective filet trimmings are again set forth, the graceful devices in narrow silk cord filled in with lace stitches and twisted braid.

A number of the new gowns have on them that very vivid shade known as Magenta, and which some of the Parisian modistes are combining extensively with black. It is an extremely trying shade, and nothing will ever make it becoming to a blonde. Bright burning scarlet brings out the purity of her skin, the gold of her hair and the brightness of her eyes, but Magenta seems to make her skin gray, her hair dull and her eyes lustreless. It wants to be worn by one of those exquisite beauties, a perfect brunette.

The wide sashes tied are quite out of date, and only with crepe or tulle dresses dressmakers sometimes arrange light scarves, which fall straight on the skirt with pleats or gathers. Now the sleeves are made so long, two-button gloves can be worn, except for evening with low-necked bodices; then they are worn nearly reaching to the shoulder. A good many women who have pretty arms manage to show them all the same by wearing the gloves only to the elbow.

There is a tendency now to trim the back of bodices rather profusely, and many of them are cut to resemble an evening dress that has been originally low or square and afterward filled up to the throat. A dress of black Chantilly lace is quilled upon a round-shaped yoke of gold tinsel, and a panel of the same sumptuous material let into the skirt, give the effect of an entire underdress of subdued gold.

Fans for balls are made of painted gauze, or else of straight feathers, the color of the dress, and each feather is painted with small flowers to match, such as forget-me-nots with blue, violets with lilac, etc. The handsome fans of curled feathers and tortoiseshell mounts are reserved for the opera or grand occasions.

For evening dresses a jacket of the zouave style made entirely of violets was a novelty seen the other evening, and there are others made of pansies and roses that are beautiful accompaniments for the pansy or rose bonnets for theatre and receptions.

Waistcoats of white pique, with gold buttons, are affected by the young woman who gets herself up to look like a boy—for a woman never gets any nearer masculinity than that. If she is inclined to be slangy, she rather inelegantly calls them "the masher's waistcoat"; but if she is well read on the subject of dress, she gives them a more royal name, and calls them "Louis XIV."

Yellow, in all its golden richness, is the color in real flowers that strikes the eye on all sides, from the street vendor's basket to the artistically decorated table.

FOR DAINTY HANDS.

There are certain trifles of woman's garb which have a charm and poetry of their own, denied to the other items of their bravery. The veil and the girdle seem still to hold the mystery and attraction of womanhood, as in the days when Athene wove in her high Olympian chamber the ample and shining web to enshroud the bride of her servant, the gorgon slayer, and Aphrodite unloosed and delivered to Hera the shining cestus, "in whose sphere were all enticements to delight," to work the hoodwinking of all-seeing Zeus. Few poets have celebrated the bracelet, *pace* Imogen's armlet, which bore such false witness against her; but a ring seems a poem in itself, and for one line wherein shoe or sandal is celebrated, twenty may be recalled wherein a glove is decked with "jewels five words long"; even as many a brodered glove has been set with gems in front of the casque or cap of cavalier, as it was in that of Christian, Duke of Brunswick. The very word, rhyming so smoothly with sweetest echoes, seems to borrow some fragrance of romance therefrom, and this sentiment finds vent in gloves still being a permitted offering to the stateliest dame or coyest damsel, as fit and humble a gift as flowers themselves.

If there were to be gathered together an exhibition of historic gloves, how many dead days would live again, even as they did when last year at the Stuart exhibition in London they gazed at the stiffly brodered glove, which the white king drew from his long, slender hand that bitter January morning and gave to his faithful friend and servant to hold, a parting gift from the hand which in a few moments would be nerveless forever, both for treachery and tenderness, falsely signed pledges to his people, and loyal caresses to wife and child. We should see the rarely perfumed gloves wherewith Catherine de Medici was fabled to have wrought the death of poor, honest, blunt Jean d'Albret; the dainty glove the lady dropped into the arena, 'twixt lion and tiger, that it might be restored to her with unknighly scorn by the Sieur de Lorge, whom pride not love dared to the quest. Side by side with this last should rest the worn lady's glove, carried in the hat of that true lover, that valiant gentleman, who, in his sworn loyalty to the beautiful, unhappy Queen of Bohemia, would have faced wild beasts in obedience to her lightest whim as joyously and bravely as he faced her foemen, and whose poet nature might have taught him to read such a seeming freak into pure womanliness, even as the great poet of our own days has interpreted it through the lips of Francois Ronsard. Where are they all, these dainty, brodered hand-gear, rich with coats of arms and monograms, mottoes and devices, such as the *precieuses* of the Hôtel Rambouillet and their successors adopted? The gloves of Marie Stuart and Jane Grey, of Ninon de l'Enclos and Françoise d'Abigné, of Mary Montagu and Fanny Abingdon, of Marie Antoinette and Josephine Beauharnais, if we could behold them, would not they seem penetrated with the personality of the "dear, dead woman" who pressed them on over the taper fingers and delicate wrists, and drew them closely over hand "which kings have lipped and trembled kissed?"

So it comes to pass that any woman possessed of the instinct which George Sand has so exquisitely divined in a passage, which, not having the book by us, we are fain to render in Owen Meredith's versified translation:—

That gracious and tender and fond *coquette*,
Of a woman who knows her least ribbon to be
Something dear to the eyes which so warmly caress
Every sacred detail of her exquisite dress,

will recognize the subtle influence which her glove may own; so that when left in a room, or dropped in the garden, it may seem a living trace of her presence, invested with somewhat of her own peculiar grace.



NOVELTIES IN LUNCH CLOTHS AND OTHER TABLE LINEN.

BY ELANOR CORBET.

ONE are the elaborate entertainments of the winter, succeeded by the Easter weddings, the spring season of operas, and some other modified gayeties. They are all at an end now. The full-dress ball, the heavy dinner, with its crowded, long drawn out menu, and its near-of-kin, the post-theatre supper, are all over and done with until next fall, and society now turns its attention to simpler pleasures, and less burdensome hospitalities.

Among these may be mentioned, as foremost in attractiveness, the dainty little lunches in the summer cottage down on the seashore, or up among the mountains. And the would-be hostesses of such "delicate feastings" are therefore including in their shopping lists full supplies of rare china and glass, as well as the newest things in table linen.

Having in mind this fact, I recently strolled into the best linen house in America, and inspected their most recently imported novelties in the shape of lunch cloths, doylies, and such like adjuncts to a well set table. Here I learned that colored linen is no longer considered in really good taste. Women of unquestionable refinement are purchasing only white damask, but this is, of course, of the finest quality and choicest designs. Some even go so far in eschewing ornament as to use only a heavy plain linen with hemstitched border, and just a *soupeon* of drawn work above it. The napkins to match seem more like extremely large sized and substantial handkerchiefs than anything intended for table use. I am assured, however, that such sets are, without question, quite the correct thing. But one must not infer from this that nothing else is possible or in good taste, for the figured damask will never be out of style; and especially when its attractions are heightened by a border stripe of fine drawn work, or by a centre square, surrounded by several rows of this strictly handworked decoration.

Embroidery is also in favor, but it must all be wrought by hand, and in wash silks. Very ornate designs in flower and leaf, of brilliant butterfly and of impossible and grotesque birds, are thus pictured with the needle by skilled German fingers, whose handiwork is admirable, even though the designer's idea of form and color is something to marvel at. Here, for instance, is a lunch square, upon which is a picture of cat-tails, a bit of a pond with lily blossoms and pads growing out of the water, above which flutters a gay butterfly pursued by bright plumaged birds, which, strange to say, are no larger than the pond lilies beneath them. Around all these is a border of morning-glories, which look well enough, until you stop to think they do not generally grow on the margin of a lake.

Another cloth of this same kind is all done in a deep red, about the shade of currant juice. Upon this are not only flowers but big garden vases, and a very unique species of fowl, which seems a cross between a peacock and a turkey gobbler. I imagine he is nearly related to the one which, according to the comic paper, so shocked the modesty of the little Boston girl. Again, we find a table scarf altogether embroidered in shimmering, silvery blue, and another in cream white; but the handsomest and most showy is the one which had triangles in each corner,

of elaborate drawn work, embroidered here and there with star figures and wheel figures in gold tinsel thread. At intervals, along the sides, are deep pyramids of the same work, which meet in the centre, and the plain spaces between are covered with silk embroidery in palest rose and white. The tinsel used in this work is the real untarnishable gold thread, such as is used in ecclesiastical embroidery, which, indeed, is the only sort it pays to expend time and eyesight upon.

Besides these fancy scarfs, there are also a great many decorated with the Fayal work. These are very showy, being cut out to show the outlines of every part of the design, and then held together by more or less elaborate lace stitches. Upon the fineness of these, and the small size of the leaves and arabesques in the pattern, depends the value of the scarf. So a design of ferns with each frond carefully worked on the edges is higher priced than a border of grape or maple leaves, which necessitate so much less stitching. This kind of work is likewise in high favor for ornamental bed linen, pillow cases, etc. A set of shams of the heaviest Irish linen thus decorated, costs from fifty to sixty-five dollars, so it will be seen that it is a luxury for the rich. The oil king may furnish the twenty-seven bedrooms of his new summer palace with such linen, but we every-day mortals may be thankful if we can have hemstitch borders with a narrow stripe of drawn work above—and even these will take a double eagle from our purse every time we indulge in a pair.

Momie cloths, hemstitched and with drawn work, are still fashionable, and make a good appearance. Although it is no longer the thing to dress one's table with a colored cloth, she who has an eye for color may place over her white linen cover a scarf of the silk and lined weave, which is as lustrous as satin, with its brocade of white figures against a background of old rose, violet and blue or sunny yellow. A bit of this yellow, like a sheaf of golden rod, will make indoor sunshine even in the darkest weather; so it is really a more cheerful color than the more brilliant pink and red hems.

Doilies match the cloth and napkins they are used with, and very beautiful little squares may be obtained in all the kinds of work above described. Those in Fayal embroideries are especially effective, though not as delicate as the little bits of cambric as fine as French mouchoir, and with a narrow border of drawn work, which looks like an insertion of Valenciennes lace. But, of course, the most beautiful and desirable are the squares which are nothing but drawn work, and look more like cobweb lace than anything intended for real use. A set of a dozen contains six different designs, and costs something like seventy-five dollars. But she who has strong eyes, deft fingers, and even a modicum of taste, can furnish herself with these pretty useless little scarfs, and for a mere nominal price, too—that is, unless her time is salable.

Table mats, although generally considered as relics of an age less cultured in taste, are still sufficiently in demand among the old conservative housekeepers, to necessitate the keeping of a full supply in stock. Some of these are crocheted with such fine thread that the border is almost like lace, the centre being done in close rib stitch; and as these are not one of the machine products, they are held at a good price—six dollars a half dozen. But it always seems to me that they give a patchy, broken look to a table, and so detract from its other artistic furnishings.

DESIGN IN TAPESTRY.

THE beautiful design is worked in cross-stitch over canvas. It is worked in wools and silks. Colors: white squares dark Havana; two vertical lines, very pale ditto; black squares blue; diagonal line, red; X, dark green; half black, gold silk black dot, black.

TALK ABOUT FLOWERS.

"OUR GARDEN."

TO lay out a garden for a large and varied collection of plants is by no means an easy matter. The patterns usually given in works on agriculture are often more suitable for embroidery or mosaic work, and are tolerable only in masses of color. A garden made on these principles has a bare dreary look to the lover of nature, who longs for the old-fashioned arbors and arches covered with roses, or clematis, honeysuckle and Virginia creeper.

A very pretty frame work not out of place in one of these geometrical beds, is made of wire and shaped like an umbrella with a very thick handle, and the leaves and blossoms of the sweet pea, maurandia, cypress vine, nasturtium, and all the family of climbers, twist in and out of the open work in graceful profusion. The dismantled frame of a real umbrella or parasol, skeletons that are sure to be found in the happiest household, may be used for the purpose. The selection of plants for various positions requires some judgment, as the beauty of their effect often depends on how they are placed; some accommodating species are satisfactory anywhere. It is a somewhat disheartening but painfully stubborn fact, that gardening even on the humblest scale is an art, and those who are most scornful over this idea generally belong to the class who never succeed.

The ornamental properties of decayed tree stumps, and even of half-barrels sunk partly in the ground and partly covered above it with strips of bark are too well known to require particular mention; but a rustic wall pocket against some grand old tree is not so common, and may be made an unexpected thing of beauty with trailing vines and clusters of bloom.

It must be remembered that there are two distinct objects in gardening, which can scarcely be carried out harmoniously in the same plot: one is to have continuous masses of bloom for a show garden, the other is to raise flowers for cutting, both to glorify one's own house and to send portions to those for whom no such provision is made.

To give a small garden a large look is ingeniously managed by as extensive an entrance as the place will admit, and having the central plants low; and a very particular point is this: "Be your garden large or small, the paths should be amply wide enough for two to walk abreast with ease. A fifty foot garden can actually be made to look stately by having two or three wide walks in it."

The soil for flowers depends in a great measure on the nature of the flowers to be planted, some requiring a rich heavy soil, while others thrive better in one of a more sandy character.

Roses and pansies, for instance, belong to the former class, and verbenas and geraniums to the latter. But all soil should be made as smooth and fine as possible.

A soil naturally rich and mellow is half the battle won for a flower garden, but the cultivator is usually engaged in fighting against nature, trying to make a clayey soil porous by the addition of sand, while a light one demands ashes and the under-side of old pasture sods to give it sufficient body. Complicated geometrical beds are never agreeable to the eye, and the most desirable form for a small garden is a round or circular bed varied by an oval. The former is easily shaped by planting a stick in the middle of the space, then tying a string to it and an other stick to the other end of the string. The second piece of stick is drawn around the first one as far as it will go, and this defines a perfect circle. The oval should be marked by a long line from end to end, and a shorter one across the centre; it can then be shaped by degrees until the proportions are satisfactory.

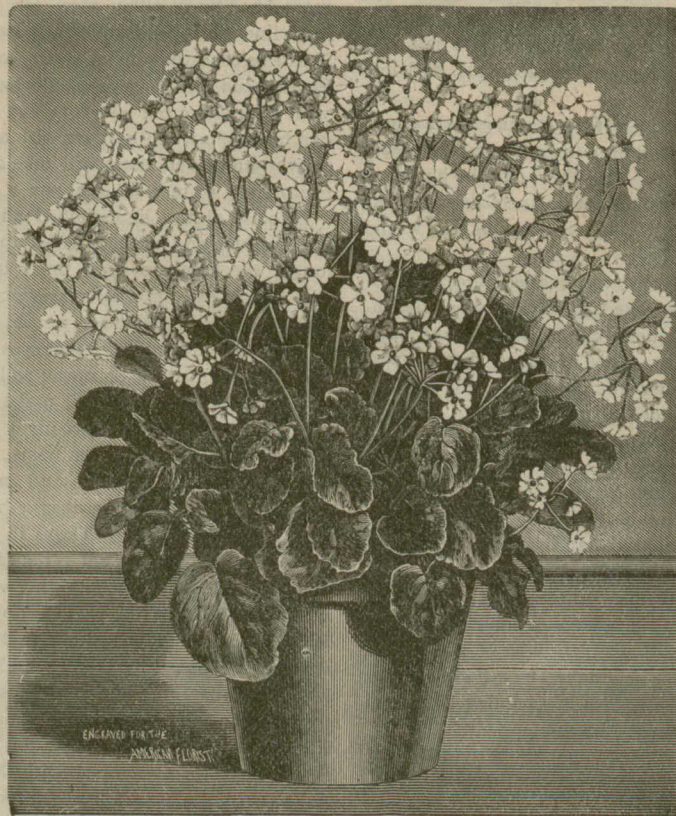
A few of the most desirable annuals for a small garden are sweet peas, mignonette, asters, balsams, petunias, chrysanthemums, convolvulus, cypress vine, lobelia, whitlavia, or sweet alyssum. This, with shrubs, is a sufficiently long list for a small garden; but if other varieties are desired, any florist's catalogue will furnish their names and habits.

No lover of flowers should fail to have a bed of pansies, as, aside from their beauty, they will thrive in shady places where scarcely another plant will blossom. Pansies may be grown from cuttings, with greater certainty of producing fine flowers, and their growth is much more certain than that of those grown from seeds. But the smallest plants produce the largest blossoms; and after reaching a certain size, unless there is a rigorous pinching

of shoots, the blossoms will deteriorate. When pansies have bloomed steadily for a couple of months, the branches should be well cut down and the plants mulched with old cow manure; they will then make their finest show of blossoms in the early autumn. Geraniums are magnificent bedding plants, and all the shades of scarlet make a blaze of color that is scarcely attained by any other plant. An easy method of starting cuttings of geraniums or other bedding plants in spring is to put them in small bottles filled with rather warm water.

We illustrate on this page a charming new variety of primrose called the obecenace primrose. It appears in a delicate mauve and there is also a pure white variety. It is characterized chiefly for the brilliancy of the green of its foliage and for the profusion of its blossoming.

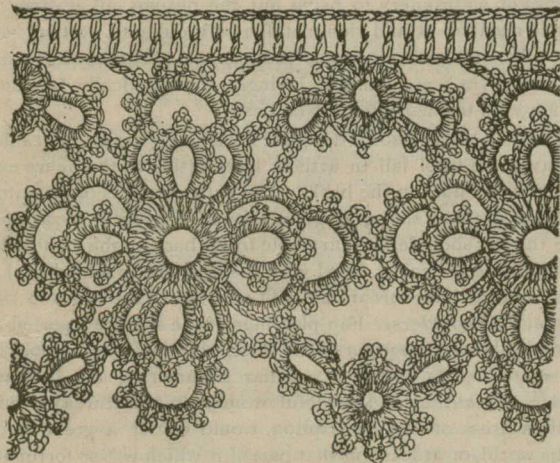
Special thanks are due for information and cut to H. Slight, Florist, 407 Yonge street.



OBECENACE.

CROCHET EDGING.

IN this, each star is worked separately, but fastened together in working at the Picots, as shown in the illustration. The small stars are also made separately, and when a sufficient length is made, a heading of chain is worked on one side, and on it one row of 1 treble, 1 chain. For the large stars, make a ring of 5 chain, into this work 4 treble, a Picot of 7, into the Picot, 3 double, Picot of 3, 5 double, Picot, 5 double, Picot, 3 double, 2 treble in ring, turn, 7 chain, 1 single in 3rd of 5,



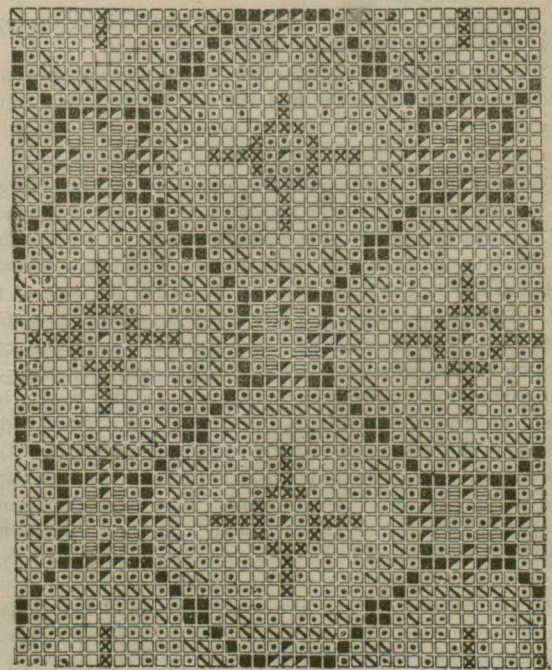
double, 9 chain, 1 single in 3rd of next 5 double, 7 chain, 1 single on 1st treble, turn again, 5 double, Picot of 3, 5 double in 7 chain, 1 double, and Picot on single, 2 double and Picot 5 times in 9 chain, 2 double, 1 double, and Picot on single, 5 double, Picot, 5 double in 7 chain, 1 treble in ring. Repeat this three times.

For the small stars, make a ring of 5, into it 3 treble, Picot of 3, 3 treble, Picot of 7, into this Picot, 3 double, Picot, 2 double, Picot, 1 double, Picot, 2 double, Picot, 3 double, 10 treble in ring with Picot at each second, 2 treble, repeat the Picot, and fasten off. They are attached to the large star by the second and fourth small Picots on the large Picot.

INFANT'S KNITTED BOOT.

TO make a pretty knitted boot, provide white Saxony yarn and steel knitting needles. Begin at the middle of the sole with a foundation of 70 st. (stitches), and work 24 rows in plain knitting forward and back. 25th row (right side of the work).—K. (knit plain) 40 st., narrow by knitting 2 st. together; leave the rest of the st. on the needle aside for the present. 26th row.—Slip 1 p. (purl) 5, k. 1, p. 5, then for narrowing p. 2 together; leave the rest of the st. on the needle aside until further mention. 27th row.—Slip 1, k. 4, p. 3, k. 4, then for narrowing k. 2 together; in this, as also in the following rounds, take the 2 st. for narrowing from those previously set aside. 28th row.—Slip 1, p. 3, k. 3, p. 1, k. 2, p. 3, for narrowing p. 2 together. 29th row.—Slip 1, k. 2, p. 2, k. 3, p. 2, k. 2, then k. 2 together for narrowing. 30th row.—Slip 1, p. 1, k. 2, p. 5, k. 2, p. 1, p. 2 together for narrowing. 31st row.—Slip 1, k. 1, p. 1, k. 7, p. 1, k. 1, k. 2 together for narrowing. Repeat the 26th–31st rows 8 times, narrowing regularly as described throughout the first 4 repetitions or patterns; from the 5th pattern take up the remainder of the st. that had been left aside, and work them off in plain knitting in every following row; narrow only once in each of these last 4 patterns, and then on both sides of the middle 11 st. on the instep. Next work 10

rows in plain knitting, which complete the foot, and then continue for the leg as follows: 1st row (left side of the work).—K. throughout. 2nd row.—P. throughout. 3rd row.—* K. 1, k. 1, and p. out of the next st., p. the next, p. 1 and k. 1 out of the following st.; repeat from *; finally k. 1. 4th row.—P. 2, then alternately k. 3 and p. 3; finally p. 2. 5th row.—K. all st. that appear plain and p. all that appear purled on this side. 5th row.—P. 2, then alternately k. 3 st. together and p. 3; finally p. 2. Repeat the 3rd–6th rows 8 times, but transpose or alternate the pattern in the manner shown in the illustration. 39th row.—Plain throughout. 40th row.—To make the row of holes alternately put the thread over and k. 2 st. together. 41st–43rd rows.—Plain throughout. 44th row.—Alternately put the thread over twice and k. 3. 45th row.—* P. 2, slip the next, and drop the two thread loops from the needle so that the slipped st. can be lengthened out, then carry the thread in front of the slipped st. to the next st., and repeat from *. 46th row.—Alternately slip the next st. and carrying the thread forward on the wrong side k. the following 2. 47th row.—Alternately p. 2 and slip the next, bringing the thread forward in front of the slipped st. 48th and 49th rows.—Plain throughout. 50th–52nd rows.—Work as in the 44th–46th rows. 53rd–56th rows.—Plain throughout. Next cast off the st., and finish the edge with crochet scallops as follows* 1 sc. (single crochet) on the next st., 4 ch. (chain stitch) 1 double crochet on the first of the 4 ch., pass 2 st.; repeat from*. Work similar scallops around the front and sides of the instep, and in the 9th row from the top of the foot as well as in the 38th of the leg work scallops composed of 2 rows as follows: 1st row.—1 sc. on the first st., then alternately 3 ch. and 1 sc. on the next 4th st. 2nd row.—* 4 sc. separated by 3 ch. on the next sc. in the 1st row, 1 ch., 1 sc. on the middle st. of the 3 passed over in the 1st row, working around the 3 ch., 1 ch.; repeat from*. On the last purled row of the foot work alter-



nately 1 slip stitch on the next st. and 3 ch. A light lining or sock is in the foot of the boot, worked loosely in plain knitting with Shetland wool and coarse wooden needles; take up the stitches around the ankle on the inside, and work according to the shape. Having completed the lining, overseam the sole and the back of the boot, run a cord and tassels through the top, and trim the foot with small white silk buttons along the side,

A TOPIC PARTY.

PRETTY Linna Morgan's face expressed a mixture of sentiments—some few grains of satisfaction with a larger proportion of discontent and distress.

"Yes, Madeline," she was saying to a girl friend who had come from a distant State to visit her, "they're all coming. Every one has accepted 'with pleasure.' Now, here it is Tuesday afternoon, and I haven't a single idea for entertaining them. The young people around here are so stiff! They take an age to get acquainted. But yet, they are so nice, I want you to know them. There's Edith Burrell! She loves music and interests every one in her thoughts about it,—she is so original. But, dear me! You might meet her a dozen times before you struck upon that theme. Oh, Madeline, I know they'll all sit around like mummies to-morrow night just for want of an idea from their forlorn hostess."

"Well," said Madeline, laying down her paint-brush and water-colors, "I've found out that the best way to entertain one's friends is to let them entertain themselves. That is, Linna, for an evening like this, why not have something we can all do together. We might make candy of confectioner's sugar, for instance."

"We did that last week at Ida Decker's, and we ate so much candy we've all been sick ever since."

"Or," continued Madeline, "we might all write quotations, then mix them up and guess the authors."

"I'm afraid we are not literary enough to enjoy anything of that kind."

"Linna Morgan, you are the most discouraging girl! I'll give you one more suggestion. Now listen. Make your evening into a topic party."

Linna took a deep breath. "What are you talking about, Maddy?" she asked.

"The question is, What shall we all talk about at the topic party?" responded Madeline.

Then she gave a description of an evening she had spent at a friend's the week before she had left her home to visit Linna Morgan.

The next night as each guest was welcomed by Mrs. Morgan and introduced to Madeline Jargent, he was handed a square card. It was decorated at the top with a design in water-colors, with the date placed below in gilt letters. A list of subjects was printed below in old English script down the left side of the card. The young men were instructed to secure a partner among the girls for each topic. The topic was to furnish conversation for five minutes. It did not take very long to obtain a fair partner for each subject, and the blank spaces at the right of each topic were soon filled with names, as on a dance order.

Some of the topics most eagerly sought for were, "The Last Book I read," "Give a Conundrum," "Salads" and "Songs." Some of the others on the list were, "The Best Quotation," "German or French," "Boulangier" and "The Indian Question."

Mrs. Morgan rang a bell as a signal to begin, and at intervals of five minutes the same warning created a general exchange among the company. The groups of two wandered through parlors and big hall—the distinguishing feature in the Morgan house—fulfilling Madeline's prediction that "the best way to entertain was to arrange for the guest to entertain themselves."

When the list of topics was finished, Mrs. Morgan led the way to the dining-room for supper. She declared that they must be all talked out, both young people and topics, but from the over-abundant conversation at the table one would have imagined that some interesting points had merely been started and still remained to be considered.

ALICE M. KELLOGG.

FOREIGN CORRESPONDENCE.

PICTURE gowns—that is what they call the ideal dresses made by the Society of Associated Artists in London which is composed of gentlewomen technically trained in the reproduction of quaint, picturesque and historical costumes adapted to modern needs. The aim and purpose of the society, which was organized by a former secretary of the Royal School of Art Needlework, is the combination of artistic materials in graceful and individually becoming costumes. All the soft, beautifully new fabrics, the rich furniture brocades, with touches of embroidery to bring out the designs, all manner of artistic needlework and rich metallic embroideries, vests of gophered silks and satin brocades that, as the phrase goes, "stand by themselves," are handled lovingly and poetically by these women with trained artistic faculties.

This is a picture gown designed for a house dress: Soft folds of gray-green wool fall in artistic lines fitting to the figure and sweeping the floor in the back. The entire front is of gleaming gold brocade, on a shot gray-green ground, brought in loose folds from the left shoulder and armhole to far back on the right side. The high Medici collar, lined with the brocade, is folded back a little from the bare throat, and stiff epaulets of the brocade rise high on the shoulders. Fan pleatings of the silk are inserted at intervals about the bottom of the skirt, which fold and unfold as the wearer walks, giving a peculiar shimmering and brilliant effect. A beautiful and graceful woman in a picturesque and faultless dress of this description, would confer a great favor on the world, or at least on that part of it which was so fortunate as to behold her.

There is no special change in shoes. The low-heeled, pointed Piccadilly tie is the favorite walking shoe, and is frequently foxed entirely around with patent leather. A low shoe with a black cloth gaiter, or one to match the tailor gown, will be worn as soon as the summer season opens. Slippers are exceedingly pretty with moderately low heels and pointed toes for ordinary house wear, and high heels for elaborate wear. Those in black suede kid, with rows of narrow ribbon stitched across the vamp, are popular, because they decrease the apparent size of the foot a tiny silver or gold buckle rests on the instep. There are many attractive slippers of red morocco for morning wear.

Among dainty toilettes for bridesmaids are those of liberty silk and crepe de chine in white, lime-leaf green, primrose yellow and hedge rose pink. The slightly pointed, sleeveless bodice and full skirts are joined, and an immensely wide empire sash of the silk is draped over the line of joining and tied in full loop at the back, the ends being as long as the gown.

The popular dress sleeves have more or less fulness on the shoulders, while very many are in the genuine leg-o'-mutton shape, long and close from elbow to wrist, and upon rich gowns finished with a fall of real lace. The bishop variety, with a cuff of greater or less length, will be a favorite style all summer for lace, net, muslin, and light diaphanous fabric of every description.

The new matinees are made of crepe de chine and silk and wool surahs in delicate sky-blue, pale Parma violet, rose, and other delicate colors. Those in tea gown effect are shown in surah fitted in at the back by a cluster of shirring, and in graceful loose effect diagonally across the waist to the left. It is trimmed with full frills of Valenciennes lace, which are extended down the left side of the gown, where it opens to the bottom. The sleeve is cut in one piece, and gathered in full effect the length of the seam on the inside of the arm, making a graceful full sleeve admirably adapted to soft materials. The new matinee jackets of colored crepes to be worn with black or colored silk skirts, are in full Grecian effect, fitted to the figure merely by pleats at the back, with sleeves and trimmings of creamy Oriental lace.

QUESTION DRAWER.

RULES:—Full name and address must accompany all communications; *not for publication*, but for filing. Please write plainly, and do not ask more than three questions in any one communication. We shall be pleased to hear from our readers through this column and to answer any questions of general interest pertaining to the home, cookery, domestic economy, decorative art, music, literature, etc., etc.

REGIS, WOODSTOCK, ONT.—1. Salts of lemon is the best thing I know of to take out ink stains. 2. An article scorched by too hot an iron can (if it be not regularly burned) greatly be improved by laying in the bright sunlight for a half-an-hour.

MYRA H., COBOURG. The gems representing each month, and their significations are as follows: January, the garnet; February, the amethyst; March, blood-stone; April, sapphire; May, emerald; June, agate; July, ruby; August, sardonyx; September, chrysolite; October, Opal; November, topaz; December, turquoise. We would not advise considering them seriously, but the possession of the stone representing your natal month is supposed to bring good fortune.

E. P., GUELPH, asks for a new and fashionable way in which to make up a light colored cashmere dress for a Miss fourteen years of age. See pages — and — in this number of the BAZAR. You speak of passementerie for garniture. It is seldom used for younger women, but any other trimmings in use for their mammas are seized upon for the daughters. Velvet and moire ribbons are always youthful in appearance, and a pretty buckle and belt or a handsome sash are always very delightful.

MAUD P., CITY, asks for a recipe for a new pudding—"something dainty and nice." We append a reliable recipe for an almond pudding, which is very delicious: One-half a pound of blanched almonds, one pint of rich cream, one-half a pound of fresh butter, one-half a pound of white sugar, two large Naples' biscuits grated and five egg yolks. Pound the almonds to a paste with rose-water; cream the butter; beat together the sugar and egg yolks until very light, add the pounded almonds. Pour the cream over the grated biscuit and mix that thoroughly. Add the butter to the sugar, egg, and almonds, and stir in the cream and biscuit crumbs. Bake in puff paste to a pale brown.

CONSTANTIA, HAMILTON.—If your hair is becoming thin, as you describe, I would advise the constant use of the following ointment, which I have found to succeed where all others have failed to produce the desired effect: Ten grains of red oxide of mercury mixed in one ounce of vaseline. Get a reliable chemist to mix it for you.

ALEXANDRA, QUEBEC.—A charming present for your literary friend would be one of the new upright leather pads with calendar leaves attached to it, each of which comprise a week and its engagements, and can be torn off at the expiration of it. The leaves are so arranged in book style that each one can be lifted up to fill in approaching engagements; there is a pencil slipped in at one side. A small square pocket diary in crimson morroco with the Christian name stamped on in gold would also make a pretty little present.

ZENOBIA, YARKER. No, we have not the pattern of the finger-bowl d'oyleys illustrated in "Our Fancy Work" page of last month, but the dimensions are given. You will readily see that it is quite impossible for us to illustrate them in full size. Why! it would take up half a page. We could, of course, get an enlarged design drafted for you by a Toronto artist, but it would be expensive, and I am sure if you think, you will discover that you have some friend who is artistic enough to draw a simple design like that for you.

HOUSEWIFE, CITY.—There is a soap called "Ox-gall Carpet Soap," which is unequalled for cleaning carpets. We do not know who it is made by, but are sure that it can be procured of any first-class chemist.

B. W. P.—Return first calls within ten days and make a wedding call within two months.

E. L. S. PLANTAGENET, ONT.—A black cashmere dress made after pattern No. 2972, shown in figure 1, in the May BAZAR, would be very pretty trimmed with three rows of black moiré ribbon about an inch wide, black silk braid would also be appropriate, and while rows of black velvet ribbon would also be quite suitable, it would not be quite so new. Did you read the description on page 6 (in May No.)? It gives different garnitures that would be suitable.

REMNANTS.

"Five o'clock teas are a nuisance," remarked Nuwed, who always found company in his house when he got home from his office. "Five o'clock vexations would be a more appropriate title for them."

Sure but not Slow.—People who have used *Dr. Thomas' Electric Oil* to get rid of pain, find that it is sure but not slow. A cough even, of long standing, is speedily controlled and cured by it. Rheumatism, neuralgia, corns, lame back, and swelled neck rapidly disappear when it is used.

Cumso—"You look so much better than you used to. Are you taking athletic lessons?" Maddox—"Yes; I take care of a year-old baby."

THE USE OF BOOKS.

I read old Kant's *Critique of Reason*
Quite often in the winter season,
And wonder more each passing minute
If there is aught of reason in it.

I read some poet every spring,
And catch myself a-wondering
If he, the writer, 'tis that's dense,
Or is it I that's lacking sense?

I read in summer some sweet story
Of maiden's loved by men of glory.
'Tis very light—like summer wear—
I never find ideas there.

But when the autumn gilds the sheaves,
I gather up the bright hued leaves;
I press them in mine authors' nooks,
And learn at last the use of books.—*Carlyle Smith.*

A Georgia editor, in announcing his marriage, says: "We have taken this step for better or for worse; but it is a poor woman that can't support one editor."

Mr. Thomas Ballard, Syracuse, N.Y., writes: "I have been afflicted for nearly a year with that most-to-be-dreaded disease Dyspepsia, and at times worn out with pain and want of sleep, and, after trying almost everything recommended, I tried one box of Parmelee's Vegetable Pills. I am now nearly well, and believe they will cure me. I would not be without them for any money."

(From a letter congratulating a young lady upon the announcement of her engagement.) . . . "And I wish you, dear Sally, all happiness in your engagement, which I hope may not end in marriage."

Mr. Henry Graham, Wingham, writes: "I was in North Dakota last May, and I took a bottle of Northrop & Lyman's Vegetable Discovery with me, as I did not feel safe without it. While there a lady friend was suffering with Indigestion, Biliousness and Headache. I recommended the Vegetable Discovery to her and she tried it, and the result was that it did her so much good that I had to leave the balance of the bottle with her."

SPECIAL OFFER.

WE invite those who may have spare time at their disposal to examine the appended complete Premium List, with a view to getting up Subscription Clubs for the LADIES' BAZAR. You will see that by using a very little time, you may obtain a Gold Watch, Silver Cake Basket, Pickle Castor, or Cruet Stand. These goods are guaranteed by the manufacturers, or by Kent Bros., Yonge Street, Toronto, to be all we represent them. On receipt of post card expressing a desire to that effect, we will be pleased to send, by return mail, a handsome Circular, illustrating the Premiums we offer.

COMPLETE LIST OF THE PREMIUMS.

No. 1. Those sending us the names and addresses of 4 new subscribers, one at a time, with 60c. if preferred, all within one month after sending the first subscription, shall have their choice of No. 1 Premium, being a silver-plated napkin ring, quadruple plate, elegant design, or Premium No. 1-A silver-plated Butter Knife, quality A-1. Manufacturer's list price for each, 75c.

No. 2.—Those sending us the names and addresses of 5 new subscribers with \$3, one at a time if preferred, but the whole to be sent in within one month after the first is sent in, will receive by post silver-plated Butter Knife, quadruple plate, elegantly chased. Manufacturer's list price, \$1.

No. 3.—Those sending us the names of 6 new subscribers with \$3.60, one at a time with 60c. if preferred, but the whole to be sent us within one month after the first is sent in, will receive by return mail silver-plated Fruit Knife and Nut Pick A-1 quality. Manufacturer's list price, \$1.25.

No. 4.—Those sending us the names of 7 new subscribers with \$4.20, one at a time with 60c. if preferred, but all to be sent us within one month after the first is sent in, will receive by return mail Child's Silver-Plated Knife, Fork and Spoon, A-1 quality, on fancy card, one of the neatest design premiums we have. Manufacturer's list price, \$1.75.

No. 5.—Those sending us the names of 12 new subscribers with \$7.20, one at a time with 60 cents if preferred, but the whole to be sent us within 5 weeks after the first is sent, will receive half dozen silver-plated Tea Spoons, A-1 quality, in case. Manufacturer's list price, \$3.12.

No. 6.—Those sending us 14 new subscribers with \$8.40, one at a time with 60c. if preferred, but all to be sent us inside of 5 weeks, will have their choice between Premium No. 6, being a Pickle Cruet, with tongs, crystal, amber, blue or green glass; embossed cover, base and legs, elaborate handle, height 12 inches, or Premium No. 6-A, Child's Silver-Plated Knife, Fork and Spoon, morocco or plush case, A-1 quality. Manufacturer's list price of either, \$4.

No. 7.—Those sending us the names of 16 new subscribers with \$9.60, one at a time if preferred, but all to be sent us inside of 6 weeks, will have choice of the handsome Premium No. 7, Dinner Caster, with 5 engraved bottles, quadruple plate, extra deep chased band and vase, fancy handle; height, 17 ins.; or Premium 7-A., Walnut Clock, elegant design, height, 20 $\frac{3}{4}$ ins., day strike. Manufacturer's list price of either, \$5. Or for \$1 cash extra, same design, 8 day strike. Price of clock, \$6.50.

No. 8.—Those sending us the names of 20 new subscribers with \$12, one at a time if preferred, but all to be sent in to us inside of two months, will have their choice of Premium No. 8,

Silver-Plated Cake Basket, heavily chased in high or low style; or Premium No. 8-A, handsome silver-plated and coloured crystal Berry Dish. List price of either, \$8.

No. 9.—Those sending us the names of 25 new subscribers with \$15, one at a time if desired, but all to be sent in to us within 2 $\frac{1}{2}$ months after first subscription is sent, will receive 12 fancy silver-plated Tea Spoons, A-1 quality, in handsome plush or morocco case. Manufacturer's price, \$8.50.

No. 10.—Those sending us the names of 30 new subscribers with \$18, one at a time if desired, but all to be sent in within 3 months after first subscription is sent, will have choice of Ladies' Solid Silver Hunting Watch (stem winder and setter), manufacturer's list price, \$10, or Premium No. 10-A, half dozen medium silver-plated Knives and Forks, A-1 quality, in case. List price, \$10.25.

No. 11.—Those sending us the names of 40 new subscribers with \$24, will receive Ladies' Solid Gold Demi-Hunting Watch (stem winder and setter), valued at \$15, one subscription at a time if preferred, but all to be sent us within 3 months after the first is sent in.

No. 12.—Those sending us the names of 50 new subscribers with \$30, will receive Ladies' Solid Gold Hunting Watch (stem winder and setter), valued at \$20, one subscription at a time if preferred, but all to be sent us within 3 months after the first is sent in.

No. 13.—Ladies' Solid Gold Hunting Lever Watch (stem winder and setter), valued at \$25, for 60 subscribers with \$36 in 4 months.

No. 14.—Ladies' Extra Heavy Solid Gold Hunting Watch (stem winder and setter) valued at \$30, for 80 subscribers with \$48 in 5 months.

No. 15.—Ladies' Heavy Solid Gold Hunting Stem Winder, Fine Elgin Movement, valued at \$35, for 100 subscribers with \$60 in 5 months.

No. 16.—Ladies' or Gents' Handsome Solid Gold Stem Winder with Fine Nickle American Movement, valued at \$50 for 150 subscribers with \$90 in 6 months.

NOTE. Besides the Premiums, each subscriber will receive with THE LADIES BAZAR, a Coupon, good for 25c. in Patterns any time during the year. In this way this Journal only costs 35 cents per annum to subscribers.

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1890. A NEW LIST OF HOME TESTIMONIES. 1890.

- Senator A. C. Botsford**, Sackville, N. B., says Actina is good for defective eyesight—He tried it.
Rev. Chas. Hole, Halifax, N. S., recommends Butterfly Belt for general debility.
Jas. S. Musselman, Berlin, Ont., general debility and catarrh—cured.
Mrs. Geo. Planner, Toronto, Liver and Kidneys—now free from all pain and strong and happy.
John Arnott, Iona, Ont., Lame Back cured after trying everything.
- D. D. Gilles**, Lucknow, Ont., Dyspepsia and Kidneys—after suffering eight months—cured.
Daniel Campbell, Port Talbot, Lame Back and Headache, after suffering for years, cured in less than a month.
Mrs. Lottie Collier, Simcoe, Ont., Weakness and Spinal Affection, strength fully recovered.
G. R. Glassford, Markdale, Ont., Sciatica and Dyspepsia, 15 years, cured in six weeks.
Mrs. McKay, Ailsa Craig, Ont., Sciatica 13 years—no pain after the first day.
- A. G. Henderson**, Hudson, Ont., Lame Back entirely cured.
B. C. McCord, Medicine Hat, N.W.T., Butterfly Belt worked wonders—Rheumatism, Back, Shoulders and Side.
J. Cameron, Beaver, B.C., feels like a new man after wearing our Butterfly Belt 4 weeks. [in 2 weeks.]
F. W. Martin, St. John, Newfoundland, suffered several years with Inflammation of the eye—Actina cured
- W. J. Gould**, Gurney Stove Works—After laying off 3 weeks went to work—Wore Butterfly Belt 4 days—Sciatica.
James Story, Fitzroy, Ont., after wearing Butterfly Belt one night, attended a fair, a walking advertisement for us, 70 years old.
J. R. Johnson, Solgirth, Man., tried a hundred remedies, nothing effective, Butterfly Belt cured Biliousness and Dyspepsia.
Jas. Mansfield, Saskatchewan, N.W.T., Piles and complete prostration—completely cured.
- Josiah Fennell**, Toronto, for six weeks could not write a letter—went to work on 6th day—Neuralgia.
Miss Flora McDonald, 21 Wilton avenue, reports a lump drawn from her wrist.
Geo. H. Bailey, Union, Ont., a suffering cripple for 17 years with Rheumatism and Scaly Sore Feet, cured in one month.
Jas. Nicholson, Zephyr, Ont., Rheumatism 18 years—Resumed work in the harvest fields the second day.
- Mrs. Connell**, Lambton, Ont., Catarrhal Bronchitis 2 years, relieved in one treatment; cured in one month.
L. D. Good, Berlin, Ont., cheerfully recommends Actina for Catarrh and Cold in the Head.
David Richards, Toronto, Year Butterfly Belt cured me of Liver and Kidney Complaint of long standing in 2 weeks.
Thos. Guthrie, Argy e. Man., says our Butterfly Belt and Suspensory did him more good than all the medicine he paid for in 12 years.
- Thos. Bryan**, 311 Dundas street, Nervous Debility—improved from the first day until cured.
Chas. Cozens, P.M. Trowbridge, Ont., after five weeks feels like his former self.
- J. A. T. Ivy**, cured of Emission in 3 weeks. Your Belt and Suspensory cured me of impotency, writes G. A. I would not be without your Belt and Suspensory for \$50, writes J. McG. For general debility your Belt and Suspensory are cheap at any price, says S. M. C. Belt and Suspensory gave H. S. of Fleetwood, a new lease of life. K. E. G. had no faith but was entirely cured of impotency. Many such letters on file.

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