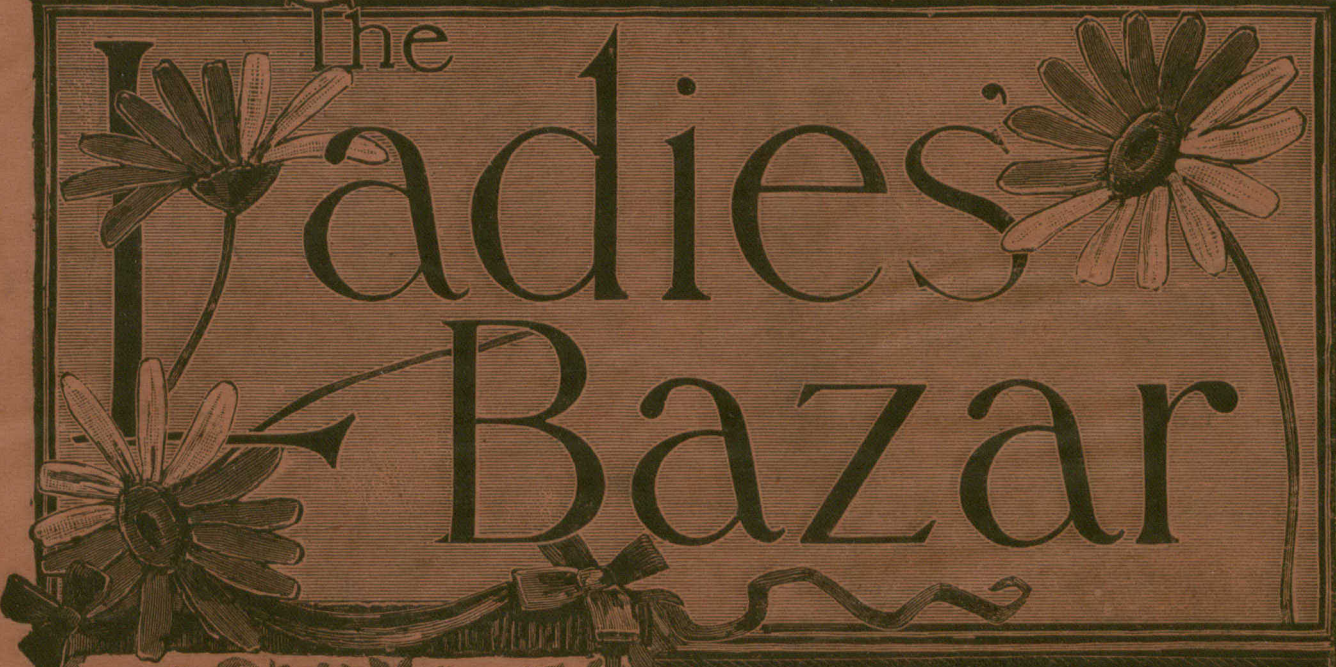


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# The Ladies' Bazar



A JOURNAL OF FASHION INSTRUCTION AND DOMESTIC ECONOMY

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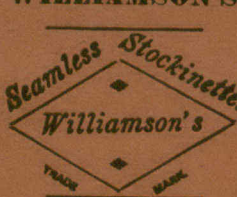


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# THE Ladies Bazaar

A JOURNAL OF FASHION INSTRUCTION & DOMESTIC ECONOMY

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## DRESS FABRICS.



**S**ILKS of the most costly kind seem to display velvet and brocades of every variety, "An' yeshall walk in silk attire, and siller hae to spare," sounded in the old days a very tempting offer. Judging from the magnificence of this season's new silks, one is inclined to think that those who choose to walk in silk attire now will not have much silver to spare, though you are bound to say they will obtain full value for their money. The varieties in silk brocades are endless, and they will decidedly be worn for the best class of dresses, as the present

plain styles show the rich stuffs off to perfection. Many also will be used for sleeves and vests, with plainer fabrics, and for the Louis XV. coats, which are so smart and stylish looking, reaching to the knee almost, having flaps, pockets, and deep gauntlet cuffs, and displaying large and magnificent buttons. As a rule the grounds of the silk brocades, like the velvets, are satin. Some have sparse bouquets, some geometric designs, such as small pink heliotrope diamonds on black, enlarged above by a curious halo-like flame, springing from it in heliotrope, not fire color; rings and lines interlace each other, and in these patterns there are quaint combinations of color. A navy-blue has pink and light gray satin circles, interlaced and broken here and there by lines and sprays like wild grass. A dark but bright claret satin displays closely crossing lines of myrtle, with interwoven spots here and there; and a gray satin has the pattern formed of black spots congregated together, and black

lines. A tobacco brown, as well as these lines, has floral garlands in leather color. Never has the art of weaving attained a greater perfection. Some of the black satins covered with a black and rich flame-red brocade show intricate patterns, as varied as the stitches in old point lace. A mousse satin has the design in a couple of irregular stripes, one chartreuse foliage, the other peach flowers. New and pretty silks for tea gowns are in pale satiny grounds, powdered all over with floral designs in brilliant tints. An apricot satin had tiny baskets and miniature wreaths alternated. A white ground brocade, showing the iris pattern in gold-colored silk, and a combination of white, blue, gold and ivory are among the noticeable novelties.

**S**ILKS FOR WRAPS show large patterns. Bold arches and grass-like sprays in a darker tone of velvet rest on a satin ground—black or violet velvet, for example, on light petunia satin. This new petunia promises to be a most fashionable color. It is not quite the petunia we have had in years past, but a sort of combination of red heliotrope and red violet, becoming and most pretty. One of the new patterns in this tone illustrates how spots are applied—the ground velvet, the spots satin the size of a quarter, covered with a frisé net work. This is a departure not before attempted, and the shadow spots also. To bring them to your mind's eye, imagine a bluish-gray satin ground, with two overlapping spots, one velvet, one frisé in a little darker tone. Elliptic spots of velvet are shadowed by satin ones, which they appear to rest on; the ground of a light coffee-brown satin.

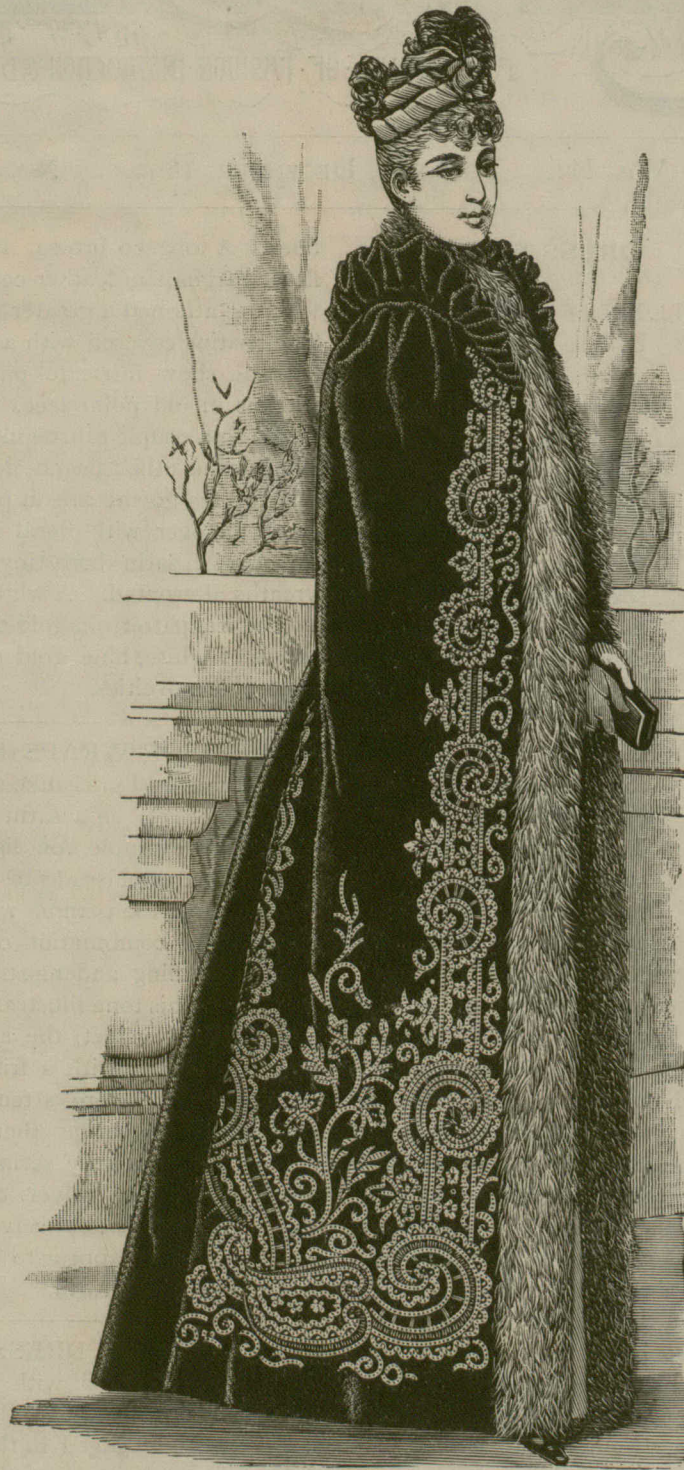
**F**OR EVENING DRESS, cloth will be extensively worn, trimmed with fur. The new color is Solferino, the tint of the trousers worn by some of the soldiers engaged in the Franco-Prussian War. Thistles and bluettes are the flowers of the season, and many of the bodices are crossed by a ribbon, sword-belt fashion, or, as the French call it, "Sautoir." An excellent example of an evening dress is

a pink silk draped with black Russian net, covered with lozenges in black velvet. This at the foot was caught up in festoons, as you see some of the fashionable window blinds. Another black and pink had the bodice differently trimmed with horizontal bands of galoon. One of the most lovely of the evening gowns was a tilleul brocade, the front draped with crepé de chene of the same tint, but embroidered all over in silk, with tiny florets. The bodice had the silk arranged to cross over chiffon, while on the shoulder was a large frill of violet velvet. The dress was laced at the back, where were coat basques, opening to show the satin of the same exquisite tint. A green velvet skirt, made perfectly plain, had a belt of green embroidery coming well under the arms; the sleeves on the upper portions were chiffon. Other evening gowns are in pink, blue, or white Spanish lace, with velvet flowers in a deeper shade, or, what is still better, black velvet flowers on the colored lace, or else vieux rose lace with garnet velvet flowers. These are all made up over silk the same color as the lace; the bodices are open *en cœur* front and back with crossed drapery; and the little pierrot ruff is made of silk tulle or feathers to match the color of the dress.

**B**ORDERED MATERIALS have been brought out in quite a new guise,

and in such a fashion that the adornments at the edge serve to border the hem of the gown as well as the bodice and sleeves. But to describe some of them: A reseda twill had very narrow lines of tiny

pink brocade, and picots of the same tone at the extreme edge. Another, in mousse colored diagonal, had three of the same tiny striped lines of brown velvet, divided by motifs in wedge-shaped brocade. A blue ground was nearly covered by graduated black stripes, which, instead of being arranged perpendicularly, were placed horizontally, the effect being deepened at the foot by black silk flounces, with French hems, which have come back to us. Snow-flaked tweeds are fashionable, and, for cheaper gowns, the speckled wool serges, which, to judge from their wiry fibre, have worsted in them. They also come with borders of similar character. Many woollen suitings are imported with borders of embroidery and deep embroidered points for the top of the sleeves with ostrich plumes set in the embroidery. Other borders are set with a band of otter or uncurled astrakhan running through the embroidery or as a straight border below embroidery. A wide network of knotted silk cords in the mixed colors of the suiting is another border that ends in a close fringe and is ornamented by a band of otter running over it.



3277

Figure 1.—Ladies' Cloak.

Cut in five sizes, 32 to 40 inches bust measure.  
Price 30 cents any size.

For full description see page 5.

LADIES' BAZAR FASHION NOTES.

**I** WONDER if many women are glad that the 'tailor-made' has returned to popular favor," Rita said to me the other day. "My dear," I replied, "Just stand for a few moments on King St. some bright, clear morning, and watch the throng of carefully dressed, stylish looking women, as they pass, and you will find that certainly nine out of every ten are clad in 'tailor-made' gowns. Don't you think that alone speaks volumes for the popularity of that style of dress? Women as a rule, in these enlightened days, do not have their clothes made after certain styles, simply because they are in vogue, but because they are becoming, and pleasing. Ergo! If the 'tailor-made' has returned, to resume greater sway than ever over women's hearts, it must be because it has all the above qualifications, and, therefore, all women must be glad of its revival."

On turning to our "Dress Fabrics" pages, descriptions of all the newest materials suitable for developing the tailor-made gown will be found. And among our illustrations will be seen some charming new models after which to make up this style of dress.

The fashionable skirt is unchanged in its simplicity, and the more closely it fits the figure the more does it seem to be approved of. Very many *modistes* are having a short gore just down the centre of the front width to make it set more smoothly, and all the full-

ness is in the plaits at the back. An extremely pretty gown of this kind is made of dark blue serge; it is fitted very closely and finished with absolute plainness. The bodice is long for a basque, and, while fitting close to the figure in the back, has semi-loose

fronts that flare away and show a waistcoat of scarlet cloth heavily overlaid with a passementerie of black braid. The cuffs and collars are of scarlet, the braid decorating them; the hat worn with this outfit is a large dark blue one trimmed with black plumes. Black gloves are worn, and a large, black bearskin muff is carried.

Correspondents who ask about black wool dresses are advised to choose soft camel's-hair fabrics, with some pretty dotted or vermicelli figured silk for the sleeves, a plastron, and for a ruffle at the foot, which simulates an under-skirt. Make the bodice slightly pointed, with folds in front from the shoulders, filling the V below the throat with silk that hooks on the left side under the folds. Cover the high collar with passementerie, and edge the wrists of the silk leg-o'-mutton sleeves with the same gimp. Put two rows of gimp in points from the under-arm seams to the front. Drape the back breadths of the skirt on the edge of the bodice. Cut the skirt in habit shape, and turn up a hem four to six inches wide on the outside, piping it with narrow passementerie; catch up the skirt in slight folds about the hips to show the bias silk ruffle underneath. Other wool gowns have the entire sleeves of passementerie, or there is



3275—3274

Figure 2.—Lady's Costume.

Lady's Evening Waist (3275). Cut in five sizes, 32 to 40 inches bust measure. Price 25 cents any size.

Lady's Skirt (3274). Cut in five sizes, 22 to 30 inches waist measure. Price 30 cents any size.

For full description see page 5.

a passementerie vest, or a corselet that goes all around the waist, or else epaulettes, with a collar and girdle of the silk cord gimp.

Black bengaline or faille dresses are similarly made, with their collar, belt, and sleeves studded with large jet nail-heads. Yellow or turquoise crape is used to form a plastron on these black dresses and is strapped in points with jet beading. The new gold beading is also used to brighten black silk dresses; it is set on net of the vest or plastron, the collar and cuffs, and very narrow black satin ribbon is drawn through its meshes. A vest and large sleeves of gay flowered brocade with black ground complete other bodices of plain black bengaline; the brocade does not appear in the skirt.

Afternoon tea jackets of white velvet, vivid red, or turquoise blue are cut like short Zouave jackets, with the addition of pointed caps for the tops of sleeves, and a high flaring collar. They are embroidered with gold and silver, and with silks in braiding designs, or else they are trimmed with jewelled galloon and pendent balls. They serve to give a bit of bright color to dark *robes d'intérieur*, or to add warmth to bodices cut low about the shoulders.

And now a few words about hats and their decorations. All shades of brown may have black plumes upon them; so may all the greens, blues, scarlets and purples. The purples seen in felt are gloomy enough in tone to be called black; large hats, intended for afternoon receptions, are of cream-white felt, old-rose, pinkish mauve and Nile green. These are invariably trimmed with black velvet and black plumes and make delight to the girl who is fond of getting

herself up in artistic fashion. With a mauve gown that has high puffed velvet sleeves, that is very long-waisted and held in by a fanciful girdle, the skirt with a tiny train just touching the ground, and a mauve hat trimmed with black velvet, mademoiselle feels that all the artists of the Royal academy, and all the aspirants for fame with pencil or brush, would nod approval at her as she goes up the stairway of a house where she is to take her afternoon tea.

The coiffure preferred with the large hats is unchanged; that is, the hair is either knotted, or loosely twisted at the back, while the bang is fluffy, but not too thick in front. An all-black get-up, made like the mauve one just described, is extremely artistic, and worn by a woman whose hair has a glow of gold in it and whose cheeks have the flush of health upon them, it makes her a veritable picture.

Thanks are due Messrs. W. A. Murray & Co., and Mrs. A. Black, King St., for information supplied.

Tweeds and homespuns are elastic terms and may be used for any textures from fine webs to thick gentlemanly mixtures. They all make admirable winter gowns. It is plain there will be nothing so much worn and nothing which shows more novelty in color and design. Some of them show perpendicular stripes in graduated width of tufted effects and there are plaids and diagonals. Browns and grays lead in color although the greens and blues are favored by younger women for whom they are especially

suitable. There are plaids in fawn, old rose, greens, blue and a variety of novel and artistic combinations.



3273

Figure 3—Lady's Princesse Dress.

Cut in five sizes, 32 to 40 inches bust measure.

Price 35 cents any size.

For full description see page 6.

## DESCRIPTIONS OF ILLUSTRATIONS.

**FIGURE 1—(3277).** Lady's Cloak. We here show a magnificent garment made of seal-brown velvet richly ornamented with a braided design executed in dull gold and shaded browns. The adjustment of the garment to the figure is performed in a very simple manner. The backs fit closely, while the front sections are gathered at the shoulder (the high effect being increased by the introduction of raised puffings of velvet) and are laid in two side-pleats both back and front. The centre-back sections are cut with extensions below the waist-line, which extra fulness is arranged in infolded side-pleats, very graceful and becoming to all figures. Each front edge of the cloak is finished off by a broad band of brown bear fur, which also edges the neck of the garment in boa style. We show on page 8 two smaller illustrations of this cloak, giving back and front views of it as it appears made of Fife plaid (the back view representing plain Bourette cloth as used in its construction), the fur trimming of the larger illustration being omitted. All kinds of camel's-hair cloths, fancy

cloakings, plaids, serges, Bedford cords, etc., would also make up handsomely after this mode, and sable, fox, marten, Astrachan, Persian lamb, etc., could be used as garnitures if desired. We have the pattern cut in five sizes for ladies, from thirty-two to forty inches bust measure, and in making a medium-sized cloak, five yards of material fifty-four inches wide, or

ten yards twenty-seven inches wide will be required. Price of the pattern 30 cents any size.

**FIGURE 2—(3275-3274).** Lady's Costume. Lady's Evening Waist, No. 3275, and Lady's Skirt, No. 3274, are the two designs here associated in making up this charming costume. The pattern of the Evening Waist is cut in five sizes, thirty-two to forty inches bust measure, and in making the garment for a medium-sized lady one and three-quarter yards of material forty-four inches wide, or two and one-half yards twenty-seven inches wide will be required. Price the pattern 25 cents any size. The skirt pattern is also cut in five sizes, twenty-two to thirty inches waist measure, a medium sized skirt demanding six and three-quarter yards of material forty-four inches wide, or ten yards twenty-seven inches wide, for its construction. Price of the pattern 30 cents any size. Old rose silk warp bengaline is the fabric here represented as used in making this graceful dress, the garniture—at once rich and effective—consisting of a broad band of velvet ribbon (of a darker shade) on the skirt, while the cuffs and waist-band are of the same material, the shoulders being finished off by bows



3276

Figure 4.—Lady's Jacket.

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

For full description see page 7.

to match. The skirt drapery is arranged over a four-gored foundation skirt of material, edged by a fan-pleated ruche, each side of the drapery being "caught up" and laid in a double box-pleat. The back of the drapery is gathered to the waist-band in cascade style, which is the latest vagary of fashion introduced as a variation in the heretofore straight, gathered

backs. The Evening Waist is adjusted to the figure by means of the usual bust darts, side-back and centre-back seams and under-arm forms, and over this are arranged in with the under-arm and shoulder seams, full back and front sections, which are gracefully disposed by means of gathers, the right folds in front overlapping those of the left. The neck is finished off by means of a Medici collar, which, pointing in front, reveals a chemisette, made after the fashion of those shown on page 11 of our October number. However, this adjunct could be dispensed with and lace or tulle substituted; or, if preferred, the neck could be left without covering, a pretty white throat being always "a thing of beauty." The sleeves shown in our illustration are of the usual gathered and raised-at-the-shoulder variety, while a rosette and band of velvet ribbon finish off the waist-band. A pleasing variation might be introduced by facing the collar with some contrasting shade, and elbow, or, as they are now called, half-sleeves, would give a more dressy effect to the waist for evening wear. These could be obtained by cutting the sleeve short just below the elbow, a fall of lace, or band of velvet and a bow giving the required finish. While Bengaline is the most popular of the new fabrics introduced this

season for evening wear, silks, India lawns, crêpe de chine, satin merveilleux, Henrietta cloth, laces, nets, etc., will also develop this mode admirably, while rows of narrow ribbon, or velvet bias folds, etc., will be found appropriate forms of garniture. We show on page 9 two smaller illustrations, giving back and front views of the costume as made of figured and plain silk-warp challie, six rows of narrow silk ribbon

being there the preferred garniture, the under-skirt section being faced with velvet.

FIGURE 3—(3273). Lady's Princesse Dress. This graceful design for a princesse dress, now in such great vogue, is here depicted as made of striped homespun, combined with figured, round buttons being the preferred garniture. The striped material is throughout cut on the bias, and is used for the dress proper, while the figured goods is employed in the sleeves, figaro jacket sections, collar and pointed V at the neck. The gown is adjusted to the figure over a tight-fitting lining arranged with the usual seams, the front and back portions being each cut in one piece, the extra fulness at the waist-line being arranged by means of a row of gathers. The back drapery is laid in two deep box-pleats and is cut with extra length, which forms itself into a *short train* (I use the term advisedly) which gives an exceedingly graceful air to the whole garment. A rosette of velvet ribbon is placed just between the two box-pleats at the back. The front portion of the gown is caught up in tiny side-pleats at each side, which dispose themselves under the box-pleats of the back drapery and give the slightly draped *tablier* effect so much in style this season to the front of the dress. The



3279

Figure 5.—Lady's Wrap.

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

For full description see page 7.

sleeves are of the coat-sleeve type, high at the shoulder, and the collar is of the semi-high military variety. Round buttons outline the V neck front, the figaro jacket sections and edge the sleeves, while the fastening of the dress is accomplished by means of the same tiny buttons down the left shoulder, around the left arm-hole and down the left side. On page 10 we show two smaller engravings of the same



garment, representing it as made of French bordered suiting, the jacket fronts and V neck front being dispensed with. All kinds of plaids, either alone or combined with plain material, silk or velvet, would also develop most effectively after this mode, and serges, tartans, cashmeres, foulé and bouclé cloths, silk warp challie, etc., would make up into exquisite costumes. We have the pattern of this garment cut in five sizes for ladies, from thirty-two to forty inches bust measure, and in making the dress for a medium-sized lady eight yards of material forty-four inches wide, or eleven yards twenty-seven inches wide, will be required. Price of the pattern 35 cents any size.

FIGURE 4—(3276). Lady's Jacket. An out-door wrap, which will combine at once warmth, style and comfort is the *desideratum* in such garments. The model we here present, it will be seen, will surely fulfil all these requirements, Astrachan cloth, combined with black broadcloth, being depicted as used for its construction. The adjustment of the jacket to the figure is performed by means of single bust darts, under-arm forms and side-back and centre-back seams, while separate skirt sections are cut, being stitched on just below the waist-line. The pocket flaps and front edge of the jacket are trimmed with a narrow band of the fur, while the high, square collar (which flares, revealing a chemisette and collar of brocade) is faced also with Astrachan cloth. The sleeves are in coat-sleeve style and are made entirely of the furred material, though, if preferred, they could be of cloth with cuff of the Astrachan. The fastening of the garment is accomplished by means of loops and frogs of silk cord. Persian lamb or real Astrachan fur could also be quite happily combined with plain cloth in this jacket, or, indeed, it could be entirely of plain cloth if desired, such a model being shown in our smaller illustrations on page 11, where plain Bedford cord, bound with silk braid, is used for its construction. All kinds of cloaking, tweed, broadcloth, heavy serge, etc., would also develop suitably after this style, the pattern of the garment being cut in five sizes for ladies, from thirty-two to forty inches bust measure, a medium-sized jacket requiring two and one-quarter yards of material fifty-four inches wide, or four and one-half yards twenty-seven inches wide, with one yard of Astrachan. Price of the pattern 25 cents any size.

FIGURE 5—(3279).—Lady's Wrap. Seal-brown plush trimmed with marten is here depicted as used in making up this dainty wrap, which is of a variety at once warm, comfortable and becoming. The adjustment to the figure is performed very simply, two back and two front sections, besides sleeves and collar, comprising the entire garment. The front sections of the wrap are cut with extra length, which is turned under, forming a cosy resting-place for

the hands, the edges of the entire garment being trimmed by a narrow band of the marten. The sleeve sections are made almost entirely of fur, plush being used only for the high-gathered shoulder, tapering from that point to the elbow where it meets the fur. These sleeve portions are slashed on the inner side and should be lined with quilted satin or fur to give extra warmth, as indeed should be the entire garment. The high Medici collar is also lined with fur, while ribbon proceeding from each under-arm seam is knotted in a deep-looped bow in front. On page 11 we show two smaller illustrations, giving back and front views of the wrap as it appears made for evening wear, pale blue plush with sleeves of pale blue and silver brocade, white Russian lamb being the fur used for garniture. This wrap could, however, be made quite suitably of many other materials, such as camel's hair, velvet, satin, brocaded goods, etc., and swan's down or ostrich feather trimming (for evening wear), chenille trimming, fur of many kinds, etc., could be suggested as approved modes of garniture. We have the pattern cut in five sizes for ladies, from thirty-two to forty inches bust measure, and in making a medium-sized garment one and one-half yards of material forty-four inches wide, or two and three-quarter yards twenty-seven inches wide, with three yards of ribbon for bow, will be required. Price of the pattern 25 cents any size.

CAMEL'S-HAIR CLOTHS are used for the tailor gowns. Heavy knotted effects are a noteworthy feature of many of the new ones. Large quantities of figured, striped and plaided goods appear on the invoice books of importers, but these are invariably accompanied by plain goods to match them in color. In most cases it is confined to the front of the dress, the sleeves, collar and some simple garniture of the bodice, the remainder of the dress being made of the plainer material. In many dresses the skirt is made entirely of the plain goods, and the figured or plaided fabric is used only for the sleeves, the pointed girdle and the flaring collar. Thus a natural colored camel's-hair cloth of exquisitely silken weave forms the chief part of a suit, and a figured camel's-hair in the same shade with large moon spots of long wool forms the front, the large sleeves and the collar. They are wool cloths figured with zig-zag lines of black velvet and patterned in varied ways with uncut velvet in different colors—natural brown, old blue, mode, silver-gray and other grounds: and this material is confined in the gowns in which it is used to the sleeves, collars and slight garniture of the front of the skirt. Camel's-hair cloths crossed with narrow bands of Astrachan or striped with lines of heavy-knotted threads are to be used similarly with plain cloth.

**DESCRIPTIONS OF SMALLER ILLUSTRATIONS ON PAGES 8, 9, 10 AND 11.**

No. 3277—Lady's Cloak, this page. The front view of this graceful garment here represents it as made of Fife plaid, while the back view depicts the cloak as made of plain Bedford cord. On page 2, in Figure 1, we show in a beautiful engraving the same elegant wrap, velvet, richly braided with garniture of brown bear fur being the fabric there used in its development; the detailed description of the garment as there shown being given on page 5. All manner of fancy cloakings, tweeds, cheviots, figured fabrics, as well as plush or velvet, brocaded silk, etc., could also be suitably employed in making up wraps after this mode, and various other kinds of furs could be used for trimming, such as fox, Alaska sable, Astrachan, squirrel, etc. We have the pattern cut in five sizes for ladies from thirty-two to forty inches bust measure, and in making a medium-sized cloak five yards of material fifty-four inches wide, or ten yards twenty-seven inches wide, will be required. Price of the pattern 30 cents any size.

No. 3280—Lady's Skirt, this page. This graceful skirt, at once simple and elegant in outline, is here represented as made of Estamine serge, with trimming of Astrachan, which is arranged so as to form a heading to the deep hem, in which the lower edge of the skirt is laid. Adjusted over a four-gored foundation skirt of lining, the drapery is laid at each side in three tiny pleats which gives just the fulness requisite to the *tablier* front. The back drapery is arranged in a series of infolded side-pleats, producing an effect at once stylish and graceful. This skirt pattern we have cut in five sizes for ladies from twenty-two to thirty inches waist measure, and in making the gar-

ment for a medium-sized lady five 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. While the class of fabrics represented in this cut is particularly suitable for making up this style of garment, still cashmere bourette cloth, broadcloth, homespun, plaid, bias-cut, as well as silks, etc., will develop the mode in an equally satisfactory manner, and different variations in garniture will readily suggest themselves.

No. 3275—Lady's Evening Waist, page 9. This graceful bodice is here depicted as made of plain and figured Challie, and, on turning to page 5, a complete description of the garment as it appears in Figure 2 on page 3, associated with Lady's Skirt, No. 3274, will be found, some variations in the mode of arrangement being there suggested. All manner of light-weight fabrics will develop effectively in this style, camel's-hair cloth, nun's veiling, Henrietta cloth, silk, satin, cashmere, etc., being among those enumerated as the most suitable. We have the pattern cut in five sizes for ladies from thirty-two to forty inches bust measure, a medium-sized garment demanding one and three-quarter yards of material forty-four inches wide, or two and one-half yards twenty-seven inches wide, for its construction. Price of the pattern 25 cents any size.

No. 3274—Lady's Skirt, page 9. Plain silk warp Challie was the fabric selected in making the original of this pretty skirt, the approved garniture consisting of six rows of narrow silk ribbon on the lower edge of the drapery, the facing of the foundation skirt being of velvet. Many other fabrics would develop suitably after this style, such as serge, cashmere, bouclé cloth, camel's-hair, homespun, French suiting, etc. And velvet ribbon, velvet folds, passementerie, etc., could

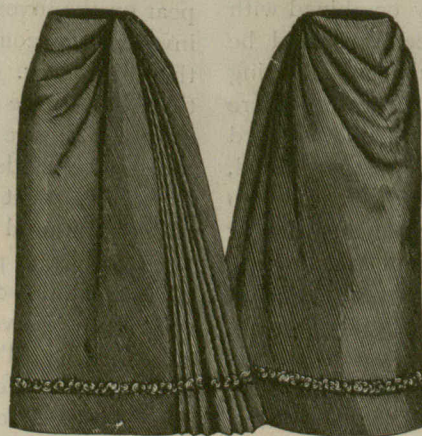


**3277**

*Back and Front View.*

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

*For full description see this page.*



**3280**

*Back and Front View.*

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

*For full description see this page.*

be appropriately used as garnitures. We again show this skirt on page 3 in Figure 2, associated with Lady's Evening Waist, No. 3275, and the detailed description of the garment, as there depicted, is given on page 5. We have the pattern cut in five sizes for ladies from twenty-two to thirty inches waist measure, and in making the skirt for a medium-sized lady six and three-quarter yards of material forty-four inches wide, or ten yard twenty-seven inches wide, will be required. Price of the pattern 30 cents any size.

No. 3273—Lady's Princesse Dress, page 10. French bordered suiting in a lovely *prune* shade is here represented as employed in the construction of this graceful dress, which is exceedingly plain and simple, but withal elegant in outline. The great beauty in these Princesse dresses is the perfection with which they fit the figure, and our BAZAR glove-fitting patterns need no guarantee as to their excellence on this point. In our small engravings (here described) but one fabric is used in making the dress; but in our large illustration on page 4 (Figure 3) two kinds of goods striped and figured are used, the detailed description of the costume as there shown being given on page 6. Plaids, checks, tweeds, serges, cheviots, fancy dress goods, flannels, cashmere, etc., will also develop this mode effectively either plain, or in combination with silk, velvet, or figured goods. We have the pattern of the Princesse dress cut in five sizes for ladies from thirty-two to forty inches bust measure, and in making the costume for a medium-sized lady eight yards of material forty-four inches wide, or eleven yards twenty-seven inches wide, will be required. Price of the pattern 35 cents any size.

No. 3278—Lady's Basque, page 10. This stylish double-breasted basque in habit-style is here shown as it appears made of navy blue foulé serge with collar and cuffs of velvet. The adjustment to the figure is performed by means of double bust darts,

under-arm and side-back gores, while the centre-back seam is slashed, forming, with the arrangement of the side-back seams, the postillion backs so much in style. This basque could be made up of serge, broadcloth, habit cloth, tweed, velvet, cashmere, etc., while a binding of silk braid, or finish of machine stitching, would afford a variation in the mode of garniture. We have this basque pattern cut in five sizes for ladies from thirty-two to forty inches bust measure, and a medium-sized garment demands one and three-quarter yards of material forty-four inches wide, or three and one-eighths yards twenty-seven inches wide, for its construction. Price of the pattern 25 cents any size.



**3275**

*Back and Front View.*

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

*For full description see page 8.*



**3274**

*Back and Front View.*

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

*For full description see page 8.*

No. 3276—Lady's Jacket, page 11. Plain seal brown Bedford cord, with binding of silk braid is here used for the construction of this graceful jacket. But on turning to page 5, in figure 4, it may again be seen, made up with fur while the detailed description is given on page 7. Tweeds, fancy cloakings, cheviots, camel's-hair cloths, tricotine, etc., will also make up effectively after this mode, while machine stitching would make a pretty finish if a "tailor-made" effect is desired. We have the pattern cut in five sizes for ladies from thirty-two to forty inches bust measure, and in making a medium-sized garment two and one-quarter yards of material, fifty-four inches wide, or four and one-half yards twenty-seven inches wide, will be required. Price 25 cents any size.

No. 3279—Lady's Wrap, page 11. We here depict this extremely elegant wrap as it appears made for evening wear,

of pale blue plush, the sleeve portions being of blue and silver brocade, white fur edging the entire garment. However the mode is one perfectly suitable for development in many other classes of material, corded velutina, Russian cloth, woolen brocaded goods, as well as cheviots, camel's-hair, etc., making up effectively in this way—fur, passementerie, feather trim-

ming, etc., being appropriate forms of garniture. On page 6, in Figure 5, we show a large illustration of the same garment, it being there made of other and plainer materials, suitable for street wear. We have the pattern cut in five sizes for ladies from thirty-two to forty inches bust measure, and in making a medium-sized wrap one and one-half yards of material forty-four inches wide, or two and three-quarter yard twenty-seven inches wide will be required, with three yards of ribbon for bow. Price of the pattern 25 cents any size.

### DOILIES.

**T**Hese small bits of linen have reached an importance they could hardly boast of formerly, when they appeared only as small napkins accompanying finger-bowls at dessert. They have changed, too, their office, and have become merely small mats—laid under the plate on the bare table at tea, laid on the plate for the finger bowl to rest on, and under any small dish of dessert or entrée. Having so many uses, they are made in a variety of ways. The plate doily being largest, deserves mention first. It is large enough to project somewhat around the edge of a tea plate, and is made of heavy linen or plain damask. Geometrical designs are very pretty, or a circle of small roses or leaves button-holed around each leaf and the edges cut, leaving the centre plain. They are prettier with an irregular edge, showing the design against the dark wood of the table, and if simple work is desired, merely scalloped edges with no decoration inside, give a table a fresh clean look. The squares of linen hem-stitched or fringed are not so new as the irregular cut out edges; but these are pretty made of finer linen, with designs, either conventional small patterns worked in filoselle in outline, or some Kensington work in three or four

roses, or other flower closely massed, put near the edge, where they can be seen outside the plate. The fringed ones are still much used worked in the same way. A little conventional pattern, or a border worked in outline near the edge, are both pretty for these fringed plate doilies. Any of these ideas in plate doilies look well as table mats under a butter dish, pickle dish, or bread plate. Smaller doilies, used to put on the plate under small dishes for entrées or desserts, are made similar in size and decoration to the finger-bowl doily.

Like the plate doily, those with irregular edges are the newest, but there are many new ones still made hem-stitched or fringed. Very pretty are the single flowers or leaves made on plain damask, the edge scalloped with heavy silk over a cord. Those done in white with the leaves or petals well veined in a colored silk are very effective. Scalloped in two threads of filoselle, a very durable edge can be produced. Very dainty ones are made of fringed squares of fine white linen with some Kensington work in white, making a lovely effect under colored glass finger-bowls. For white or clear glass bowls more color is desirable. Three or four roses of any small flower are pretty done in Kensington stitch with the background composed of "crackle," which is simply stitches of not over one-quarter inch in length, put closely in different directions, with one thread of filoselle. Another design is a small sunflower worked in two threads of crocus yellow filoselle, scalloped closely in broad scalloping around each petal, and the edges cut. A larger sunflower makes a pretty plate doily. Any flower or leaf can be used in

this way, and two or three leaves can be joined, or, a flower with leaves aiming at a circle or an oblong effect.

Galloons for gowns and hats are extremely elegant.



3273

*Back and Front View.*

Lady's Princesse Dress. Cut in five sizes, 32 to 40 inches bust measure. Price 35 cents any size.

*For full description see page 9.*



3278

*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.*

## A WORD TO THE GENERAL WOMAN.

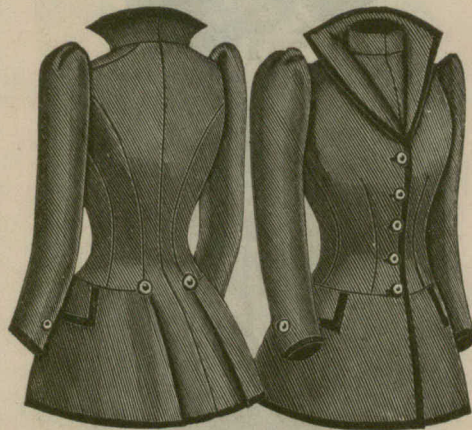
YOU see I am one of you—I have to fix over gowns, to freshen bonnets and to make umbrellas (by putting a new case on them) look as good as new. So it is that with every new way in which to make a darn, with every new way to freshen out a color, I am interested. I want you to tell me what you know about home economies, about the way the tumbled lace is freshened, the black silk deprived of its shine, and the black satin of its creases.

You see, after all, we are sisters—sisters of an order that demands not only that we shall do our best but look our best. Do you remember how the little child, looking wistfully at the picture of an angel, said: "Oh, mamma, when you are an angel I hope they will dress you beautifully!" Now, dear women, we can make ourselves look lovely on earth—lovely to our sons and husbands, and lovely to our daughters in teaching them the lesson that is of value—the lesson that makes you look lovable as well as to be, what the general woman is, well worth loving.

You are the general woman and, therefore, my dearest friend; because she is the one whom we continually meet and whose faults are those of omission rather than of commission. She often commits two crimes, both against good taste. One might be called the wrapper, the other the curl-paper habit. I think I have my opinion of the first, but of the last I cannot say enough. Any woman who walks around all day with her hair in curl papers is a blot upon this beautiful earth, and has given husband and children, brothers and sisters, cause for disliking her. She wants to have a halo around her head, but not a halo formed of white or pink or yellow paper. She had better go crimpless and bangless, and look smooth and neat and tidy, than to appear glorified only in the evening.

The loveliest of all flowers that bloom, the one

that hides itself quietly and demurely from the face of the man, and yet which has given itself in its beauty to the artist who gets up to search for it, is the morning-glory, and that is what every one of you women ought to be—the glory of the morning. Your daintiest gowns, your sweetest smiles, and your most affectionate greeting should belong to this—and can you imagine affection and curl papers in combination?—*Ladies' Home Journal*.



3276

*Back and Front View.*

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

*For full description see page 9.*



3279

*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.*

## GLASS BOXES.

VERY dainty and pretty are the glass boxes for jewelry, gloves and handkerchiefs. They are easily made, requiring only neat stitches to make them look well. Triangular, square and oblong are the favorite shapes. It is best to cut patterns in paper to take to the glazier, who cuts them from common, white glass. A pretty size jewel-case is a triangle measuring five and a-half inches on each side (top and bottom are alike). The three pieces for the sides are five and a-half inches long, and two inches deep. Bind the edges with ribbon, holding it very tight and sewing it only at the corners, which must be turned very neatly, or the good effect is marred.

The width of the ribbon depends, of course, on the size of the box. For one of the size named, an inch-wide ribbon will do. When all the pieces are bound, fasten them together with a few stitches at the corners, leaving the lid open at one point. Put bows on each corner and cover a thin piece of scented wadding with satin for an inside cushion, laying it in without sewing it to the box.

A little spray of flowers painted on the top adds greatly to the effect, and may be easily put on by an amateur, as the glass takes paint so well. At a recent luncheon, boxes of this style, each of different color, were placed at each plate filled with bonbons. Afterward they were carried home to serve as ring cases and ornaments to the bureau.

### STYLES FOR MISSES AND GIRLS.

FIGURE 6—(3269). Misses' Coat. A most becoming style of out-door wrap we here show, our model being represented as made of brown broadcloth, with trimming of brown bear fur. The adjustment of the coat to the figure is performed in a very simple manner by means of single bust darts, under-arm and side-back gores, while the curving centre-back seam is slashed to the waist-line, a strip of the bear fur ornamenting the overlapping side. Gathered cape-frills of bias cut material, pinked at the edge, are arranged in V shape back and front, overhanging the coat sleeve in Epaulet fashion. If absolute plainness be desired these cape-frills could be dispensed with, but they give a dressy finish to the garment at once stylish and becoming. Cuffs and collar of the bear fur, and dainty muff to match, complete an exceedingly elegant out-door garment. Russian cloth, velvet, velutina (silk corded) tweed, cloth, Melton, etc., would also make up suitably in this manner, and different kinds of fur might be suggested as trimming. On page 14 we show two smaller cuts of the same garment. It is there depicted as made of soldier's cloth, with Alaska sable for trimming. We have the pattern of this coat cut in five sizes for girls, from eleven to fifteen years of age, and in cutting a medium-sized garment three and one-quarter yards of goods fifty-four inches wide, or six and three-eighths yards twenty-seven inches wide will be required. Price of the pattern 25 cents any size.

FIGURE 7—(3267). Girl's Costume. A quaint and graceful little dress is here pictured, our model being represented as made of polka-dotted French suiting, with square yoke, skirt decoration and peep cuffs and belt of velvet. The waist portions are arranged to the figure over a closely-fitting lining

adjusted by the usual seams, and are cut in two pieces, back and front, the fulness at the waist-line being disposed of by means of gathers. These waist sections of material are cut square at the neck (both back and front) revealing a velvet yoke, a soft quilling of ribbon giving the necessary finish. The

sleeves are full, high at the shoulder, and are shirred (just a little below the elbow) into a narrow frill, which falls over the deep cuff of velvet. The waist is sewn to a waist-band, to which is gathered the simple round skirt, ornamented solely by a band of velvet, and a sash-belt and rosette of velvet concealing the waist-band, give a dainty finish to the little gown. The fastening is accomplished by means of buttons and button-holes at the left side. By turning to page 14 the reader may again see two smaller illustrations of the same garment representing it as made of plain cashmere, with silk sash and yoke and cuffs of velvet. However, tweeds, flannels, serges, Chalties, velvets, merinos, etc., will also make up prettily in this style, and many variations in garniture will readily suggest themselves. We have the pattern of this dress cut in five sizes for girls, from eight to twelve years of age, and in making a medium-sized garment four and one-quarter yards of material forty-four inches wide, or seven and one-eighth yards twenty-seven inches wide, will be required. Price of the pattern 25 cents any size.



**3269**

Figure 6.—Misses Coat.

Cut in 5 sizes, 11 to 15 years old.  
Price 25 cents any size.

For full description see this page.

Nearly all evening costumes are deluged with lace. Cascades of black Chantilly veiled the front of an exquisite shade of primrose faille, and coquilles of the same lace adorned the corsage. Black lace coquilles were used on a poppy-red China silk; the flounce around the skirt was headed by a solid wreath of poppies and ropes of poppies crossed the bodice and were knotted carelessly low down on the left side.

## WHEN YOU BUY FURS.

**T**HE tight-fitting sealskin jackets are from twenty-four to thirty inches deep, according to the fashionable rules, have high turned-over collars, and cuffs that are a little deeper than those worn last year. These jackets are always fancied by the woman who has an extremely good figure, inasmuch as they bring out every line and curve of it.

The long sacques which are, after all, counted standards, range from thirty to forty inches long, and when one has a sacque made to order it may be even a little deeper. Every year I give the advice not to buy a trimmed sacque—choose a plain one of good seal, and then when it begins to show wear have the decorations put upon it. The seal ulster is unchanged in shape, fitting as closely as possible, with a turned-over standing collar.

Long wraps—and they are, after all, the most luxurious to look at—show the semi-loose front, the tight-fitting back with the centre seam left open nearly to the waist-line, and the broad Russian collar. The Mandarin sleeves have deep cuffs to match the collar, and a strip of the same fur is also down the long opening at the back. One of the most elegant is of selected seal, and has a Russian collar of black marten, the same fur being used to decorate the other portions of the wrap. The trimmings chosen depend, of course, on who is to wear the wrap, for the fluffy furs—such as black marten, bear, black fox, silver fox—all tend to make one look larger, while the flatter furs—such as mink, Persian lamb, Krimmer and sable—will rather reduce the size. However, any woman who had the choice would naturally choose real Russian sable, no matter how it would affect her appearance. It is fluffier than the other furs mentioned with it, but does not stand out in such an aggressive way as do the foxes and the bear-skins.

Muffs are rather larger than they were, and this is a style to be commended, for a tiny muff is only suited for opera, or full dress. The muffs are in all the furs known as standards, but are specially fancied in the full long-haired furs. For trimming gowns Persian lamb, gray Krimmer, black marten, stone marten, Hudson Bay sable, mink, real sable, mink tails and sable tails are offered. If one's blood is warm and a wrap is not considered necessary, even in winter days, then a gown trimmed with fur may have a Russian, Elizabethan or Marie Antoinette collar, a muff to match and a little bit of fur on the bonnet, a combination that forms an artistic and stylish costume.

And now just a word of advice about the buying of furs. Even if you only want a little collar, a cravat, or a muff, go to a shop which has the reputation for honesty, for women can be more easily deluded about furs than almost anything else. Do not always conclude that the first-class shop is the most expensive, for, after all, you are certain to get a good fur that is just what it is represented to be; it wears well and you are satisfied with it even in its shabbiest state. It has the stamp, even in decay, given only by such dealers as understand the art of buying and using furs and were those not in good condition are never considered.

All women look well in furs, and the day has gone by when only royalty could assume them; there is no reason why you or I may not be happy now in our brown or black, gray or white fluffy beauties.

Flounces of black or white lace play an important part in toilettes. Black lace is draped in flounces on light silk toilettes with the happiest effect. Old laces, with the edge very slightly scalloped or nearly straight, are preferred, especially Mechlin lace, real or imitation. The toilettes decorated with ribbon bretelles are charming, and have a great future.



3267

Figure 7.—Girl's Costume.

Cut in five sizes, 8 to 12 years old.  
Price 25 cents any size.

For full description see page 12.

**DESCRIPTIONS OF SMALLER ILLUSTRATIONS OF MISSES' AND GIRLS' GARMENTS.**

No. 3269—Misses' Coat, this page. Soldier's cloth, with trimming of Alaska sable, is here depicted as used in the development of this dainty coat, and on page 12 a large illustration of it may be seen, representing it as made of other materials, the detailed description being also given on page 12. Tricot soldier's cloth, melton, broad-cloth, velutina figured or fancy cloaking would make up in this style with equally good effect, and different kinds of fur to suit taste and—pocket—can replace the sable shown in our engravings. Astrachan, squirrel, fox, etc., being among the most popular. We have the pattern cut in five sizes for girls, from eleven to fifteen years of age, and in making a medium-sized coat three and one-quarter yards of material fifty-four inches wide, or six and three-eighths yards twenty-seven inches wide, will be required. Price of the pattern 25 cents any size.

No. 3267—Child's Dress, this page. A charming dress for a little girl between the age of eight and twelve years is here shown, Réséda cashmere, with velvet cuffs and yoke in a darker shade of the same color giving a pleasing variation; the sash, confined by a cut steel buckle, being of surah sash ribbon, tied at the back in a deep-looped bow. In Figure 7, on page 13, this little gown may again be seen, and the detailed description of the dress as there delineated is given on page 12. All kinds of serges, plaids, tartans, tweeds, foulé and bouclé cloths will also develop prettily after this mode, and surah, plush or velvet could be effectively introduced as trimming. We have the pattern of this dress cut in five sizes for girls, from eight to twelve years old, and a medium-sized garment demands for its construction four and one-quarter yards of material forty-four inches wide,

or seven and one-eighths yards twenty-seven inches wide. Price of the pattern 25 cents any size.

**VARIETIES.**

The pretty fillets for evening coiffures are now trimmed directly in front, instead of on one side, with a bow, a *chou*, some tiny feather tips, or a brilliant buckle. They match the gown in color, or else they are made of gold or silver galoon to wear with various dresses. A slender head-band is wrapped closely with galoon, and a pert little bow with ends standing upright is set just in front. Other dressy fillets are covered with the net or tulle of the ball gown, as one of blue tulle studded with turquoises, and ornamented in front with a small *chou* of tulle holding up two small blue ostrich tips.

A flaring collar of jet passementerie, bound with old-pink or turquoise ribbon, is used to trim the neck of simple corsages. The bodice is turned down in a point at the throat, and the collar is set on just as lace collars were formerly. Open-patterned passementerie, with a pointed or scalloped edge, is chosen, and fine wire is put in the scallops to hold them upward; the straight edge is bound with inch-wide velvet ribbon, with ends left to tie in a bow in front. Two bows of the velvet with ends hanging from each are set on the back of this quaint little collar.

For the street are ribbon collarettes, made of the ribbon which trims the round hat. For instance, Felix makes a collar of pistache-green moiré ribbon, three inches wide, pleated above and below a black velvet band with ends to tie in front, and adds wide loops of the green ribbon also. This is worn with a large hat with soft black felt brim and low satin antique crown, its only trimming being a mammoth bow of the green ribbon in four large loops, almost covering the front, and wide ends that pass along the sides.



**3269**

*Back and Front View.*

Misses' Coat. Cut in 5 sizes, 11 to 15 years old. Price 25 cents any size.

*For full description see this page.*



**3267**

*Back and Front View.*

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

*For full description see this page.*



## STYLES FOR CHILDREN.

FIGURE 8—(3265). An extremely quaint and stylish little design for a Child's Dress is here shown, the Stuart hunting plaid, with dark green velvet trimmings, being in the present instance used for its development. The adjustment of the little gown to the figure is effected in a very simple manner, the back waist-section, being close-fitting (arranged with the usual seams), while the loose front and jacket fronts of velvet are arranged over a snugly-fitting lining, closed up the front by means of hooks and eyes, the fastening of the dress proper being at the side, under the left jacket front. The full front, which it will be observed is made of soft, green surah, is laid in box-pleat, feather-stitched, the lower portion being allowed to fall quite loose and full to the waist-line, at which point it is gathered, and confined by means of a pointed belt of the velvet, of which rich fabric are also the cuffs and semi-high collar. The sleeves are full and are gathered and raised at the shoulder. The skirt, which can be either faced or hemmed at the bottom, is simply plain and full, being gathered to the waistband, which is concealed by the pointed belt. On page 18, in our smaller engravings giving back and front views of the dress, we there depict it as made of navy-blue flannel, with embroidered trimming for garniture; but all manner of woollen fabrics, either plain or in combination, would make up admirably in this way. Tweeds, serges, cashmere, fine cloths, Henrietta cloth, plaids, etc., developing into exceedingly graceful and pretty costumes. We have the pattern cut in five sizes, six to ten years old; and in making this little gown for a medium-sized child, three yards of material, forty-four inches wide, or five and three-quarter yards twenty-seven inches wide, will be required. Price of the pattern, 25 cents any size.

FIGURE 9—(3266). Child's Apron. A pretty and useful model for a child's apron we here show, white linen lawn with Hamburg embroidery for trimming, being in the present instance used in fashioning the little garment. The apron is in front cut in Gabrielle style—

all in one piece,—while the back sections are gathered to a square yoke, a sash of material proceeding from each side-seam. The downturned collar and plain sleeves, as well as the pockets, are edged by embroidery, while a deep hem finishes off the lower edge of the skirt. In our smaller cuts, on page 18, we show the garment as it appears made of white piqué, that most excellent material for children's wear; but lawn, cambric, holland, or Nainsook, trimmed with lace or edging, would develop the mode quite as effectively.

And if a more dressy effect is desired, the addition of tucks and insertion might be made. We have the pattern cut in five sizes, for children from four to eight years old, a medium-sized garment demanding two and one-half yards of material, thirty-six inches wide, with two and one-half yards of edging, for its construction. Price of the pattern, 20 cents any size.

FIGURE 10—(3268). Boy's Costume. A thoroughly "manny" little costume is here pictured, Fife plaid and plain green cloth being represented as used in its construction, the adjustment to the figure being performed in the following manner: A sleeveless under-waist of lining (to which the kilted skirt is sewed) is first cut, and on this is laid the vest-sections, which point sharply in front, fastening by means of tiny buttons and button-holes. The coat, which consists of two back and two front sections, is slashed into tabs at the back, while the fronts are cut away at the bottom and top (the top slashing being folded over in rever style, forming the collar,) and revealing the natty little vest. The coat fastens diagonally, while pocket-flaps and *real pockets* are not forgotten. The sleeves are in coat-sleeve



3265

Figure 8.—Child's Dress.

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

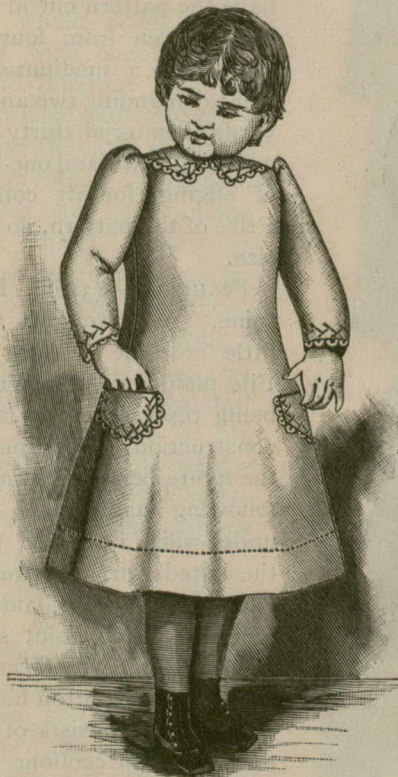
For full description see this page.

style, gathered and raised at the shoulder. The little man in our illustration is shown as wearing turned-down collar and cuffs of white linen. Serges, cloths, all kinds of flannels, plaids, etc., as well as velvet (in combination or alone), broadcloth, bouclé cloth, or indeed any kind of goods usually sold for boys' wear, will make up effectively in this way; and on page 18 we show, in our smaller illustrations (back and front view), the same garment as made of serge

with kilted skirt of the McGregor tartan. We have the pattern cut in five sizes, for boys from two to six years old; and in making a medium-sized garment, two and one-quarter yards of material forty-four inches wide, or four yards twenty-seven inches wide, will be required. Price 25 cents any size.

FIGURE 11—(3271, 3272, 597). Boy's Coat, and Child's Coat and Leggings. The first figure in this group represents a little man, in a comfortable and stylish out-door garment, his cap being a Turkish fez, with broad band of fur matching that of the coat.

Astrachan collar and cuffs. Broadcloth, serge, heavyweight suiting, tweed, flannel, velvet, eider-cloth, etc., will also make up suitably in this way, and, if preferred, the collar and cuffs might be of velvet or plush. We have the pattern cut in five sizes, for boys from two to six years of age; and in cutting a medium-sized garment, one and three-eighths yards of material fifty-four inches wide, or two and three-quarter yards twenty-seven inches wide, will be required. Price of the pattern, 25



3266

Figure 9.—Child's Apron.

Cut in five sizes, 4 to 8 years old. Price 20 cents any size.

*For full description see page 15.*



3268

Figure 10.—Boy's Costume.

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

*For full description see page 15.*

This little coat is very simply arranged to the figure, each seam being cut with extensions from the waist-line, which are infolded and laid in a box-pleat. The full side-pleated front is arranged over close-fitting fronts of lining, the fastening of the garment being accomplished by means of hooks and eyes, at the side. A deep collar and cuffs of brown bear fur (the coat being made of seal-brown Melton) give additional warmth to the nobby little garment, velvet ties and deep-looped bow at the right side giving a finish to a most dainty article of attire. We show on page 19, in the smaller back and front views, the same garment made of army-blue soldier's cloth, with

cents any size. The Child's Coat, worn by the tiny tot who is the second figure in the group, is made of cream-colored eider-cloth, with white fur around the neck and passing down each front, the pockets being trimmed with the same. The fur trimming the fronts conceals the arrangement of the pleated front section, the centre-back seam being cut with extensions (at the waist-line), which are laid in a similar manner, a strap of the material concealing the adjustment. The under-arm gores and side-back sections are plain and close-fitting, the full front being laid over a lining and fastening at the left side invisibly; deep-tucked cuffs ornament the plain coat-sleeves, and a snug

little bonnet, made of cream plush and ribbon, gives a completeness to a most graceful little outdoor garment. A cosy addition to a child's winter outfit is a pair of the leggings we show in this illustration. They are here depicted as made of white eider-cloth to match the coat, tiny pearl buttons being used in fastening them, a leather strap passing under the boot, preventing the gaiter from slipping up. The little boy in the first figure wears leggings made of brown Melton (to match his coat), with a binding of silk braid. The Coat, No. 3272, is again shown on page 19, in the smaller illustrations, as made of figured cloaking, with down-turned collar, cuffs, half-belts and pockets of velvet; but tweeds, chevots, plaids (in which case a front of plain goods would afford a pleasing variety), camel's hair, broadcloths, flannels and serges, would also develop the mode in a most satisfactory manner. We have the pattern of the coat cut in five sizes, for children from two to six years old, and in making a medium-sized garment, one and three-eighths yards of material fifty-four inches wide, or two and three-eighths yards twenty-seven inches wide, will be required. Price of the pattern, 25 cents any size. The pattern of the leggings is also cut in five sizes, for children from two to ten years old, and one and one-half yards of material twenty-four inches wide, with two and one-half yards of braid for binding and twenty-six buttons will be required for making them for a medium-sized child. Price of the pattern, 10 cents any size. A defined cut of these leggings may be seen on page 19, navy-blue cloth being there used for its development, but any kind of flannel, serge, kid, leather, etc., will also make up quite as suitably.

A pin for the Ascot scarf is a long, narrow or fine safety pin of gold or silver.

## ROUND HATS.

**L**IGHT-COLORED round hats, to match light cloth gowns or to brighten dark costumes, will be worn throughout the winter. They are made with a soft *pouf* crown of cloth and a felt brim rounded above the face and turned up closely in the back. The felt brim is smoothly cut on the edges and is without binding, wire or facing. Embroidery of chenille is on some of the cloth crowns, others are studded with steel or jet, and still others are covered with open black passementerie like heavy lace. A light gray hat has a crown of corduroy cloth with a fawn's head embroidered upon it, and a gray felt brim with cut edge; the trimming is black ostrich tips high at the back, and falling below the upturned brim on the low braided hair. Bridemaids wear low round hats of primrose or pale blue velvet covering the crown smoothly, trimmed with a wreath of small tips and high tips at the back of the same color, and velvet strings. A picturesque Spanish hat has a yellow cloth puffed crown banded with black passementerie, the brim of black felt edged narrowly with an ostrich feather band, and trimmed with a panache of black feathers on the left side. Closer shaped hats for morning are in the long-boat shape worn during the summer, or else

are English walking hats with sides turned up high against the crown. The Alpine felt hat, with soft, indented crown, and wide ribbon band and buckle, will be worn by very young ladies and by school-girls.

Cairo embroideries are novel and beautiful, and promise to be largely used on winter dresses, on vests, cuffs, pockets, and seniorita jackets. The gold and silver boleros already in use are most effective. Both workers and wares are to be imported to England.



(3271—3272—597)

Figure 11.—Boy's Coat, and Child's Coat and Leggings.

Boy's Coat (3271). Cut in five sizes, 2 to 6 years old.  
Price 25 cents any size.

Child's Coat (3272). Cut in five sizes, 2 to 6 years old.  
Price 25 cents any size.

Child's Leggings (597). Cut in five sizes, 2 to 10 years old.  
Price 10 cents any size.

For full description see page 16.

DESCRIPTIONS OF SMALLER ILLUSTRATIONS OF CHILDREN'S GARMENTS ON PAGES 18, 19 AND 20.

No. 3265—Child's Dress, this page. Navy-blue flannel, with full front of surah and garniture of embroidered braid trimming, was the fabric of which the original of our model was constructed, and this little dress, at once stylish, neat and comfortable, is again shown on page 15 in our large illustration, Figure 8, the complete description being given on that page, tartan, cashmere, cloth, homespun, challis, etc., also making up appropriately in the same fashion. Military braid, velvet ribbon, etc., affording variations in the mode of trimming. We have the pattern cut in five sizes for children, from six to ten years of age, and in making the garment for a medium-sized child three yards of material forty-four inches wide, or five and three-quarter yards twenty-seven inches wide, will be required. Price of the pattern 25 cents any size.

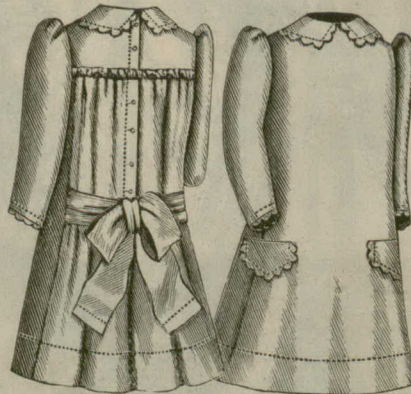
No. 3266—Child's Apron, this page. We here represent this apron as made of white piqué, with "everlasting" edging for garniture, the sash being also of piqué, and on page 16, in Figure 9, the little maid of our illustration is pictured as wearing the same garment, but made of different material. The complete description of the garment as there delineated being given on page 15. All kinds of washing fabrics, ginghams, lawns, hollands, cambrics, or even all-over embroidery for dress occasions could be made up suitably in this style, and Torchon, or other lace embroidery, etc., would make pretty trimmings. We have the pattern cut in five sizes for children, from four to eight years old, and in making a medium-sized garment two and one-half yards of material thirty-six inches wide, with two and one-half yards of trimming, will be required. Price of the pattern 20 cents any size.



**3265**

*Back and Front View*

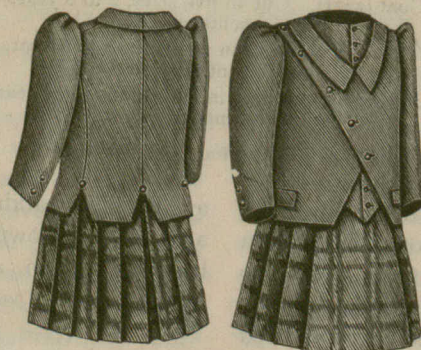
Child's Dress. Cut in five sizes, 6 to 10 years old. Price 25 cents any size.  
For full description see this page.



**3266**

*Back and Front View.*

Child's Apron. Cut in five sizes 4 to 8 years old. Price 20 cents any size.  
For full description see this page.



**3268**

*Back and Front View.*

Boy's Costume. Cut in five sizes, 2 to 6 years old. Price 25 cents any size.  
For full description see this page.

No. 3268—Boy's Costume, this page. Serge, combined with the Macgregor tartan, is here depicted as used in making up this modish little suit, which may be again seen on page 16, in Figure 10, as made of other

materials, the detailed description of it being given on page 15. All kinds of plain or fancy cloths, tweeds, camel's hair, Cheviots, velvets, plaids, home-spun, etc., will also make up admirably in this way, and a finish of silk braid or machine stitching would afford a pleasing variation. We have the pattern cut in five sizes for boys, from two to six years of age, and in making a medium-sized garment two and one-quarter 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.

No. 3271—Boy's Coat, page 19. Army-blue soldier's cloth, thick and warm, with collar and cuffs of Astrachan, is here depicted as used in making up this little garment, knots of velvet ribbon forming an additional garniture. A large illustration of this same coat may be seen on page 17, in Figure 11, depicting it as made of other materials, the detailed description being given on page 16. All manner of plain or fancy cloaking, figured flannel, tweed, Melton, broadcloth, Cheviot, camel's hair, etc., will also develop effectively in this style, and the collar and cuffs could be of plush or velvet if desired. We have the pattern cut in five sizes for boys, from two to six years of age, and in making a medium-sized coat one and three-eighth yards of material fifty-four inches wide, or two and three-quarter yards twenty-seven inches wide, will be required. Price of the pattern 25 cents any size.

No. 3272—Child's Coat, page 19. Snugly fitting, quaint and dainty, we here represent this little coat as made of figured cloaking, with cuffs, collar, pockets, and half-belt sections of velvet, cut steel buckles orna-

menting the belt sections. We give, in Figure 11 (the second figure of the group), a large illustration of the same garment, with the addition of a rich garniture of white fur, and the complete description of the garment as there shown will be found on page 16. Tartans, tweeds, camel's hair, serges, flannels, velvet, plush, either with or without fur garniture, will also make up stylishly and suitably in this way. The pattern of the coat being cut in five sizes for children, from two to six years old, a medium-sized

find favour with every mother. The little people in Figure 11, on page 17, are both depicted as wearing these leggings, and very cosy and warm they look, the description of the leggings, in connection with the coat, No. 3272, being given on page 17. Cloths, chamois leather, kid, velvet, etc., will also develop satisfactorily after this mode, the pattern of which is cut in five sizes for children, from two to ten years old, a medium-sized garment demanding one and one-half yards of material twenty-four inches wide (the ordinary width of velvet), with two and one-half yards of braid for binding and twenty-six buttons, for its construction. Price of the pattern 10 cents any size.



**3271**

*Back and Front View.*

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

*For full description see page 18.*



**3272**

*Back and Front View.*

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

*For full description see this page.*

garment demanding one and three-eighth yards of material fifty-four inches wide, or two and three-eighths yards twenty-seven inches wide, for its construction. Price of the pattern 25 cents any size.

No. 597—Child's Leggings, this page. Made of navy-blue cloth, with binding of silk braid, the model for these comfortable and stylish little accompaniments to a child's winter outfit, will, we feel sure

No. 3270—Boy's Jacket, this page. Heavy navy-blue flannel with rows of narrow silver braid for garniture was the fabric selected in making up the original



**597**

Child's Leggings. Cut in five sizes, 2 to 10 years old.  
Price 10 cents any size.

*For full description see this page.*



**3270**

*Back and Front View.*

Boy's Jacket. Cut in five sizes, 6 to 10 years old.  
Price 20 cents any size.

*For full description see this page.*

of our model shown on this page in back and front views only; the garment is double-breasted, fastened by silver buttons, the adjustment to the figure being accomplished in a very simple manner; two front and two back sections comprising the entire garment. The back sections are cut in two pieces, while the fronts, ornamented by braid-trimmed pocket flaps, are loose-fitting, the left front being turned over in rever style.

The turned-down collar and coat sleeves (high at the shoulder) are trimmed also with silver braid, though this garniture could be easily dispensed with and a simple binding of silk braid substituted. Serges, cloths, flannels, suitings, tweed, etc., will also make up suitably after this mode, the pattern of which is cut in five sizes for boys from six to ten years of age, and a medium-sized garment will demand for its construction one yard of material fifty-four inches wide, or two yards twenty-seven inches wide. Price of the pattern 20 cents any size.

### BUYING THINGS WISELY.

**E**VERYBODY is willing to give advice, but everybody doesn't care to take it. At least, that is what all the professional funny men say, and yet, somehow, I do believe women accept a bit of advice if offered, think over whether it is reasonable or not, and then being governed—more than they are credited with—by their brains, accept it, if thought of worth.

Do not be in too great a hurry, then, to buy your clothes for winter wear. The season is long, and the first display of fabrics is not always the most desirable, in many ways. They are all loud effects, often shown and quoted as being very latest, but if you are a wise woman you don't want your one nice gown to be the very latest. You want to be, as they sing in the song, "up to date," but you do not want to be so far ahead of the fashions that you attract attention, nor so far behind them that you are counted a dowdy.

Do not be induced by an over-polite salesman to buy things in a hurry; you will simply spend the winter regretting it. Hurry is always undesirable. Mr. Emerson says it is vulgar, and there is an old Arabian proverb which announces that "He who is in a hurry is helped by the wicked one in his work." Never mind if you do keep people waiting while you think over the shades and the stuffs; you are going to wear the frock, you are going to pay for it, and the one behind the counter is paid by the shopkeeper for his services. I don't mean by this that you should be unreasonable and want to see the entire stock of dress goods; but you have a right to look at whatever you want, and it is a right never disputed when your manner shows you have come to buy. Again it must be said to you, think over your mistakes of the year before and don't commit them again.

That is always a wise woman who, having passed twenty-five, insists upon having ties to her bonnet or hat. The reason why? Well, the first sign of age coming is a line which shows itself behind the ear and down on to the neck, and this is entirely concealed by bonnet strings whether they are narrow or

wide; so you can easily see why, with a thought to the future, the strings are assumed whether they are needed or not. When the day comes that the wrinkle appears it is not necessary to put them on in a hurry and so announce to the world at large that there is a reason for it. You, my dear general woman, are precisely as old as you choose to make yourself look.

### TRIMMINGS.

**B**EAUTIFUL TOILETTES are enriched with rich fringes of beads or silk, deep and thick fringes which gracefully accentuate every movement of the wearer. They form the sleeves of mantelets; they edge the basques of corsages; they form collarettes and trim the lower edge of skirts. A tablier composed of rows of fringe is elegant; it removes the rigidity of a too plain skirt, and softens the salient lines of the figure. A skirt of anemone satin has such a tablier in black silk fringe, each thread being tipped with a steel bead. Up each side of the tablier is hung a coquille of Chantilly. The train and corsage are of black damask. The plastron is of anemone silk and fringes, apparently in one with the skirt.

Fringe is employed as a sleeve-trimming. It is seen up the outer seam, from shoulder to wrist, or it merely trims the edge. It is arranged round the arm-hole of dresses or mantelets; it forms graceful pendants from the elbow, etc. When the fringes are of glass or jet beads their effect is dazzling.

Embroidered or painted or embossed leather jackets are worn with all kinds of dresses. These leather roundabouts are open in front and extend down the back only just below the shoulder blades. The edges of the imported ones have a delicate tracing of golden leaves around the entire edge.

### FELT BONNETS.

Beaver-edged felt flats—large round pliable pieces of felt—are fashioned into bonnets for travelling and general wear. The furry beaver edge, an inch wide, is box pleated in front, and the soft felt is flatly pleated, like cloth, along the crown. The trimming is high wired loops of satin ribbon on the side, with twists or small bows, silver or gilt-headed pins, or a gilded quill set on the left side. Capotes of felt, with a velvet torsade edging the front, have bits of the felt cut in pointed ear-shaped pieces set on the back of the crown. Light cuir-colored felt capotes have dark brown velvet folds on the brim, and wing-shaped pieces of velvet for trimming.

A useful present to a lady that will be appreciated by the receiver is a letter clamp with her initial woven in silver wire on the surface.

## The Ladies' Bazar,

A JOURNAL OF FASHION, INSTRUCTION AND DOMESTIC ECONOMY.

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TORONTO, DECEMBER, 1890.

### "WOMAN."

**A**RCHBISHOP WHATELY defines woman as "A creature that does not reason and that pokes the fire from the top."

I do not know whether His Lordship was a single or a married man, but from that statement we would gather that his mother had died in his infancy, that he never had any sisters, and had eschewed feminine society all his life. How little, oh! how little men understand the women of to-day, how hard it seems for them to realize that they are their equals in everything but bodily strength. The one thing that heretofore kept women in the back-ground was her education and the mode of her "bringing-up." And to-day, as we know, all this has been changed. Now, as there are men and men, so are there women and women. Show me the man (or woman either) who will attempt by set words or phrases to define successfully the character of woman in the abstract, for a man might live on earth a hundred years, meet all kinds of women in all ranks and stations of life, and never encounter two in all those years who would resemble each other in the least degree. Of all the marvelous works of the Supreme Being, man may have been the greatest, but woman certainly was His most complex, incomprehensible and unmanageable creation; therefore, do not imagine that I am going to attempt what great men have failed to do, an analysis of woman-kind, for I simply want to chat for a few moments about the faults, failings, and good qualities of women in general. Woman was made for man, of man, and after man ("And, begorra," says Paddy, "she has been after him ever since").

Let us then talk of the man's woman, for, to my mind, she is, with all her faults, follies, and foibles, the most interesting type of womankind. All the famous women of bygone ages have been "men's women." Semiramide, Cleopatra, Ninon de l'Enclos, Marie Stuart, Elizabeth of England, down to our famous women of the present day. But while those enumerated above were nearly all celebrated for their great beauty, as well as for their cleverness and brilliancy, it does not follow that only the beauty can be the successful man's woman. There is an indescribable something which we for lack of a better name call "charm," which far outweighs mere beauty of person, and what is this "charm" which all women would have, and which, after all, very few possess? It is—let me see—a happy combination of sweetness of manner and grace of bearing, with a large proportion of womanly tact, and a goodly quantity of unselfishness, coupled with a desire to make those around us happy.

I have a friend, very dear to me, who possesses this charm to a great degree, and is essentially a "man's woman," and, remember, I do not mean by this term "a flirt," but simply a woman who, by her sympathy, *bon camaraderie* and goodness, gains the confidence, respect and liking of the men in whose society she may be thrown. This little friend of mine can

scarcely be called pretty, is not at all clever, yet I have remarked time and time again, when we have been "out" together, that she has received more attention from the most "desirable" men present than half the other girls in the room put together. I once asked her why this was. She replied, laughing, "My dear, simply because I like men and find they always have something interesting to say. They do not pull their best friends to pieces, as girls do, or gossip, or make little disagreeable remarks, meant to sting; they entertain me, they amuse me; I don't try to entertain them." Now this was rather hard on her girl friends—but stop—I don't believe Rita has any girl friends, save myself, and I "don't count," as they say in "Patience." She says "girls are deceitful, that they will trample on their best friends to further their own interests, that they are jealous-minded, uncharitable, cruel to their own sex," and many other unpleasant things I cannot remember at present. Indeed she has a very poor opinion of our sex. "Give me a man for my friend," quoth she, "but heaven defend me from a woman." And yet the same girl is the kindest little soul in the world to women who happen to be in need of sympathy and who are thrown in her path, for while she never places confidence in womankind, neither does she invite it. Rita has always been a study to me, and while I have known her for years, her character, motives, aims, indeed the very girl herself, are as incomprehensible to me still as was the mystic Sphinx to the ancient Egyptians ages ago. The other day, speaking superficially and uncharitably, a person said of a woman whom he knew but slightly, "She disappoints me utterly. How could her husband have married her? She is commonplace and stupid." "Yes," said a friend, reflectively, "it is strange. She is not a brilliant woman, she is not even an intellectual one, but there is such a thing as a genius for affection, and she has it. It has been good for her husband that he married her. In the sphere of home the graces of gentleness, of patience, of generosity, are far more valuable than any personal attractions or mental gifts and accomplishments. They contribute more to happiness and are the source of sympathy and spiritual discernment, for does not the woman who can love see more and understand more than the most intellectual woman who has no heart." Now this genius for affection is one of the most lovable attributes in woman, discounting the power of beauty, or even cleverness in the long run, and happy is she who possesses it. But, dear me! we are what we are, and though we may by circumstances become changed to a certain degree, still our natures remain to a great extent the same. There are only two things which will change the nature of a woman. First, a will-power tremendous, which can not only mould her own life as she orders, but unconsciously shapes the lives and characters of everyone around her. This species of woman is not rare, and oh! what a power for good or evil she can be. Secondly, that love, true, pure and all-absorbing, which comes to a girl but once in her lifetime, the love which softens and purifies the hardest natures, the love which gladdens and glorifies a woman's whole existence, calling forth all that is best from the inmost depths of her nature. Oh! this love! what a magical power it is. But after all, in spite of all her weaknesses, would man have woman other than she is? I doubt it. Unworthy though she may often be found, alas! He loves her, she is his earthly idol what if her feet be "made of clay"; he forgets it all when from his lofty height of exalted manhood he kneels lowly at the feet of some small girl, acknowledging to himself in his heart of hearts that full of faults, though she may be puzzling, contradictory, incomprehensible, but, withal, adorable, what would his life be without her? and laying down that life and all his hopes for the future before her, he waits to hear the word which he knows will make or mar him for eternity.

GEORGIE WALLACE BIGNELL.

## CHRISTMAS.



WHAT a grand old festival season Christmas time is! How we love it, every one of us, from the tiniest tot up to gray-haired old grandfather, who can hardly remember the days when he, as a "little shaver," used to "hang up his stocking" for Santa Claus to fill it.

Yes, there is a "something" about Christmas that makes it our feast of feasts; a feeling that makes us want to be on good terms with all the world; a joyful exhilaration which sends us on our shopping expeditions with vigor and strength we do not feel at other times, even when buying our "summer outfit," and that means a great deal—for a woman. Aristocratic dames, exquisitely apparelled, who would not deign at other times to even take home a parcel with them in their carriages, may now be seen with all sorts of queerly-shaped packages peeping from muff or pocket, or protruding from beneath Newmarket capes, for Christmas changes all things, and not for worlds would they have "the children" question the authenticity of Santa Claus. And oh! how packed the shops are, and truly so many of us leave our Christmas buying until so late, that it is no wonder. This is a mistake. There is twice the pleasure in shopping if it is done leisurely and when the shop-people have time to serve us properly. Then, again, the novelties and prettiest things always are bought up first, and, if shopping is left till late in the day, we are very likely to find the things we had most set our hearts on for Christmas presents for our friends vanished and gone. Christmas, in my mind, is always associated with two things, the odor of sweet-smelling pines, and the sublime Christmas choruses in Handel's "Messiah." Just here I close my eyes, and before me flits a picture which carries me back years long past, when, in dear old Winnipeg, we "North-West'ers" used to make our preparations for celebrating Christmas, in the way in which we did everything, heart and soul. I seem to see again the dim, shadowy aisles of old Holy Trinity piled high with pines, spruce and tamarac. I see again the knots of busy men and maidens, with deft fingers, fashioning wreaths and garlands of the fragrant boughs, not to speak of more ambitious devices, which generally fell to the lot of an especial three or four of our most accomplished artists. I again hear, soft and sweet, the tones of the organ brought out by the master-hand of our old organist. Then, above all, silencing the chatter of the workers, echoes the grand old Messiah chorus, "Glory to God," sung by the choristers rehearsing for the Christmas morning service.

Oh! how our minds teem with memories when we commence to think of past Christmases, memories sad and gay, sweet and sorrowful; for as each year glides by, it brings its own changes, sometimes welcome, but more often changes which wrench our very heart strings. But, surely Christmas is a glad season of rejoicing, mirth, and gaiety. Why, then, should gray sorrow intrude itself upon our thoughts? Let the dying year bring with it sad reflections if it must; but oh! let our Christmas day be merry. Moreover, let it be a day of universal peace and goodwill to men—a day of greetings interchanged from friend to friend—a day when old feuds are buried, old quarrels forgiven, and, above all, one in which we may all join heartily in wishing each other, and all the world, a Happy and Merry Xmas. GEORGIE.

We have much pleasure in announcing that our January number will contain the opening chapters of a serial story from the pen of a well-known and popular author, which will be continued from month to month until finished. We feel sure this new departure will find favor with all our subscribers, and would remind our transient readers that this will be an especially good time to subscribe for "Canada's most popular ladies' journal."

## CHILDREN, AND FLOGGING.

THE following clever article, on "Children and Flogging" has been sent to us by "a friend of THE LADIES' BAZAR," and evidently comes straight from the heart of the writer. We would be glad if some of the other BAZAR mothers would let us know their views on this matter, which really is one of grave importance.—[ED. LADIES' BAZAR.]

"There is a question of extreme interest being ventilated in one of our leading dailies just now, and I think it is one which THE LADIES' BAZAR, as a woman's book, should say a word about. It is the punishment of little children, ay, and big ones, too. Some advocate flogging, just as in the old barbarous, cruel days, culprits were tied to a whipping-post and lashed, or, as now, occasionally, some brute, for the very worst of crimes, is given the cat-o'-nine-tails. And this is the chastisement some would give to the tender little human forms which God has committed to their care—bruising their bodies, breaking their spirits, and searing their souls, also; and, do not forget it, laying up a future of hate for those who so treat them. One 'Old-fashioned Mother'—save the mark!—she ought to have lived in the afore-mentioned days of ignorance and barbarism: tightly tying the children down—'fastens them, face downward, on a lounge, prepared for that purpose,' while she beats their quivering forms with leather thongs. Think of that, ye mothers! That woman errs in calling herself one. What broken-spirited creatures must they become? They will surely never 'rise up to call her blessed.' What memories those children must cherish of home, with such a mother, as they go out into the world—glad to get away—never looking backward with regret, but only joy that childhood and youth were over. She must, indeed, be very 'old-fashioned'—lived somewhere in the days of the Bastille or Inquisition, I should fancy; for I cannot call to mind any mother, or grandmother, either, whom I have ever known, with so cruel a vein in their composition. I have had opportunities of noticing the different training in many families, and one comes forcibly to my mind—a grown-up family now—where the little ones used to boast that, 'mamma never whipped me in her life,' and those children were the best of children, loving, thoughtful, obedient. I have often heard that mother told: 'Your children must be well trained.' They were, but it was by kindness and firmness. She said her worst struggle was her first, with her eldest child, when not two years old, being told to do something which he declined again and again, looking into her eyes the while. She saw if she gave way then, it would be for his undoing and her own. It was the struggle for mastership, so she firmly stood her ground, though her heart ached, until he obeyed. And she was conqueror, and to-day, that boy, with all her others, are the great comforts of their widowed mother, friends, as well as children. I have seen other families where my heart has quailed, as I saw the future the poor mother was laying up for herself, by her lack of firmness and judgment; just letting them reign supreme, to her own and every one's discomfort. Tell them not to do this or that in a weak way, never minding that they take no notice, and go on doing just the same, sometimes even saying 'I will do it.' Only eliciting from her a feeble 'ah! that's naughty.' Poor mother, and poor, poor children, 'twill be better reaping for both. Now, my sisters, speak up; denounce this flogging system, which, thank Heaven, is few and far between, and, while following the advice of Solomon, 'train up a child in the way he should go,' do it with your heart full of mother-love, remembering your babies will one day be mothers or fathers, too. Upon your teaching and wisdom now will rest their whole future, and that of many others, even, perhaps, the destinies of a nation, for:—

The hand that rocks the cradle, is the hand that rules the world.  
And Napoleon was right when he said: 'Show me the mothers, and I'll tell you what the nation is.'

CARA."



## AUTUMN MUSINGS.

HERE is something unspeakably sad in the decline and fall of the leaf during the "season of mists and mellow fruitfulness," suggesting, as it does, thoughts of the death of flowers and fragrant plants, and of the absence for many, many months of the feathered tribes; thoughts of the end of the season of the year, of "the last sad hour," the fading away of life, the cold and narrow house appointed for all living. Thus the pleasures of youth fade away as the flowers, and the verdure of the forest drapery; and in the advancing years, as with the mature foliage, we fall into "the sere, the yellow leaf." Thanks be to heaven for the woods, at all times beautiful! In winter, when the lofty trunks and the delicate tracery of their branches are visible; in spring, when first they blossom and put forth their young leaves; in midsummer, when they are shadowy and aromatic; but most beautiful and gorgeous in autumn, when every species of tree develops its own hue of brown, orange, red, or yellow, combining with the unchanging pine and other ever-greens, to present a picture of surpassing beauty:—

The many colored woods,  
Shade deepening over shade, the country round:  
Imbrown'd; a crowded umbrage, dark and dim,  
Of every hue, from wan declining green  
To sooty dark.

Bryant regrets, in the following exquisite lines, the brief career of the tinted leaves:—

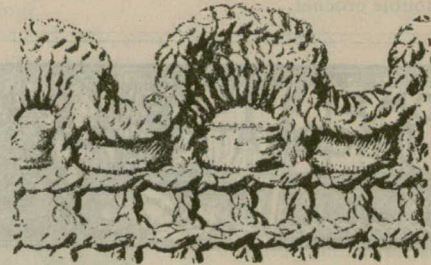
Oh, autumn! Why so soon  
Depart the hues that make thy forest glad,  
The gentle wind and thy fair sunny noon,  
And leave them wild and sad?  
Ah! 'twere a lot too blest,  
For ever in thy colored shades to stray,  
Amid the kisses of the soft south-west  
To warm and dream for aye.

In the Bible, the beauty of the trees and woods are frequently mentioned. David, in his psalms; Solomon, in his songs, and Christ in his parables, abound in signs and similes drawn from the magnificent trees of the East. Beneath the overhanging branches of a venerable tree are the ancient patriarchs revealed to us, sitting in contemplative mood, or receiving the visits of God's messengers. Frequent is the allusion to them in the Greek and Roman classics. Xerxes, in the midst of his most ambitious undertakings, halted his gigantic army to contemplate the beauty of a tree. Cicero was wont to steal forth from the Forum to refresh his fatigued mind amid a grove of palms; and the noble histories of Thucydides are said to have been composed in the T-colpan Groves. Within the shadow of an oak was Christianity first proclaimed in England. The mulberry of Shakespeare and Milton; the oak of Drummond of Hawthornden; the willows of Johnson and Pope, and Scott's larches and firs have forever associated their names with the love of trees. It has been a long-mooted question if the climate, or different seasons of the year, can be said to cherish or stunt intellectual growth. Bishop Berkeley writing from Leghorn to Alexander Pope, whom he had heard speak of visiting Italy, says:—"What might we not expect from a muse that sings so well in the bleak climate of England, if she felt the same warm sun, and breathed the same air with Virgil and Horace?" The winter was most congenial to Crabbe, and it was during a severe storm that he portrayed the miseries of Sir Eustace Grey. The spirits of Shelley rose highest during a north-west wind. Chatterton found a full moon during mild weather most favorable to his muse, and often sat out the night in courting her. Warburton preferred, above all others, the time of the fading of the leaf. He writes to his friend Hurd:—"I think you have often heard me say that my delicious season is the autumn, the season which gives most light and vigor to my intellectual faculties." And is not this so with most of us, when the heat of summer is over, we gather strength, invigoration, from the cool, healthful breezes, as we enjoy the lovely varying scenery which the All Father gives us.

MATTIE.

## BABY'S BOOT IN TUNISIAN CROCHET.

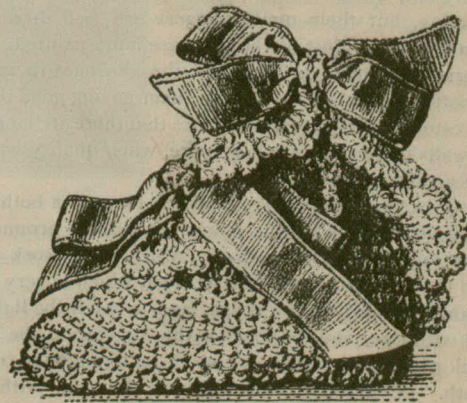
TUNISIAN CROCHET is tricoter, taken through the chain instead of the loop, as in ordinary tricoter. Andalusian wool and a long bone hook of suitable size are required. Commence with the sole, which is separate. Make 9 chain. 1st row—take up and finish the 9 stitches. 2nd row—the same. 3rd row—increase 1 at the beginning and 1 at the end of the row, making 11 stitches. 4th and 5th rows—11 stitches. 6th row—



DETAIL OF BOOT.

increase to 13 stitches. 7th, 8th and 9th rows—13 stitches. 10th row—diminish 2, leaving 11. 11th row—11 stitches. 12th row—diminish 2, leaving 9. 13th, 14th and 15th rows—9 stitches. 16th row—increase 2, making 11 stitches. 17th row—11 stitches. 18th row—increase 2, making 13 stitches. 19th, 20th, 21st and 22nd rows—13 stitches. 23rd row—diminish 2, leaving 11 stitches. 24th row—the same, leaving 9 stitches. 25th and 26th rows—9 stitches.

The upper part of the boot is commenced at the toe. Make a chain of 11, and work on it 11 stitches. 2nd row—increase 2, making 13. 3rd, 4th, 5th and 6th rows—increase 2 in each row, making in all 21 stitches. 7th row—21 stitches. 8th, 9th, 10th, 11th and 12th rows—increase 2 in each row, making in all 31 stitches. 13th and 14th rows—31 stitches. 15th row—increase 2, making 33. 16th row—33 stitches. 17th and 18th rows—



BOOT IN CROCHET.

diminish 2 in each row, leaving 29 stitches. 19th row—diminish 2 at the beginning and 2 at the end of the row. 20th, 21st, 22nd and 23rd rows—the same as the 19th row, leaving 9 stitches. 24th row—9 stitches; fasten off.

For the heel make 42 chain, work 42 stitches. 2nd row—decrease 1 at each end, 40 stitches. 3rd row—40 stitches. 4th row—like 2nd—leave 38 stitches. 5th row—38 stitches. 6th row—like 2nd, 36 stitches. 7th row—36 stitches. 8th row—decrease 2, leave 34. 9th row—34 stitches. Sew this band to the toe on each side of the last 9 stitches, and work round on the 43 stitches. 12 rows of ordinary double crochet. The sole is

then sewn in and the boot is finished by a coquille (No 229) around the top and on the front of crochet, worked as follows :

Make a long chain, work 7 treble in one stitch, miss 2, 7 treble in next, the 7th drawn back to the 1st with one single, miss 2 and repeat. On the other side of the chain work the same, but the 1st 7 treble must be in the stitch in which the 2nd 7 treble is worked. On the edge of each row work 1 single, 3 chain, miss one all along. The boot is then finished with bows of ribbon. This little boot may also be worked as a shoe by omitting the 12 rows of double crochet.



### SEASONABLE DECORATION.

**A**T this time of the year our thoughts naturally turn to those seasonable decorations which each winter become more artistic and consequently more successful.

The means and modes of adornment come more liberally to hand, and those who remember how crude were the church decorations in rural districts some twenty years ago cannot fail to recognize the value of the movement in favor of the culture of the beautiful, which the lamented Prince Consort initiated in 1851. It has borne rich fruits in our homes, in all the surroundings of our religious and our social life, and has greatly extended the sphere of usefulness of the educated classes.

The church decorations—except as regards the abundant use of natural blooms, which in loveliness cannot be surpassed—are far more permanent in their character than they used to be, and are far better carried out. For the young girls, into whose hands they mostly fall, bring to bear not only a cultivated taste and understanding, but their nimble fingers are well directed by artistic knowledge. Most of the texts are hand-painted, on the best materials that can be had; and the churches themselves, being in better condition, for most of them having gone through throes of restoration, it but rarely occurs that there are long areas of white walls to be covered as of yore, when quality was only too apt to yield to quantity.

Frosting is, perhaps, the most salient feature in both house and church decorations for the moment, when the ground glass powder or diamond dust are used. Much good work is also done with the new gold metal powder dust, which is very coarse grained, and intended to look rough, and to catch the light. It is applied with size, and the rougher the foundation the better, hence flock paper is preferable to wood, or to any kind of prepared cloth. It combines with diamond frosting, with most excellent effect. For example, the initial letter of a text would be in the gold powder, the rest in the crystal, or a gilt bordering to each of the crystal letters is good. The result is very different from the old flat gold.

We do not now confine the Christmas decoration of our houses to holly and mistletoe, but mistletoe plays a most considerable part still. The fashion is to make it up into balls like the floral balls, which has been introduced so successfully for weddings, and sometimes they have an outer fringe of berries in the centre, like the belt round the planet Saturn. These mistletoe balls are hung by either silver cord or ribbon, or bright red cord or ribbon, not only in the hall, but deftly poised in corners or over mantlepieces. For the old story repeats itself from century to century, and yet is ever fresh and young.

Scarlet berries still peep in among our decorations between the prickly points of the holly leaves, which are sprinkled with the white crystal powder, and intermixed as much as possible with the variegated and white holly. Any white everlasting leaves—rushes, reeds, thistles, and grass from the hedgerows—are set against a background of gilt or silvered wood, or by the sides of mirrors; only they must be artistically poised, and not used with a niggard hand. With these the holly blends, and hovering over them are tiny robins, or any English birds at hand, with an artificial nest, may be at the foot. Skeleton leaves are frequently used, and bunches of dried stick partially frosted over. With all these silver bells are blended, which clink joyously with every vibration of ribbon. Sometimes these are attached to silver cord and hung across mirrors, or between doors, so that "there is music wherever we go." We are not all attempting to set aside in these modern days any of the ancient notions as regards Christmas, but with the old we are grafting on some pleasant additional elements of beauty.

On dinner tables and in corners of rooms huge high-handled baskets are introduced, covered with plush and filled with flowers. Frosted rustic woodwork of all kinds, formed into flower receptacles of every conceivable shape, are to be scattered about our rooms and tables at Christmas; and holly, I can assure you, looks particularly fascinating covered with frosting powders, and springing from a well-shaped rustic tripod. An Irish potato pot, with mistletoe made in Barbotine and entwined round it, is a Christmas novelty which has much to commend it.

The rustic china centres, with men and maidens leaning over gates, and birds billing and cooing in the hollow of an old tree, can be set off to a greater advantage with any available greenery and flowers. The new white shells, with the curled leaf-like edges, are adapted to the low style of decoration, that is now the fashion. There never was a greater choice of beautiful forms in which to set lovely flowers. The cut glass in ormolu stands, the ladders with pendant baskets, the easels on which glass flower bells rest, and from which any trailing plants is indeed a delight to the eye, have rarely been equalled. Many new kinds of Venetian glass and Venetian shades have recently been brought out. One excellent centrepiece is a large bulbous base of pure white glass, the tube-like mouth in the centre surrounded below with some six others. It is somewhat difficult to dress, but well done; it shows a few flowers and falling leaves to perfection.

Sprays of cactus, tulips, and other flowers in pure glass and in china, colored like the natural bloom, are most useful.

Happy are the people who can introduce among any of these decorations the electric light. It can be arranged in houses where it is not a part of the domestic economy, the storage being beneath the table. Gas is not admitted in rooms where artistic dinner tables, or the real comfort of the guests are studied. An over-hanging lamp aided by candles is the prettiest mode of lighting next to the electric light, and old silver candlesticks and pure white china are used in preference to any others. Happily we have banished uniformity from our dinner tables, with the old stiff meaningless fashions of years ago, and in its place we have adopted one decided scheme of color, which is a pleasure to the eye. The hostess has now every aid ready at hand in the way of well-shaped and finely-colored floral receptacles. Many decorators forego them all and set their flowers in a centre bank of moss. Any blooms, whether in or out of season, are to be procured for a consideration if home gardens and glass houses do not produce them. Yellow has been the favorite tone of the year, which has delighted the eye in those new crescent-shaped stands whence feathery blooms descend in a rain of flowers, and of late a deep, rich, old-fashioned pink has become to the fore, for the Cupid arches, Incroyable wreaths, victor crowns, and all the many arrows, garlands and other devices it has been the fashion to lay on the table-cloth.

## OUR FLOWER PAGE.

## GERANIUMS.



GERANIUMS deserve a place at the head of the list of desirable plants for house and garden culture because they are such easy things to take care of. Give them a good soil, water in sufficient quantities, and plenty of sunshine, and they ask little more. Of what other plant can you say this?

If you want them to make your garden bright throughout the summer, all you have to do is to cut the flowers off as soon as they begin to fade. Do this, and they will continue to bloom up to cold weather, and the frost will generally find them as full of blossoms as they were at midsummer.

Many take up plants which have bloomed through the summer hoping to make them bloom in winter. But this is generally labor thrown away. If you want geraniums to bloom well in winter you must prepare your plants for this work.

This is done by keeping them from blooming in summer. Start the plants early in spring. Do not try to force them, but let them grow along steadily through the summer. Give a good soil; water enough to keep the soil moist all through, and pinch back the tops from time to time to make them throw out branches and form compact plants. This is important, for if allowed to grow to suit themselves geraniums almost always take on awkward shapes. But by pinching in and forcing branches to start you can make fine-shaped plants of the most straggling growers. The time to do this is while the plants are young. If allowed to grow after their own inclinations for six or eight months you will find it a difficult matter to bring them into proper shape.

A good compost for the geranium is one part loam, one part turfy matter, and the other third equal parts of perfectly rotten manure and the sharpest, grittiest sand you can find.

In potting, be sure to put at least an inch of broken pottery or brick in the bottom of each pot over four inches across. Smaller pots will not need drainage. The matter of drainage must be attended to in pots of the size referred to above, for if the soil is put into the pot without something to keep it away from the hole in the bottom it will soon fill it, and the consequence will be that the pot becomes water-tight, and the surplus water which you give will settle to the bottom where it will stand about the roots of the plants rotting them, or inducing disease, or souring the soil.

When you water them be sure to give enough to wet the soil all through. The practice of putting on a little dribble of water now and then is most harmful. The surface of the soil will look moist, and from this you will get the impression that it must be wet below; while the fact is, it will be as dry as dust in the bottom. Therefore water only as needed, and make a thorough job of it. Put on so much that some of it will run out at the bottom of the pot, and then you will be sure that the soil is thoroughly saturated.

Many varieties of geranium are fine for summer blooming, but the number adapted to winter culture is comparatively small. Below I give a list of the best varieties for winter blooming:—

*Mary Hill*, double bright pink.

*S. A. Nutt*, double, dark crimson.

*Gloire de France*, double carmine and white.

*Concur's Regional*, single pink and white. A most wonderful bloomer, giving a steady succession of flowers almost all the year round.

*Gaerdner Gaerd*, pink, great bloomer.

*Sam Sloan*, velvety crimson.

*Pauline Lucca*, white.

*Mrs. Jas. Vick*, salmon.

*Mrs. Moore*, white, marked with rosy salmon about a large white eye. A beautiful flower.

*Apple-blossom*, pale pink, very fine.

The fragrant-leaved kinds are all desirable, and every collection should include one or more of them.

The rose-scented kind is too well known to need description here. It is not only a beautiful plant but a most useful one, as its pretty leaves always come in play when small bouquets are desired.



GLADIOLUS.

## SOME OF THE NEW CHRYSANTHEMUMS.

Among the newer varieties of this popular flower, I have found the following deserving of special mention:—

*Diana*, a somewhat dwarf grower, but very free in bloom. Outer petals flat; centre ones short and quilled. In color, pure white.

*E. Molyneux*, red and yellow, both colors being very decided. Petals wide and long. A striking variety because of its size and peculiar combination of colors.

*Walter W. Coles*, terra-cotta. Each petal backed with pale yellow. Outer petals broad and long; centre ones short and thread-like, and whorled in form, very peculiar and beautiful.

*The Bride*, an elegant variety, with petals so wide and of such beautiful shining texture that the flower gives one the idea of being made of ribbon.

*Mrs. Irvin Clark*, a most superbly beautiful flower. Creamy-white in color, slightly suffused with palest rose, and sometimes with softest tints of lemon yellow. Very large and perfect in form.

## GLADIOLUS.

For cutting purposes, some of the varieties of gladiolus are invaluable, as they will last in water for weeks after being cut, and as the flowers are smaller than the autumn flowering sorts they make up well in bouquets. Among the early flowering varieties the Colvilli are the best; they are usually planted in October and November, and covered on the approach of severe weather. They produce profuse bloom from May till middle of July. The variety, "The Bride," is, without doubt, the most useful plant in cultivation for cutting during early summer, and can be forced to bloom in March under glass.

Special thanks are due Messrs. Steele Bros. Co. for information and cut.

## HOLIDAY GIFTS.

BY COUNTESS DE MONTAIGU.

**N**OW is the time for the provident woman to commence preparing her gifts for the holiday season. The habit of procrastination is strong with most of us, and we are apt to put off to-day, that which we can do to-morrow. And so the minutes and the hours slip away imperceptibly, like sands from an hour glass, until all at once one awakens suddenly to the realization that the festive season of Christmas is near by and we are still empty handed.

Much of the value of a gift lies in its sentiment, a piece of needle-work or a bit of painting executed by one's own hand bears with it a sense of personality, and is often more precious to the recipient than would be a more costly gift purchased from a store.

Trifles consume a good deal of time in their manufacture; they should be neatly made and every detail worked out with fidelity and an understanding of the eternal fitness of things.

Among the prettiest presents may be mentioned the white wood screens which may be made at a minimum cost. The everlasting enamel in white or colors, with a design in gold or bronze on the frame, make the most effective decoration. The latest shapes in screens are spinning wheels, fans, lyres, etc. They are covered with either the bright figured India silks or pale hued inexpensive brocades, gathered and tied here and there with wide satin ribbon. Those endowed with the gift of painting can make beautiful panels executed in tapestry colors, or in oil on canvas. The fine Japanese matting makes a charming surface on which to paint, and so does the straw covering which comes over tea chests, either of which can be charmingly decorated.

The large three and four-fold screen is useful for concealing a bed, a washstand or any other undesirable object. On the reverse side may be hung the scrap bag, letter rack, etc.; bands of cloth can be tacked on so as to hold cards, newspapers and the other flotsam and jetsam which accumulate in most households.

Catchalls made of the flat Japanese baskets, which are pliable enough to be bent in a canoe-like shape, are convenient for holding cards and notes; they should be lined with silk or silkoline neatly shirred around the edges, caught together at each end with large bows and suspended to the wall by two straps of ribbon. A graceful floral design painted across one corner adds much to its appearance, or if that is beyond the skill of the maker another bow of ribbon may be added.

A novel idea in wall decoration is to get one of the ordinary Chinese straw seats that can be bought in any oriental bazar; trim the bottom with woollen fringe of some bright color and hang by a heavy cord and tassel of wool; take Japanese coins or Turkish sequins, and sew on at irregular intervals; place several realistic bugs and spiders here and there, or even a sportive green frog. The soft lightly woven straw makes an excellent surface on which one can pin memoranda notes, etc.; the pins for this purpose should be the long ones with turquoise or ruby heads. The affair gives a note of color to an obscure corner, is inexpensive and quickly made.

A convenient wall bracket may be made in this manner; Take a biscuit board and on it nail at irregular intervals three or four cigar boxes without the tops; the whole may be painted or stained of any desired color, and suspended to the wall by a new manilla rope, the ends unravelled out to form tassels.

Another tasteful little article for the wall is made of two of the Ning-po fans of colored straw, bent in some graceful way and held together with strong copper wire. In this place a receptacle of folded tin filled with earth, planted with a small fern; this should be hung in a shaded nook and two or three times a week taken out and well watered.

Flower pots are not as a rule ornamental in a room, and those who can not afford jardenieres can subordinate their ugliness in the following manner: Take a ten-cent yellow, blue or red folding fan; take out the pin which holds the sticks together and cut them off near where the paper commences. Make two holes in each stick about an inch and a-quarter from where they join the mount and pierce others equa-distant from the first ones; then take any fine cord or even strong crewel, run it through the holes and tie securely around the pot; pass a cotton thread through each fold of the fan, top and bottom and tie also. The pot thus covered is ornamental even in a handsome room.

A cute little work-table may be fashioned from one of the cheap round or down leaf tables with turned legs; the top may be either painted or covered with plush tacked on neatly with brass nails. Take three pieces of silk about three-eighths of a yard long by about one-quarter in width; sew up about half of the length so as to form a bag and finish with feather-stitching; gather the lower end into a point and sew on a tassel; then tack each pocket to the table and finish with furniture gimp or gold braid.

Cushions for lounges are always acceptable presents, as one can scarcely have too many of them. A fan cushion is very unique. Take a square of gold-colored Turkish satin and paint in it a design of long stemmed purple fleur-de-lis or anything else you may choose; the outline of the fan must be indicated by a border of some contrasting color and finished with lace about one inch wide, laid on flatly at the top; the sticks of the fan are painted to represent ivory or carved wood and finished with a great bow of ribbon.

Another effective sofa-pillow is made by taking a square of silk or satin and cutting it across each of the four corners as far as the middle—the piece must be lined—the edges button-holed and eyelets worked in them at regular intervals; it is then laced across with gold cord, a puffing of contrasting silk showing beneath. If made of plain satin each of the sections may be decorated with applique, or embroidery, or painted. The cheap brocades and India silks, however, come in such lovely patterns as to render so much work unnecessary, and a cushion made of these materials is quite handsome enough for all purposes. The under side may be lined with silk or even sateen, if economy is an object. If feathers are too costly, cotton may be substituted, or old letters torn into little bits.

Cushions for chair backs may be made of scraps of silk left over from other things; the newest are in three-cornered shapes edged with fringe. Two hearts of pink and blue tied together with a butterfly bow is another good design. The hearts may be crushed by much leaning, but at any rate that is preferable to being trampled upon. A melon-shaped cushion is fashioned from broad ribbons of contrasting colors and lightly puffed on a muslin foundation filled with down. It is finished at each end with a pompon of silk, tied to the chair with ribbons or attached by cords and tassels.

Scarves of all kinds are as popular as ever, those of fine bolting cloth being the most dainty. The prettiest way of finishing them is with drawn work and a painted spray; the newest thing, however, is a border about an eighth of a yard in depth, made of knitting silk in a design in fine crochet, into which is tied tassels or lengths of the silk to form a fringe.

Pretty receptacles for holding matches may be quickly made by taking small brass rings and covering them with crocheted silk; they are, when finished, sewn together, drawn over a small glass tumbler and hung by cords beneath the gas jet.

A postal card holder is a nice present. To make it take a piece of water-color paper, double, and cut a trifle larger than the postal; thread a large needle with heavy silk and sew back and forth on the edges in a pattern like lacing; turn over one corner and fasten with a bow, paint a design on the side.

## ARTISTIC LAMPS AND SHADES.



**B**RIEF, bright weeks of the summer holiday time have come to an end, and the evenings are no longer so many hours of twilight and moonlight—of hammock-swinging and idle loitering in the rose-scented gloom of piazza and porch, but rather a daily recurring opportunity for the home-lovers to gather together with books and magazines and music in the sitting room or cozy library. So once more the lamp begins

its autumn reign, and its light, cheerful rays serve as a magnet to draw into one harmonious circle the family and its visitors. Being therefore the centre of attraction, the light giver should be, as far as one's means will allow, not only an article of utility but of ornament, and not merely pretty, but also artistic in form and coloring.

Among the novelties of the season which come under this description are the small, single wick lamps of cut glass. These are about a foot and a-half high, and have a slender column-like standard, supporting a small, shallow bowl, which contains oil enough for a six-hour symposium. Others of the same sparkling, transparent material have a lower standard and a larger reservoir and will give illumination for about ten hours. A very pretty one has a slender, fluted column of silver supporting a cut glass bowl, and the shade is of pale, rose-coloured silk nearly covered with clusters of pink clover and leaves, over a fall of white lace. This glassware is also made into very graceful candlesticks, with a tall engraved globe, something in the shape of a conventionalized lily bell, which is high enough to entirely enclose the colored candle, and effectually protect it from draughts.

Very elegant lamps are of the French Faience ware, in delicate clouded rose color. Others are of Minton and of Bonn; while the English Jones ware, an opaque white with figures in dull blue or brown, is extremely good in effect. A handsome thing, eminently suggestive of the Orient, is a brass lamp of Indian workmanship, which is entirely covered with a fine embossed design, with a relief of burnished metal which looks like an inlay of gold.

Lamps of pierced brass, highly polished, are also very desirable, especially when accompanied with a shade of the same, from which hangs a deep fringe of linden green silk. The most superb thing, however, is a great urn-shaped lamp, with handles of the French ware manufactured at Nancy. It is of an exquisite vague blue, shading down the center almost into black. This is probably the only large Nancy specimen for sale in New York, and is held at something over three hundred dollars. This doesn't include the shade, which is as big as a parasol, and costs seventy-five dollars. What is it made of? Well, first a silk foundation of deep Indian red, and all over this a perfect tangle of Jack roses and buds which seem to fairly flame with their richness of color. A deep fringe of grasses is about the edge, with a few buds straggling down upon it, by way of contrast.

Of course these expensive imported wares are beyond the reach of the majority, but those whose craving for the beautiful is out of proportion with their purses need not decline upon cheap and unworthy substitutes, for our own Rookwood pottery is turning out a great variety of ornamental wares that are

absolutely delightful; for the designers have enough of the artist's soul to go to Nature for their tints, and the result is a strictly harmonious blending of wood brown, of the soft, dull green of stems and moss, touched up with the warm, tawny yellow of an autumn wood. The lamps of this ware are graceful in shape, and are peculiarly appropriate for dining room and library, or for the office or study table. The shades which accompany them are of the brilliant shaded baccarat glass, fluted all round, and are complete without any folderols of lace and fringe and flowers. Lamps of wrought iron are in good taste, and are reasonable in price. A handsome tall one for a library desk has a bowl and shade of dull terra-cotta.

But whatever your lamp may be, remember that it will owe a great deal to its shade, which is to its general effect what the bonnet is to the entire costume. And try to have it of intrinsically good materials. If you have fringe, let it be a good quality of silk that it may look thick and rich, and the foundation of surah or china silk should match. If it is to be a flower shade, it will be truer economy in the end to get French flowers, not paper, but muslin as good as you would select for your hat. Paper blossoms, if well made, with due regard for natural coloring, look very crisp and pretty—at first; but they soon become limp and passé, and it is hard to remove the dust without playing havoc with the bouquet. After a summer when the millinery has been all a riot with blossoms it would be easy to secure a good assortment for shades from the surplus summer stock, and at a very inconsiderable expense. The vari-colored lilac so fashionable last spring makes lovely graceful sprays for trimming, and large, feathery chrysanthemums are also very effective, while pink and white clover appeals pleasantly to every one. A very elegant shade, which will make everything couleur de rose—"Jack" rose, be it understood—is of black crepe lisse, as filmy as a cobweb, embroidered with brilliant red flowers and powdered with gold spangles. This is gathered on to a foundation of poppy red silk with a full pleated heading. Another is of cream white silk blonde over rose pink. A canary yellow satin shade has a deep fall of Spanish lace, on which part of the design has been painted a deep, sunny yellow. An even more attractive one has an Escorial lace flounce shading from white to a pure maize color, and this is lined with pale apple green silk. Nearly all the white trimming laces of the more transparent kind, such as the Oriental, Fedora, Valenciennes and Florentine makes, are effective and appropriate for lamp shade trimmings, and their beauty may be enhanced by outlining the figures with bright wash silks, or, if a simple pattern is chosen, by working over all the small figures of the design with silk and tinsel threads. Some of the newer shades are of thin silk or of Japanese figured crepe, and are accordeon pleated and finished with fringe. One of these is of orange silk with rows of black Chantilly lace, and another, which crowns a lamp of green and maize colored French ware, just touched with pale lilac, has a shade of jonquil yellow with a border of brown lace. More fanciful than these, and in keeping with the fall season, is a shade all covered with closely crimped yellow dahlias, over a bright yellow silk lining. The light which shines through such a shade will be like a burst of Indian summer sunshine, all reminiscent of golden red and autumn leaves.—Miss Helen R. Corbett.

## FRENCH SOFA PILLOW.

This will require twenty inches square of wine-colored silk plush. Have a conventional design stamped upon it, and work in three shades of green rope-silk. Take for bottom of pillow plush the same as for top, and join together with a puffing of surah silk, three inches wide, to match the lightest shade of rope-silk; underneath this put a piece of firm lining, two inches wide, so as to remove all pressure from the puffing.

## DECEMBER MILLINERY.

**F**EATHERS and jet seem to be the order of the day, the more startling combinations with mock gems or "cabochon" trimming having completely disappeared from the field of fashion. Neutral tints in grays, stones, and browns



with velvet ribbon and feather pompons. It is a hat admirable for traveling, and may be fearlessly worn in damp weather, and is not easily disarranged.

The brim of our third hat is bent in a graceful fashion, and is made of red velvet, with its brim faced with black velvet. There are bunches of ostrich feathers and ospreys both front and back.



will be much worn in large felt hats of the hairy kind or "feutre taupé." One lady looked extremely well in a large hat of the kind of *faure* tint, trimmed with a big shell of velvet in front, and wings of a similar brown stretching around the crown to the back, where a narrow torsade of velvet caught up the brim behind. The deep lovely pink known as *gladiolus*, or *glaiéul*, is being much employed in velvet for soft crowns to bonnets and hats, entire toques being built of the same, and trimmed with narrow edgings of black ostrich feathers, to be replaced later on by seal, Astrakhan or Zibeline fur, the head of the tiny animal surmounting the brim in front.

The first hat shown on this page is one of the leading shapes of the season. It is a French felt in plum color, edged with chenille and jet, and stylishly rimmed with clusters of birds and narrow velvet ribbons. The same shape is shown in gray, brown, red, blue and black.

The turban which forms the second illustration of this page is a very becoming and useful hat, trimmed



On the opposite side are first shown two bonnets. The first of the two is one made in blue velvet and blue velvet ribbon handsomely trimmed with blue jet in a heavy floral design. The second is a stylish toque, made in brown and cream white velvet with a stiff bird and ostrich feathers as the trimming.

The large hat, which forms the third and last illustration on this page is quite a dressy hat. It is of gray felt, lined with black velvet. The trimmings consist of gray feathers and a rouleau of black velvet, fastened down with a jet buckle.

A Paris correspondent writes that she has seen some of the later hats and bonnets, and observed that the novelty was obtained by the different style of trimming, and not by any very decided change in shape. There were small capôtes, large velvet and felt capelines, bérêts, and small felt hats—these latter for traveling. A pretty capôte was made entirely of silver-gray feather trimming, arranged round and round, the feather being on one side of the quill or stem



only like a fringe; it was ornamented with loops of maize terry-velvet ribbon, arranged like a double wreath, and a gray aigrette of the Goura (a very large kind of pigeon found in New Guinea); narrow maize terry-velvet strings. There was a muff to match, and a Pierrot ruff of silver-gray faye lined with maize, and cut out in small round scallops. These ruffs are made now to match each capôte. A bérêt for traveling was of myrtle-green velvet; it had a soft crown, and the border was plain; four white wings at the side. A small beaver-colored felt was trimmed with a velvet bow of the same reddish-gray shade and with two straight eagle's feathers. A large beige felt capeline had round the crown the fur of two bisons, and the head of one placed in a bow of castor velvet. (The bison is a little animal of the marten tribe, rather rare in Europe; the fur is a beautiful brownish black.) The velvet used



or the bows on hats and bonnets is piece velvet, cut on the cross, and not ribbon velvet as heretofore.

The whole feathered race of the world would not supply the demand for the birds which are required for the coming hats. Fortunately the wily manufacturer has learned, not from his Creator, however, how to "make up" birds for the trade. We have swallows in yellow and green, and black-birds in white, humming-birds in peacocks' plumes, and sparrows with the red breast of the robin. There will be a flock of from eight to twelve birds upon one hat. The new feather toques are stylish and pretty. They have flat feather bands of ostrich flukes for the edges, with three "Prince of Wales" tips at the front or back and open crowns to be filled in with velvet, or perhaps the crowns are already prepared with the breast of the peacock or pheasant. These toques are sold from \$5 upward.

## OUR MOTHERS' COLUMN.

## THE BABY'S "SECOND SUMMER."

(Concluded from our October number.)

**T**HE proper method to be followed in preparing infants' food is as follows:—

Some moments before meal-time, so as to avoid hurry, measure out the different fluid ingredients of the food, one after the other; add the requisite quantity of milk-sugar, and mix the whole thoroughly by stirring with a spoon, and pour into the feeding bottle. The food must now be heated to a temperature of about 95° F. This can be done by steeping the bottle in hot water, or by placing it in a water-bath over an alcohol lamp or gas jet. Finally, apply the tip and the meal is ready. When feeding, the child must occupy a half-reclining position in the nurse's lap. The bottle should be held by the nurse, at first horizontally, but gradually more and more tilted up as it is emptied, the object being to keep the neck always full and prevent the drawing in and swallowing of air. Ample time, say five, ten, or fifteen minutes, according to the quantity of food, should be allowed for the meal. It is best to withdraw the bottle occasionally for a brief rest, and after the meal is over, sucking from the empty bottle must not be allowed, even for a moment.

The graduated bottles, now readily obtainable, greatly facilitate the preparation of the meals.

For children residing in cities an honest dairyman must be found, who will serve sound milk and cream from country cows once every day in winter, and twice during the day in the heat of summer. The milk of ordinary stock cows is more suitable than that from Alderney or Durham breeds, as the latter is too rich, and, therefore, more difficult to digest. The mixed milk of a good herd is to be preferred to that from a single animal. It is less likely to be affected by peculiarities of feeding, and less liable to variation from alterations in health or different stages of lactation.

## RULES TO KEEP A CHILD HEALTHY.

The following rules—being a portion of those recommended by the Obstetrical Society of Philadelphia, and published by the Board of Health of that city—are concise and worthy of quotation:—

**RULE 1.**—Bathe the child once a day in lukewarm water. If it be feeble, sponge it all over twice a day with lukewarm water and vinegar.

**RULE 2.**—Avoid all tight bandaging. Have light flannel as the inner garment, and the rest of the clothing light and cool, and so loose that the child may have free play for its limbs. At night undress it, sponge it, and put on slip. In the morning remove the slip, bathe the child, and dress it in clean clothes. If this cannot be afforded, thoroughly air the day clothing by hanging it up during the night. Use clean diapers, and change them often. Never dry a soiled one in the room in which the child is, and never use one for the second time without first washing it.

**RULE 3.**—The child should sleep by itself in a cot or cradle. It should be put to bed at regular hours, and be taught to go to sleep without being nursed in the arms. Without the advice of a physician never give it any spirits, cordials, carminatives, soothing syrups or sleeping drops. Thousands of children die every year from the use of these poisons. If the child frets and does not sleep, it is either hungry or else ill, it needs a physician. Never quiet it by candy or cake; they are common causes of diarrhoea.

**RULE 4.**—Give the child plenty of fresh air.

**RULE 5.**—Keep your house sweet and clean, cool and well aired.

## OUR COOKERY COLUMN.

**O**NLY reliable *tried* recipes published in this column. We will be glad to receive such from any of our subscribers who may care to thus favor us.

## POTATOES.

Cheap and commonplace as it is, the potato finds its way to the table once a day or oftener in every household; yet there are so many ways of preparing the vegetable that it might be served even more frequently and never appear twice in one week in the same form. The average cook professes, of course, to know them all, but generally after she has presented them as boiled, baked, fried and mashed her skill is exhausted. Even when prepared in these every-day forms, a certain amount of culinary skill is required to render the potatoe pleasant to the eye as well as to the palate. Boiled potatoes when properly prepared present a firm, snowy surface, the steam rising from their midst being the only evidence of moisture; they are uniform in size and shape, are easily broken by the fork, and almost melt in the mouth. They must be pared with a sharp knife, quartered lengthwise, all eyes and discolorations removed, and then plunged into cold water. A salt-spoonful of baking soda thrown into the salted water in which they are to be boiled helps to enhance the "mealiness" which makes the boiled potato specially attractive. When done, the water is drained from the potatoes, and the latter, closely covered, save for an outlet for the steam, are set at the back of the range until served. As a variation, just before serving in the heated dish, dash over them two table-spoons of melted butter and one of minced parsley, or half an onion finely chopped and fried crisp in butter or drippings. Baked potatoes are chosen uniform in size, are scrubbed clean with a tiny brush kept exclusively for this purpose, are wiped dry with a towel and then placed in a hot oven; or they may be pared, glazed with egg, dusted with pepper and salt, and roasted in a pan slightly greased. Prepared in the latter way, they can also be served as stuffed potatoes. Removed from the oven when done, the top end of each is cut off, the inner part removed and mixed with chopped and spiced spinach, or else with an egg and cream, and then returned to the empty shell, to be heated through before being sent to the table. To successfully fry potatoes two important items must not be overlooked; the pieces of potato, whether in quarters or in slices (Saratoga chips), must first be *wiped dry* with a towel, and then plunged into *deep* and *boiling* lard or drippings. The intense heat encrusts the outer surface of the potato the moment it touches the fat, thus entirely preventing the slightest absorption of grease, and the pieces turn delicately brown the moment they are cooked through. To mash potatoes they are first boiled and steamed as described above, then transferred to a heated bowl, where they are softened by adding a little warm milk or cream, a lump of butter, and pepper and salt. When well mixed and mashed the mass is piled upon a dish, smoothed with a wooden spoon, and garnished with sprigs of parsley. Potato snow, or *vermicelli* as it is sometimes called, is made by pressing the mashed potato through a colander held over the dish in which it is served.

**Potato Croquettes.**—Add the yolks of two eggs, a pinch of nutmeg, and one of cayenne to warm mashed potatoes; mould into tiny little cones or cylinders, dip into beaten egg and cracker dust, and drop into boiling fat. When done, remove with a wire spoon, and drain a moment upon tissue-paper.

**Potato Salad.**—Slice freshly boiled potatoes (still warm) into a bowl; add a white onion cut into rings, a table-spoonful of capers, pepper, salt and chopped parsley; pour over it a French dressing, or mask with mayonnaise.



## QUESTION DRAWER.

**R**ULES:—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.

A. B. was too late for an answer in our November Number. Her communication having been mislaid, we were unable to answer by mail, as is our custom when letters reach us too late for publication in the current number. We would advise a frieze of chocolate and gold to complete the treatment of the rooms decorated with paper of the sample enclosed. Dados are rather out of date, excepting for dining-rooms, where they are very deep, often extending half way up the wall. Wainscoting is always appropriate, and still in favor, when used in the decoration of a dining-room. If it is painted, you will require to have it re-decorated in imitation of old oak; if it is grained and finished in oils, we would counsel letting it alone, as such a finish is always rich. Your ceiling could be either papered or tinted. The one objection to be found in the paper you have selected is that it is rather dark, but this, of course, is a matter of taste; a pale mode ingrain paper with deep frieze of mode and gold would make a lovely room, but if your room has plenty of windows and light furnishings, the dark paper would probably look well.

DORA.—Try rinsing your mouth twice a day with warm water into which has been thrown a few drops of myrrh. This will tend to harden your gums and make your mouth feel fresh and sweet. Always use tepid in preference to cold water; extremely cold water breaks the enamel of the teeth, and it is always a shock to them. A very simple and good tooth-powder is made of powdered chalk with myrrh through it. You can buy a small quantity of each at a drug store, and mix it to suit yourself.

HARRIET X. L., BATH, ONT.—We append below the recipe you ask for: *Meringued Apples*.—Eight fine large apples, peeled, cored, and quartered, 2 tablespoonfuls butter, juice of a large lemon, 1 cup white sugar, nutmeg to taste, whites of 3 eggs, half cup powdered sugar. Heat the butter, sugar, lemon juice, and nutmeg in a double boiler; drop the quartered apples into this, and let them cook until tender; take them out and lay in a glass dish, cover with a meringue made of the whites of the eggs and the powdered sugar, and pass the syrup from the apples in a little pitcher, with the meringued fruit.

MADRE, KINGSTON, ONT.—We give in this Number of the Bazar, on page 26, complete descriptions of many pretty things suitable for Xmas presents. Many thanks for your kind letter. We are glad you enjoy the Mother's Column.

It was growing late and papa crept down stairs to warn the young people that it was too damp to sit outside any longer. "I don't see why you have to ask me for my hand, Tom," he heard, as he reached the door; "you've been keeping it all the evening." Papa quietly retired.

"Wasn't there a post-card in my box on Monday?" "Yes," said the postmistress, "but we have our regular clearing out and washing up here on Tuesday, and as a good house-keeper I can't permit old letters and things to accumulate." "But, my dear madam—" "Oh, don't get mad, now. There wasn't anything of importance on that postal. Your brother wanted you to go to the opera with him last night, that's all."

## REMNANTS.

"Have they hardwood or tiles on this hall?" "Both. Hardwood on the floor, and tiles on the hat rack."

I don't want you to stick your nose inside this door again," said Chappie to his tailor. "I don't want to get my nose in. I want to get my bill in."

Mrs. Celeste Coon, Syracuse, N.Y., writes: "For years I could not eat many kinds of food without producing a burning, excruciating pain in my stomach. I took Parmelee's Pills according to directions under the head of 'Dyspepsia or Indigestion.' One box entirely cured me. I can now eat anything I choose, without distressing me in the least." These Pills do not cause pain or griping, and should be used when a cathartic is required.

"John, run quick and sound the alarm, the house is on fire!" "Not so fast, my dear, not so fast. We have plenty of fire-insurance, but none against muddy shoes and water."

"Burglars broke into Colonel Weber's house last night." "Did he go down?" "Yes; 'way down under the bedclothes."

No article takes hold of Blood Diseases like Northrop & Lyman's Vegetable Discovery. It works like magic. Miss C——, Toronto, writes: "I have to thank you for what Northrop & Lyman's Vegetable Discovery has done for me. I had a sore on my knee as large as the palm of my hand, and could get nothing to do any good until I used the Discovery. Four bottles completely cured it."

"I see you are going to seed your tennis-court." "No. What put that idea into your head?" "It's all ploughed up." "Oh, I know. Miss Hicks, of New York, has been playing on it with high-heeled shoes."

Miss Rowena—"Think of a wishy-washy, phlegmatic girl like her being named Stella!" Mr. Parham—"Stella' means a star. Perhaps they called her that, not because they thought her bright, but because she was beautiful in the dark."

F. Burrows, of Wilkesport, writes that he was cured of a very dangerous case of inflammation of the lungs, solely by the use of five bottles of *Dr. Thomas' Electric Oil*. Feels great pleasure in recommending it to the public, as he had proved it (for many of the diseases it mentions to cure) through his friends, and in nearly every instance it was effectual.

"Have you broken off your engagement, old man? What's the matter?" "Well, I was hard up, you see, so I quarreled, and had all my presents returned, and was able to realize upon them. Couldn't possibly have raised the money any other way."

Dashaway—"Cigar?" Cleverton—"Thanks (puff, puff). That's a good weed. Aren't (puff) you going to smoke too?" Dashaway (examining the remaining one closely). "No; I think not." Cleverton—"You must (puff) have given (puff) me (puff, puff) the wrong one."

Uncle Jake—"I stick on to it, Cunnel, dat dere's nothin' dat hasn't a reason fer it ef you'll only stiddy it out. Fact is, dat nigh on to any question kin be answered afo' it's axed, perwidin' you set yo' mine on to it," Colonel Ipton—"Uncle Jacob, I'll test that right off. Now, why is that bell ringing?" Uncle J. (after a moment's deep thought)—"Well, sah, ef my intellect-shules ain't adrift on de ocean of onbelief, an' seein as it are not dinnah-time by a houah yit, it's 'cause some fool is a-shakin' of de handle of it."

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## Important Notice.

WE regret that, owing to the actions of unscrupulous men, we are compelled to warn the public against the schemes of pretended canvassers, who, claiming to be the agents for our patterns, obtain money by the fictitious establishment of agencies for the sale of our goods and by taking subscriptions for our publications.

Our attention has been called to the acts of these impostors, who, in each case, by promising terms which no house could possibly fulfil, have received an order for goods, and the unsuspecting customer has paid money on account of same. Besides claiming to handle patterns, they state they handle other goods, such as mantles, millinery, fancy goods, etc., and can supply these to the trade on commission.

As far as we know these swindlers have confined their attention to the Province of Ontario only, and have visited the Counties of Glengarry, Dundas, Grenville, Simcoe, Huron and Bruce. They have assumed the names of F. H. KEENE, H. BRUCE and F. BROWN.

### One Hundred Dollars Reward.

We make a standing offer of \$100.00 (One Hundred Dollars) as a reward to anyone securing the arrest, sentence and incarceration of any unauthorized person, who, representing himself as our agent, obtains money fraudulently, either by taking subscriptions for our publications or by the fictitious establishment of agencies for the sale of our patterns.

All of our representatives are able to produce abundant evidence of their authority to transact business for us, and, on request from anyone with whom they wish to do business, the evidence will be shown.

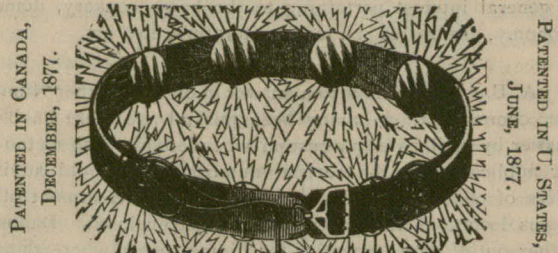
Any information in regard to any of these swindlers will be gratefully received.

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Dyspepsia,	Spinal Disease,	Sexual Exhaustion,
Constipation.	Nervous Complaints,	Epilepsy or Fits,
Sciatica,	Female Complaints,	Urinary Diseases,
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WE CHALLENGE THE WORLD

to show an Electric Belt where the current is under the control of the patient as completely as this. We can use the same belt on an infant that we would on a giant by simply reducing the number of cells. The ordinary belts are not so.

Other belts have been in the market for five or ten years longer, but to-day there are more Owen Belts manufactured and sold than all other makes combined. The people want the best.

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"Your Electric Belt cured a violent attack of Sciatic Rheumatism, of several months' standing, in eight days."—W. Dixon, Sr., Grand Valley, Ont.

"SAVED MY LIFE when I had Muscular Rheumatism."—Mrs. Carroll, 1015 West Market St., St. Louis.

"Am much pleased with belt; it has done me a great deal of good already."—J. Scrimger, Galt, Ont.

"Have been a sufferer for years from Nervous Headaches and Neuralgia. After trying one of your belts am more than satisfied with it."—Thos. Gales, 340 Crawford St., Toronto.

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Our attention having been attracted to the many base imitations of "THE OWEN ELECTRIC BELT," we desire to warn the public against purchasing these worthless productions put upon the market by unprincipled men, who, calling themselves electricians, prey upon the unsuspecting, by offering worthless imitations of the GENUINE OWEN ELECTRIC BELT that has stood the test of years and has a continental reputation.

OUR TRADE MARK is the portrait of Dr. A. Owen, embossed in gold upon every Belt and Appliance manufactured by us. NONE GENUINE WITHOUT IT.

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Professor of the Theory and Practice of Medicine in the American Medical College, St. Louis, author of "Electricity in Medicine and Surgery," says:—

"St. Louis, Mo., June 10, 1886.  
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Dr. Pitzer is the author of a very valuable work on "Electricity in Medicine and Surgery," and is considered the best authority we have in the world on electricity.

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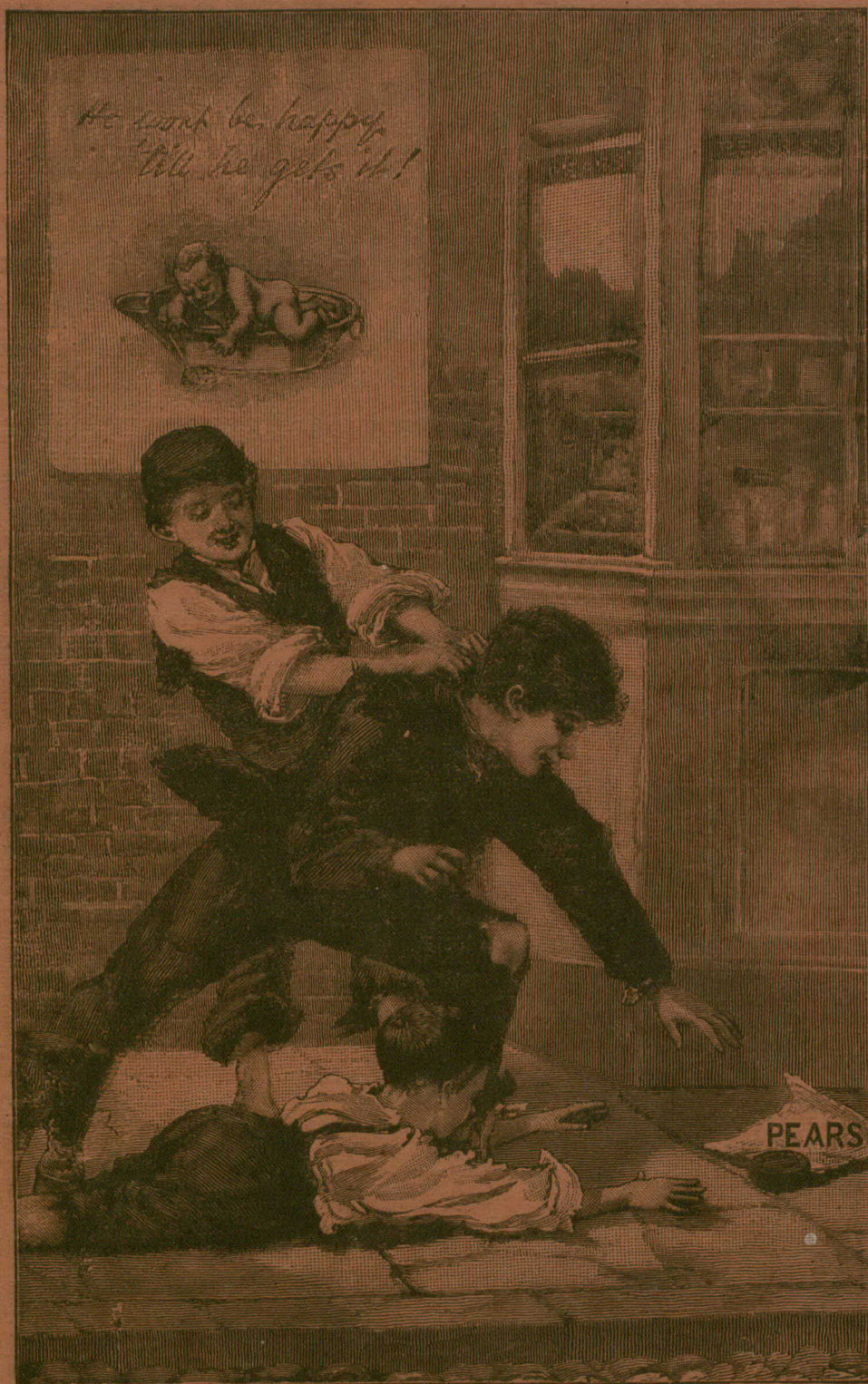
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