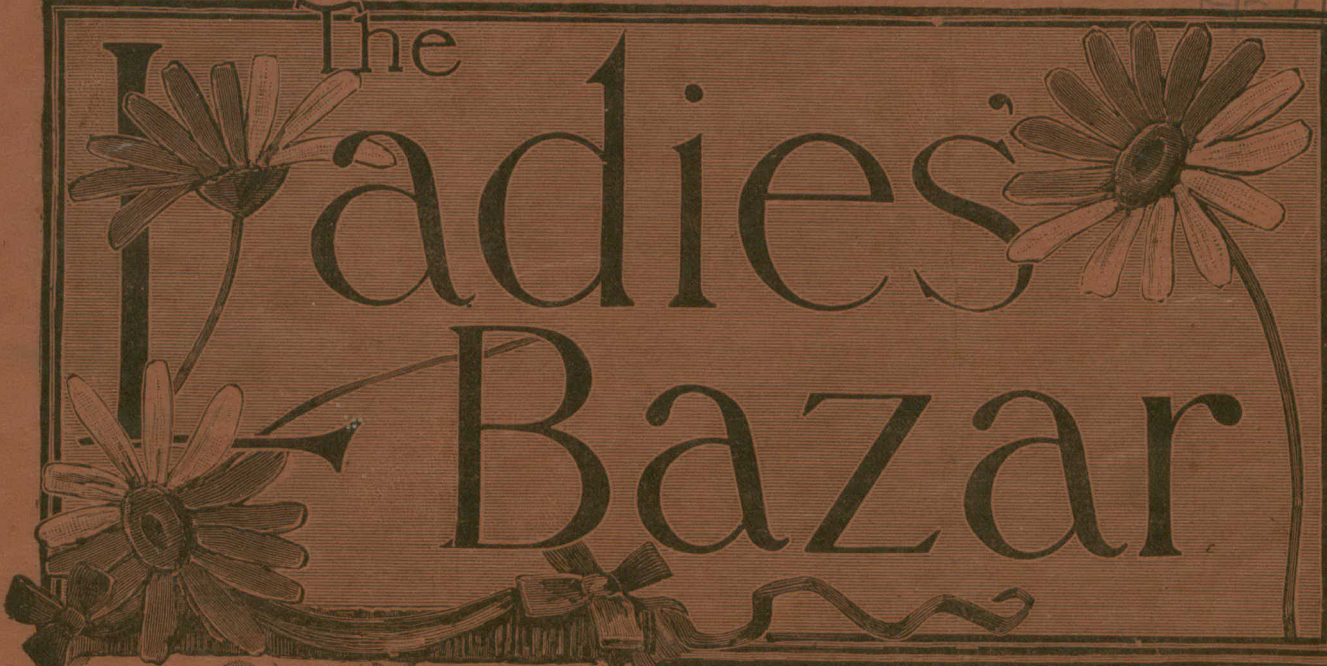


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# The Ladies' Bazar



A  
JOURNAL  
OF  
FASHION  
INSTRUCTION  
AND  
DOMESTIC ECONOMY

PUBLISHED BY  
THE LADIES' BAZAR  
PUBLISHING CO  
4 ADELAIDE ST. EAST  
TORONTO

APRIL, 1890.

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# THE Ladies Bazar

A JOURNAL OF FASHION · INSTRUCTION · & DOMESTIC ECONOMY

Published monthly by  
THE LADIES' BAZAR PUB. CO.,  
4 Adelaide Street East.

VOL. III. TORONTO, APRIL, 1890.

No. 4.

{ Yearly Subscription, 60c.  
or 10c. per copy.

## DRESS FABRICS.

**F**OR this month, a transition between the winter styles and spring novelties, there is a marked taste shown for figured satins. It is a material made up into reception, visiting and evening dinner toilettes and they are generally totally untrimmed. If the satin is black, as it most frequently is, it will be figured with small flowers such as fuchsias, lilies-of-the-valley and forget-me-nots in natural size and colorings. They are made into round skirts with short round or pointed bodices and large full and fancy sleeves. Their only rival is the new tight fitted Princess robe.

**S**URAH, INDIA AND CHINA SILKS are among the most important fabrics in use this season. China silks in black and in pure white are being made up very extensively as house and afternoon gowns. The white ones are arranged with plain round skirts and pretty fancy blouses. A ribbon belt of satin or grosgrain is passed around the waist and at one side with loops and long ends reaching to the foot of the skirt. Black India and surah silk gowns are made up similarly for travelling dresses. Fancy colors in these silks are made up into accordion skirts for matinee wear. They are often bordered with narrow ruffles. These skirts are worn with pretty tea and house jackets for informal occasions.

**S**PRING CLOTHS are no longer seen in dark colors even for street wear. Tailor-made gowns in the rich shades of velvet, the egg plant purple, fine gray and drab brown shades are seen among them. There are also grayish tints of blue, lichen-hued green among cloths used for both costumes and coats. The costumes are made with but very little trimming. A little braid or passementerie is about their only accepted decoration. These delicate colors are often associated with white cloth, and gray or violet colored draperies combined with an underskirt or panels of white are decidedly stylish.

**G**ORAH SILKS, the old fashioned bandanna or handkerchief silks, came to this country imported from India and stamped in a variety of Damascus French patterns in London. These are the strongest India silks made, outwearing a hand-made foulard of ordinary quality. They are thirty-six inches wide and come only in seven yard pieces. Patterns in lovely old cashmere colors, in Damascan tulip and other conventionalized leaf and flower designs, are sold at a lower price than those printed in more modern French flower patterns. These silks are used in Persian and flower patterns for matinees and parts of house gowns, and in dark colors with set figures, or in plain, unstamped grounds for serviceable travelling dresses.

**M**OUSSELINE DE SOIE is in greater favor for evening dresses than ever if such were possible after last season's record when it was used so extensively by younger and old ladies indiscriminately. The plain and small figured patterns are generally trimmed with narrow ribbon stripes and also lace set on flat like insertions or panels, and handsome sashes are also used to drape them. Striped mousseline de soie with the stripes in waved lines are also much used, and there are among the more expensive fabrics magnificently embroidered patterns showing metallic as well as silk threads. Primrose and a dainty heliotrope shade are the prettiest colors among them.

**C**HEVIOTS have no decided rivals. They are so smoothly and evenly woven, so light and soft when draped, and have been found to wear in such a delightful manner that for certain purposes they are certainly unsurpassed. They come in fine checks and hair stripes and for young ladies in tartan plaids, made up with plain or "mixed" varieties. The pretty dark green and blue tartan, known as the "black Forty-Second," in the lighter blue and green called the "Gordon" and the brighter "Fife" mixture are the most favored tartan clans. Velvet is much used with them for small accessories.



**H**ENRIETTA CLOTHS and cashmeres are made up with faille Francais silks and peau de soie with large leg o' mutton sleeves, Medici collars and fringed scarfs, and look very quaint and pretty in quakerish shades on young and pretty misses and matrons. Black Henriettas are arranged with silks showing a black ground, sometimes Pe-kin striped, sometimes with small brocaded designs in pretty pompadour and tapestry colors and of small size. Fringes are much used for trimming them and both black, white and pretty coloured passementeries are seen as their garnitures.

**B**LACK GOODS in silks are preferred in subdued lustre, not more brilliancy than that of a rich faille Francais. Peau de soie, which is the new name for gros-grain, is shown in plain goods and in brocades for combination with woollen fabrics. In the same silk are bold, effective figures in stripes and in all-over patterns, and when made up in handsome Venetian serges, or, with the exquisite silk-warped Henriettas which drape so beautifully and keep their color without turning gray, the effect is most satisfactory. In the finest novelty black fabrics the display is most complete in the plain,

striped and brocaded Crepe de Chine, in which we also find handsome banded varieties. Silk grenadines

in some new designs, and the Canton Crepes and Crepons compose a line of thinner black materials that can not ever have been surpassed. Besides there are silk and wool grenadines in plain, figured, striped and with band, and the camel's hair grenadines both plain and fancy; both are forty-four inches wide and make most serviceable and stylish gowns. For summer dresses upon which many far-seeing women are at work, there are many hem-stitched, bordered or striped veilings beside silk ward Clairette and Tamise of cloths in light weights.

**L**ININGS and other accessories are most important items, and while good silk linings for woollen and silk dresses are always best, some modistes use for lining the dress waist and making the foundation skirt, a good and low-priced fabric, called Oxford cloth by the modistes who import it, but is better known in the shops as French sateen. This is finely twilled cotton, as lustrous as satin, and is so durable that it is preferred to silk by many ladies who do not have to consider the cost. Skirts are finished rather soft at the foot, with a facing of the same sateen or of alpaca, and an interlining of crinoline that is not too stiff, and are then faced on the



3140

Figure 1.—Lady's Princess Dress.  
Cut in five sizes, 32 to 40 inches bust measure.  
Price 35 cents any size.

For full description see page 6.

outside with silk or the dress goods to the depth of six or eight inches. The edges of all these materials



are stitched together by machine at the foot of the skirt and the facings are then drawn up in place, and hemmed by hand. If a skirt braid is added it is set underneath, to barely show below the edge. A single steel, ten or twelve inches in length, is sometimes set across the back about twelve inches below the waist. When economy is not considered, a knife pleating of silk is set in the edge, not above it, of a foundation skirt, to give greater freedom to the feet, and a scant pinked ruffle of silk is set in as a balayouse. A drawing string to tie the skirt well back is placed across the back, and some modistes add tape without a casing lower down to tie inside.

**E**CRU BATISTE, promises to be as much used for seaside costumes this year as last. They are being made up over silk underskirts and with bunches of hemstitched tucks and masses of ribbon trimmings. There are also beautiful batistes that show small bouquet designs or gorgeous palms of arabesques in tapestry shades of old rose, blue and mauve either strewn all over them or in stripes alternating with pretty lace woven designs. The skirts of dresses made of the latter are generally finished with narrow pinked ruches of thin glacé silk pleated in the middle and in three different widths.

**M**OUSSELINE DE LAINES in old pink shades and all the new purples are much used for woollen dresses. Delaine is slightly heavier

than challis and is generally made up over silk and is trimmed with ribbons, narrow varieties of satin, moire and grosgrain and broad plain and fancy sashes. Wool canvas dresses are in similar favor and are trimmed in much the same manner. They are certainly very picturesque and beautiful gowns, and while not exceedingly durable will last through one season's hard wear and are always fresh looking and dainty affairs.



(3128—3125)

Figure 2.—Lady's Costume.

Lady's Basque (3128). Cut in five sizes, 32 to 40 inches bust measure. Price 25 cents any size.

Lady's Trimmed Skirt (3125). Cut in five sizes, 22 to 30 inches waist measure. Price 30 cents any size.

For full description see page 6.

**Z**EPHYR GINGHAMS of both French and home manufacture are daily being presented in new fresh colors and in designs that at one time were only peculiar to the finest silk fabrics. Robes are shown in colored zephyrs with borders of sharply pointed white embroidery, and in white with set Grecian borders in color turning up from the hemstitched hem which now borders all embroidered goods. Colored zephyrs with white borders are imported in old-rose, ecru, pale blue, cardinal, sage and rose-pink. White robes are bordered in color with rectangular "drop" bands in yellow, pale pink, blue or ecru.

"Silk striped ceylons" will be held in great favor for tennis costumes.



## LADIES' BAZAR FASHION NOTES.

THE new colors for the Spring and Summer are of large variety and of exquisite tints. Among those I have noticed, as being particularly beautiful, are the following:—

Bouton d'or and Toréador, two lovely shades of yellow, the latter shade will be very popular with ladies of the brunette type, while blondes will rejoice to learn that three new shades of blue are being shown by all the continental manufacturers, namely, Edison, Myosotis and Ciel, while a lovely new shade of terracotta called Camélia is going to replace the hard tints of that color, so greatly worn last season.

Amethyst, in all the following variations of shade, will be welcomed by ladies who desire something absolutely new, Persan, Vieux Rose, Marronnier and Glaieul. Later on in the season, pale blue will make its appearance, not to leave us, I hope, for a long time, as it is almost universally becoming.

Aubergine is just the color of an egg plant, and is indescribably rich in thick materials. Another lovely shade of yellow is "Ceres," which is exactly the shade of ripe grain, it is seen in satens, in muslins and light silk goods. Such goods, in that color, made up in accordeon pleatings, are exceedingly pretty, and recall a moving field of grain.

There are seven different shades of gray, all of which are fashionable, but the light and dark browns (of which marron bronze is a lovely chestnut shade) and the different purples will be worn more perhaps than any other color, except green, of which there are nine well defined shades.

I saw some lovely hats and bonnets the other day, Parisian importation, and some of the points I noticed, while rambling through the large warerooms, may interest the readers of the BAZAR. A lovely hat is the Spanish turban in its different varieties. Some with broad, upturned rims, and some narrower and closer, but all with very low crowns. Some of the directoire shapes so popular this winter, in felt, are reproduced in fine soft braided straw, while for children, the broad-leaved leghorns, trimmed with flower wreaths, are to be greatly worn. Bonnets are to be as small as ever, but many of the shapes flare in front, after the fashion of a couple of seasons ago. Some lovely bonnets were made almost entirely of *crêpe-de-chêne* and feather tips or flowers, and nearly all the models I saw were composed of Mouseline-de-soie, Crêpe,—Mechlin or some other gossamer-like fabric. Vines, grasses, and trailing blossoms, in neutral shades, are to be much used, while burdock blossoms, wild sorrel, and trailing arbutus are also to be favorites.



(3092—3132)

Figure 3.— Lady's Costume.

Lady's Basque (3092). Cut in five sizes, 32 to 40 inches bust measure. Price 25 cents any size.

Lady's Trimmed Skirt (3132). Cut in five sizes, 22 to 30 inches waist measure. Price 30 cents any size.

For full description see page 7.



Feathers, which last year were worn not at all, will divide favor with flowers this season, and appear on many of the daintiest models I saw.

Whether the tea-jacket (so much in favor in England) will be a recognized success here is a matter of much doubt. We still cling to our tea-gowns, and refuse to accept any substitute. However, had my readers seen the lovely garments that rivetted my attention a few days ago, I think they would agree with me in saying that they are at least things of beauty if not joys forever. Made of fine Indian silk, exquisitely ornamented by hand-wrought embroidery, with full, flowing sleeves and softly draped vest, they were truly what they looked, garments *de luxe*, as different from the modest dressing-jacket which they are erroneously supposed to resemble, as can be imagined. In No. 3129, in this number of THE LADIES' BAZAR will be found a very charming model for a tea-jacket (see page 11).

The always graceful and becoming styles in Princess dresses are being revived for a long run in popularity. They are cut short for the street and have little trimming. But if trimming is preferred (see page 2), a rich crocheted passementerie with handsome ornaments and pendants would be most suitable. In purchasing goods to make into a Princess dress, it is a matter of considerable importance to have material

which has no "up and down" pattern, as in cutting the gores there would be so much waste. Usually what is slanted off the top is turned up side down, and used to widen the bottom, but, if there is a defined pattern which runs upward, this could not be done. These dresses are mostly fastened under the arm and on the shoulder, and should only be worn by ladies possessing good figures.

Accordeon pleating will be even more fashionable this season than last.

The new parasols have well-arched tops, and handles of medium length instead of the inconveniently long sticks and sharp long ferrules used last year.

Beaded shoulder-capes will be worn this spring, but will not be as popular as last year.

We show several lovely models for spring jackets in this number of the BAZAR (see pages 6 and 8).

Moiré and fancy ribbons are no longer considered *recherché*, a plain, thick, corded ribbon being that held in greatest favor.

Black lace dresses appear in exceedingly rich patterns and will be in as great demand as ever.

"GEORGIE."



3131

Figure 4.—Lady's Wrapper.

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

For full description see page 8.

Special thanks are due to Messrs. Reid, Taylor & Bayne, Toronto, for information given. It is a pleasure to look through such a beautifully selected stock.



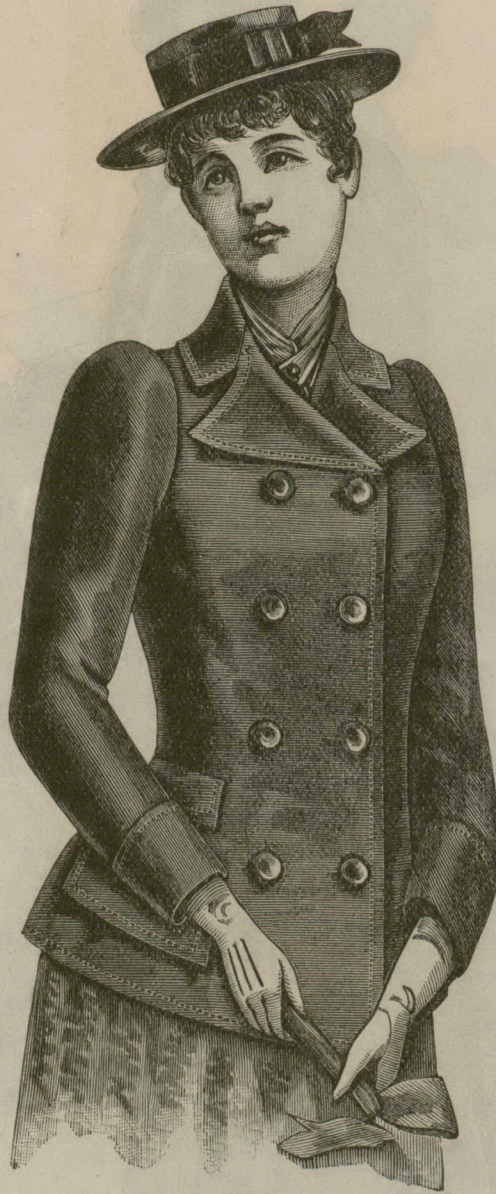
## DESCRIPTIONS OF ILLUSTRATIONS.

**FIGURE 1—(3140).** Lady's Princess Dress. We present on page 2 an elegant model of this style of costume which is this spring being revived for a long run of popular favour. The mode of cutting and fastening these dresses is decidedly new and one well calculated to show off the rounding, graceful lines of a good figure. In the first place a perfectly fitting lining, adjusted by means of the usual double bust darts under arm gores, side back and centre seams, is arranged, the front closing after the usual mode by means of small hooks and eyes. The original of the model we show was of black peau de soie (gros grain) and black silk velvet, while a rich crocheted passementerie formed the garniture. The adjustment is performed in the same manner as that of the lining, with this difference, the skilful arrangement of the passementerie conceals the fastenings which are on the left shoulder, around the left armhole and down the left side, tiny patent hooks and eyes, placed very closely together, being used for that purpose. The novel effect obtained by the insertion of gores of black velvet in the slashed skirt will readily find favour, the high, military collar (also fastening on the left side) and stylish sleeves, which attain a gradual fulness above the elbow and are gathered and raised by means of small pads on the shoulder, being also of the velvet. The passementerie decoration is decidedly unique, it reaches from a point between the shoulders to a point in front, and down the darts and side and side seams in front. It is optional whether the same idea is carried out in the back or not. Long suède gloves and a dainty bonnet of black silk Mechlin, white Marguerites and velvet complete a most charming toilet. While the combination of silk

and velvet is particularly appropriate many others could be just as happily chosen; for instance, diagonal cloths, with faille Francaise used instead of the velvet, or a black figured satin as described in our dress fabrics page—with plain black surah—would

make lovely costumes, and for plainer home dresses, cheviots in two styles, plain and chequered, fancy flannels, and plain, or any of the endless variety of pretty goods shown this spring could be used with good effect. On page 7 may be seen back and front views of this garment as made of cashmere, combined with Fife plaid. It will also be found a charming style after which to make chambrays, sateens, delaines, or any of the light summer fabrics. We have this pattern in five sizes thirty-two to forty inches bust measure, and for a medium size eight yards of material forty-four inches wide, or ten and three-fourths yards twenty-seven inches wide will be required. Price of pattern 35 cents, any size.

**FIGURE 2—(3128, 3125).** Lady's Costume. This costume is composed of Lady's Basque, No. 3128, the pattern of which is cut in five sizes, thirty-two to forty inches bust measure, and Lady's Trimmed Skirt, No. 3110, also cut in five sizes, from twenty-two to thirty inches waist measure. For the basque two yards of material forty-four inches wide, or three and one-fourth yards twenty-seven inches wide, one yard of velvet and one clasp will be required for the medium size. Price of pattern 25 cents, any size. For the trimmed skirt seven and three-fourths yards of material forty-four inches wide, or ten yards thirty inches wide, and ten yards ribbon



3130

Figure 5.—Lady's Jacket.

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

*For full description see page 8.*

velvet will be required. Price of pattern 30 cents, any size. This exquisite costume is composed of Edison blue Henrietta cloth, combined with a darker shade of the same colour in velvet. The adjustment of the basque is performed by double bust darts,



under-arm seams, side back forms, and curving centre seam. The fronts of the basque are laid (over a tightly fitting lining) in fine pleats tapering from the collar to the bottom of the pointed stomacher front. The "Figaro" jacket of velvet is sewn in at each side with the under-arm seams and is fastened by means of a novel clasp in the form of a large hook and eye. The high military collar and dainty rounded cuff are also of the velvet, while the basque, which is pointed at the back and cut very short at the sides, is finished off by a bias fold of velvet and a graceful bow of ribbon of the same shade. The sleeves are of the variety known as "leg 'o mutton" and are gathered and raised at the shoulder. The skirt is particularly graceful and consists of primarily, a foundation skirt of material, trimmed by three graduated rows of the Edison blue velvet, over which is arranged from the right side with but slight fulness a long plain drapery of the material, the left side falls perfectly straight, like the front, and the back is gathered full. At the right side the front and back draperies are connected by a lacing of two inch velvet ribbon terminating in a bow and giving the costume a peculiarly unique effect. A large bow of five inch ribbon sewed on at the belt over the back drapery gives a graceful finish to an extremely stylish costume. On page 8 will be found back and front views of this costume depicting it as made of Aubergine foulé cloth and black velvet, but is a style readily adaptable to many other kinds of goods, such as flannels, cashmere, serges, etc., or it would be charming made up of the new hem-stitched nun's veiling. It would also be an admirable mode after which to make up a black silk dress.

FIGURE 3—(3092-3132). Lady's Costume. This costume is composed of Lady's Basque, No. 3092, the pattern of which is cut in five sizes thirty-two to

forty inches bust measure, and Lady's Trimmed Skirt, No. 3132, also cut in five sizes from twenty-two to thirty inches waist measure. For the basque one and three-fourths yards of material forty-four inches wide, or two and three-fourths yards twenty-seven inches wide, and five and one-half yards of velvet ribbon will be required for the medium size. Price 25 cents. And for the trimmed skirt five and one-half yards of material forty-four inches wide, or eight and one-fourth yards twenty-seven inches wide, will be required for the medium size. Price of pattern 30 cents, any size. Quiet elegance characterized by extreme simplicity are the leading features of this garment, the original of which was composed of Eau de Nil (Nile green) cashmere, with full gathered sleeves of velvet of the darkest shade of that lovely colour. The basque, which is fitted to the figure by double bust darts under-arm seams, side back forms and well curved centre seam, is fastened up the front invisibly by means of hooks and eyes concealed under one of the bands of velvet ribbon which form the garniture of the basque, extending from shoulder to shoulder, tapering gradually, terminating in the point in which the basque is cut, a little below the waist line. The basque is cut quite short at the sides and the backs are cut in postillion fashion. The high military collar as well as the sleeves is of velvet. In lieu of cuffs, four tiny round buttons are used. The skirt, which is made over the usual four gored foundation lining, is laid at each side in box-pleats overlapping the front (which is slightly full, being caught up at

each side near the waist by three pleats) and, like the basque, is also decorated by perpendicular rows of the velvet ribbon; the back is of the simple full variety, attained by means of gathers. On page 9 will be found two smaller cuts of the garment as made of grey Henrietta cloth trimmed with three

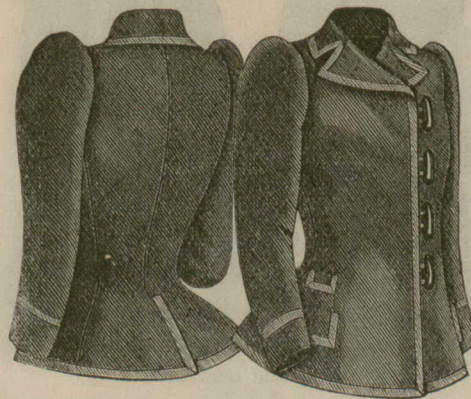


**3140**

*Front and Back View*

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

*For full description see page 9.*



**3130**

*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.*



rows of velvet ribbon. But many other materials would be suitable, such as lady's cloth, habit cloth, fine serges, surah, silks, etc., while many modifications in trimming will readily suggest themselves.

FIGURE 4—(3131). Lady's Wrapper. Soft India challis of a pale grey colour was the material chosen for the construction of this dainty wrapper, which should be dignified by the name of Tea-gown. The material is arranged over a tight fitting lining in numerous pleats both back and front extending just before the waist line, and is confined to the figure by means of bands of rich crimson ribbon coming from each shoulder, crossing in the middle of the back and tied in a deep-looped bow in front. Full sleeves, gathered to a tiny wrist band, semi-high collar, and dainty ribbon bows on each shoulder, complete a very charming home toilet. On page 10 may be seen smaller cuts giving back and front views of the garment as made in terracotta cashmere, also, with ribbon for garniture. But delaines, flannels, or for more elaborate garments, foulard, China or Indian silk, would be quite suitable. We have pattern No. 3131 in five sizes thirty-two to forty inches bust measure, and for a medium sized garment seven and one-fourth yards of material forty-four inches wide, or ten and one-half yards twenty-seven inches wide, with ten yards of ribbon will be required. Price 30 cents, any size.

FIGURE 5—(3130). Lady's Jacket. This pretty jacket is composed of army blue soldier's cloth, ornamented by two rows of machine stitching and large metal buttons; the back fits closely to the figure, while the fronts are of the style known as half fitting. The adjustment to the figure is accomplished by side forms, well curved centre, back seam extending to the waist line, at which point the left back overlaps the right; the slashed centre seam having two rows of machine stitching as have also the deep notched rolling collar, pointed lapels, pocket laps, and little round cuffs, which give a pretty

finish to the sleeves. On page 7 will be found two smaller cuts giving back and front views of the garment as made in brown Bedford cord, bound in silk braid, but many other kinds of goods would be both suitable and stylish, such as Melton, heavy diagonal cloth, ottoman, armure, etc. We have this pattern in five sizes for ladies, from thirty-two to forty inches bust measure, and for a medium sized garment one

and five-eighth yards of material fifty-four inches wide, or three and one-fourth yards twenty-seven inches wide, will be required. Price, any size, 25 cents.

### SCHOOL DRESSES.

**T**HAT anything is good enough for a child to wear to school is the mistaken idea of some parents, while others err in the other extreme, and make dress a subject of more important consideration than study.

It is the thoughtful, judicious mother who strives to attain a happy medium in all things, who fashions for her darlings neat, comfortable and pretty school clothes, of inexpensive fabrics, with a certain degree of style, so that the children will realize that they are sensibly and suitably attired, and can mingle freely with their young companions without a sense of shame for the poverty of their garments or the exultation of being better dressed than their schoolmates.

Unless the edicts of Dame Fashion are misconstrued, the hygienic principles will be enforced in the creation of all garments for young folks; for the industrious matron finds, just now, many novel and very pretty ideas illustrated in com-

fortable new suits and in this month's number of the BAZAR we give many such, and she further rejoices in the knowledge that the good old models of long ago are being reproduced with improvements, which render them as easy as the simple sacque dress forms now worn under slips of lace and thin materials, or serve as foundation for draperies of diaphanous textures, which are fashioned into toilettes for evening festivals.

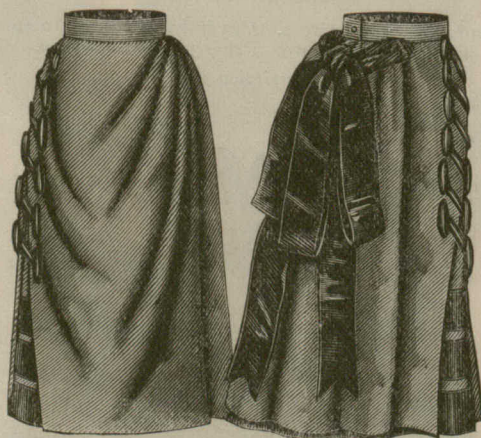


**3128**

*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.*



**3125**

*Front and Back View.*

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

*For full description see page 9.*



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

No. 3140—Lady's Princess Dress, page 7. This charming costume is here shown as made of bottle-green cashmere, with full gathered sleeves and skirt gores of Fife plaid; three rows of velvet ribbon decorate the slashed skirt portion and form a pretty pointed pattern on the tight fitting waist part. On page 2, figure 1, the costume will be found as developed in black silk, velvet and passementerie, while a detailed description is given on page 6. Plain serges, flannels, lady's cloth, cheviots, with gores, and sleeves of velvet, silk, the various tartans, etc., would make charming combinations. The pattern of this costume is cut in five sizes, thirty-two to forty inches bust measure, and eight yards of material forty-four inches wide, or ten and three-quarter yards twenty-seven inches wide would be required for the medium size, with ten and one-half yards of ribbon velvet trimming. Price of pattern 35 cents, any size.

No. 3130—Lady's Jacket, page 7. Another of the leading styles for spring jackets is here shown, our model being made of seal brown Bedford cord, deeply bound with silk braid of the same shade. Like No. 3124 it will be found an excellent pattern for a jacket to accompany a street dress. Or, if preferred, pretty light fawn coloured cloth, melton, etc., could be used. The mode of fastening is especially unique. On page 6, in figure 5, it will again be seen, and a full and complete description will be found on page 8. This pattern can be obtained in five sizes, thirty-two to forty inches bust measure, and for a medium sized garment one and five-eighths yards of material fifty-four inches wide, or three and one-quarter yards twenty seven inches wide would be required. Price of pattern 25 cents, any size.

No. 3128—Lady's Basque. A detailed description of this basque will be found on page 6, where it is

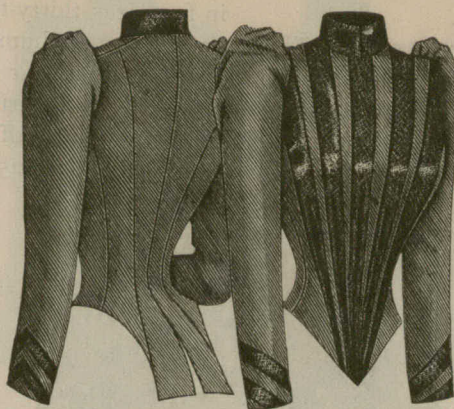
delineated as made up with Lady's Trimmed Skirt, No. 3125. On page 8 it is shown as constructed of Aubergine foulé cloth, the Figaro jacket being of silk delicately outlined by a pretty scroll pattern of dull gold braiding, as are also the collar and cuffs. A bias fold of silk like that used in the Figaro jacket gives a dainty finish to the bottom of the basque, terminating behind in a deep looped bow. Many varieties of

material besides those named would develop handsomely after this model such as tartans, cheviots, silks, flannels, cashmeres, or even chambrays or gingham. We have the pattern of this garment in five sizes, thirty-two to forty inches bust measure, and for the medium size two yards of material forty-four inches wide, or three and one-quarter yards twenty-seven inches wide, one yard of ribbon and one dress clasp will be required. Price of pattern 25 cents, any size.

No. 3125—Lady's Trimmed Skirt. This stylish skirt will be found on page 3, in figure 2, in connection with Basque No. 3128, and is here shown trimmed with three rows of velvet ribbon, the long almost straight front and back draperies being quaintly laced together by velvet ribbon. The design shown on page 8 in the smaller cut is of egg-plant purple (Aubergine) foulé cloth with black velvet. But serges, flannels, or any of the numerous, lovely, light-weight fabrics would be suitable; the velvet trimming could be either of the same or a contrasting colour. We have this pattern in five sizes, twenty-two to thirty inches waist measure, and for a medium size seven and three-quarter yards of material forty-

four inches wide, or ten yards thirty inches wide and ten yards of ribbon velvet. Price of pattern 30 cents, any size.

No. 3092—Lady's Basque, page 9. The material selected for this handsome basque was grey Henrietta cloth, decorated with five rows of bias velvet folds. This design may be chosen for any seasonable dress fabric and is susceptible of many variations in

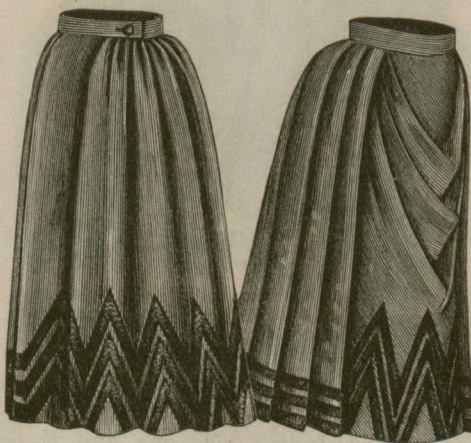


3092

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 this page.



3132

Back and Front View.

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

For full description see page 10.



the mode of trimmings. The pattern of this garment is cut in five sizes, from thirty-two to forty inches bust measure, one and three-quarter yards of material forty-four inches wide, or two and three-quarter yards twenty-seven inches wide and five and a half yards of velvet ribbon will be required for the medium size. Price of pattern 25 cents, any size. This basque will be seen in figure 3, on page 4, and a full description is given in connection with that figure on page 7.

No. 3132—Lady's Trimmed Skirt, page 9. This graceful model for a lady's trimmed skirt is here shown as made of grey Henrietta cloth, trimmed with three rows of velvet ribbon so arranged as to form a pretty Vandyke pattern. This skirt is also shown in figure 3 on page 4, in connection with Basque pattern No. 3092, and is fully described on page 7. Serge, velvet, silk, or flannel could also be used for its construction, and many different modes of garniture will readily suggest themselves. The pattern of the skirt is cut in five sizes twenty-two to thirty inches waist measure, five and one-half yards of material forty-four inches wide, or eight and one-quarter yards twenty-seven inches wide being required for a medium sized garment. Price 30 cents, any size.

No. 3131—Lady's Wrapper, this page. This wrapper is here shown as made of terracotta cashmere, with three-inch ribbon for garniture. On page 5, figure 4, it will be seen as made in other materials, and the detailed description will be found on page 8. Among the newest goods shown that would make up prettily after this style are the Paisley patterned India robings, India and French challis, while gingham, cambrics, delaines, etc., would lend themselves charmingly to the soft, flowing pleats. We have the pattern of this wrapper in five sizes thirty-two to forty inches bust measure, and for a garment of medium size seven and one-quarter yards of material forty-four inches wide, or ten and one-half yards twenty-seven inches wide, with ten yards of ribbon would be required. Price 30 cents, any size.

No. 3129—Lady's Tea Jacket. This dainty addition to a lady's wardrobe is daily growing in popularity. On page 11 may be seen a charming model for its construction; it is there shown as com-

posed of amethyst coloured surah silk, with deep cuffs, collars, vest and trimmings of a deeper shade of amethyst in velvet. A lovely garment could also be made by using mousseline de laine instead of surah, and Indian figured silk where velvet is shown in the cut. If preferred it could also be made for general utility of plainer and less expensive materials, such as cashmere, fine flannels, or any light, soft woollen goods. We have the pattern of this garment in five sizes thirty-two to forty inches bust measure, and for the medium size two and one-quarter yards of material forty-four inches wide, and three and one-half yards of material twenty-seven inches wide, and three and one-half yards of velvet ribbon will be required. Price 25 cents, any size.



3131

Back and Front View.

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

For full description see this page.

measure. Price 25 cents, any size. For a medium size one and three-quarter yards of material fifty-four inches wide, or three and one-half yards twenty-seven inches wide, will be required; also one large and ten small buttons.

A COMMON MISTAKE.—For a wife to hope that she can enchain the affections of her husband, after marriage, merely by her brilliant qualities and bodily or intellectual charms, without the cultivation of the heart and reason, which can alone rivet and hold fast the chain, were as hopeless a task as to endeavour to twine a garland of flowers with their petals only, without their calyx and stalks. —Richter.



## SOME LITTLE DETAILS IN DRESS.

**A**RE you willing to take a little advice about your dress?

Then do not sew the skirt in with the foundation; instead let them join together at the belt, and after that it will be only necessary to tack them together here and there to keep the skirt in place. A prim, rather than a fashionable, look comes when the lining and the outer material are indissolubly wedded, and neither, by-the-by, wears well.

If you want a basque to set well, always fasten your underneath belt. Do not have it so tight that it will not hook, but remember by its being large enough to bring together easily you save the strain that is otherwise given to the back of bodice. Usually the fold on double-width material is on the right side; when this is not so the weave is such that you can easily tell which is right and which is wrong. Do not show your ignorance of the material by trying to hide the fold. Worth, Felix and Doucet are famous for arranging tabliers in such a way that the original fold in the cloth shows right across them.

If you have a silk skirt that has seen its best days, use it for lining; the plainest dress is made elegant by a silk lining and the perfection of its finish.

If you like a basque that fits snugly, have, in addition to the buttons, a set of hooks and eyes arranged in alternate fashion; that is, first a hook and then an eye, so that when they are joined they will not fly apart, and they really prove a great aid in making the buttoning very easy. And do use large hooks and eyes; small ones simply serve to break the finger nails and irritate you.

For any closing that is visible small buttons are the most fashionable. Large ones, except for decorative purposes, are not in use.

Think over all the little points that tend to make a dress comfortable if you want to feel at ease in it.

Remember that its more ardent friend should be the whisk broom, and so intimate should be their acquaintance that the one should be able to find on the other every bit of dust, no matter how well it may have hidden itself.

If your dress is suitable to you, to the time and to the place, you will look well in it; for a mind at ease is a sort of mental trimming.

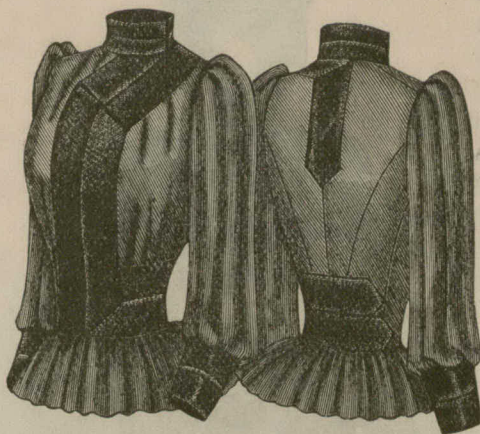
A badly fitting bodice, a skirt that is ill-hung are not calculated to improve one's temper, and you want, of course, to keep that in good condition.

Dress has a great deal to do with making women charming in manner as well as in person. But though on pleasure you may be bent—for choosing a new gown is a pleasure—and though a frugal mind may be necessary, just remember that there is no economy in slazy, narrow stuffs nor in gaudy trimmings. Put your money in the fabric and in its manner of making, and have all your belongings in such harmony that your dress is really a suit.

Meissonier, the French painter, is seventy-nine years old, and wears the head of a patriarch. He is well off, but not wealthy. His house in Paris was built by him, and is fitted up in artistic style and filled with beautiful things. M. Meissonier has written his memoirs, which will not be published until after his death.

Anna Teresa Berger, the leading woman cornetist of the world, is now performing in London. At her lodgings she has a small room fitted up with padded walls and ceiling and draped doors, and there she practises night and day on the gold and silver cornets that have been presented to her by her admirers.

In the Lansdowne School, Toronto, recently, the question was given to one of the classes by a teacher, to name the relative pronouns, and was answered by one boy as follows: Cousin, aunt, uncle, grandmother, mother, brother, sister.

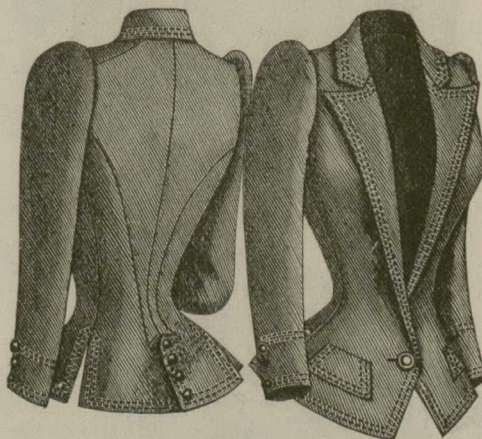


3129

*Front and Back View.*

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

*For full description see page 10.*



3124

*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 10.*



## STYLES FOR MISSES AND CHILDREN.

**FIGURE 6**—(3126-3080). The designs associated in this costume are Misses' Basque, No. 3126, the pattern of which is cut in five sizes, suitable for a young lady from eleven to fifteen years old, one and one-half yards material forty-four inches wide, or one and three-quarter yards material twenty-seven inches wide and four and one-half yards of rosary trimming being required for the medium size; and Misses' Trimmed Skirt, No. 3080, the pattern of which is also cut in five sizes, eleven to fifteen years old, quantity of material required for a medium sized garment three yards forty-four inches wide, or four and one-half yards twenty-seven inches wide. Price of basque pattern 25 cents any size, and of skirt pattern 25 cents any size. This stylish costume is composed of the black 42nd tartan (which is a tasteful mixture of dark green and blue), and dark green cashmere. The sleeves, high collar, plastron, and tapering V in the back of the basque are of the cashmere; while the side back gores, under-arm forms, jacket fronts, unique oversleeves, and the entire skirt are of the tartan. The basque lining fits closely to the figure, closing by means of hooks and eyes, and the Toréador jacket fronts are sewn in with the under-arm forms; the plastron is gathered very full at the neck and shirred into a point just below the waist line, the fastening being invisible, just underneath the left jacket front; the sleeves are simple and tight-fitting, but the slashed over-sleeves of the tartan which are outlined by rosary trimming and three narrow rows of black braid are gathered and raised very high at the shoulder. Like the sleeves, the jacket fronts are outlined by the rosary trimming and braid, but rows of the former only decorate each side of the

tapering V back of cashmere. The skirt consists first of a four-gored foundation skirt edged by a very full flounce, over which is hung exactly in front a long, full panel, ornamented by braid and rosary trimming, as is also a rounding overskirt which extends as far as

the flounce, and takes the form of a straight gathered drapery, behind. Sewed on at the skirt belt on the right side is a graceful bow of dark green ribbon, its long ends finished off by handsome dark blue ornaments. Although the combination of tartan and cashmere is a particularly stylish one, there are many other materials which would make up quite as prettily, for instance, on page 16 may be seen back and front views of the dress as made of Terracotta foulé cloth combined with faille Française in a darker color. Or if some less expensive class of goods were preferred, serges, flannels, nun's veiling, etc., would develop handsomely after this model.

**FIGURE 7**—(3127). Misses' Dress. This illustration shows a charming home toilette for a young girl between the ages of eleven and fifteen, the pattern of which is cut in five sizes, suitable for those years. Four and three-quarter yards of material forty-four inches wide, or six and one-half yards twenty-seven inches wide will be required to fashion a garment for the medium size, that is thirteen years. Price of the pattern 25 cents any size. Arranged over a tight-fitting waist lining, adjusted to the figure by means of the usual single bust darts, under arm forms, side back gores, and centre back seams. This simple girlish costume was composed of pretty figured pale gray delaine; the guimpe like yoke and collar being of old rose surah. The



(3126—3080)

Figure 6.—Misses' Costume.

No. 3126.—Misses' Basque. Cut in five sizes, from 11 to 15 years old. Price 25 cents any size.  
No. 3080.—Misses' Trimmed Skirt. Cut in five sizes, from 11 to 15 years old. Price 25 cents any size.

*For full description see this page.*

body of the dress is cut in two sections, front and back, and is gathered to the V-shaped yoke under a band of narrow black velvet ribbon; six rows of shirring give a pretty belted effect to the waist, and



two rosettes of ribbon and a handsome large bow of four inch ribbon, relieve the plain appearance of the skirt. The sleeves are very full, gathered and high on the shoulders, and confined at the wrist by narrow wrist bands. Three rows of velvet ribbon form the garniture of the skirt. On page 17 may be seen back and front views of this costume as made in plain merino, with black velvet ribbon for trimming, but it is a style that would develop daintily in many plain materials, such as flannels, serges, cashmeres, Henriettas, etc., while for a more dressy garment, challis, Tamise cloth, Mousseline de laine, Clairette cloth, etc., would be most suitable.

FIGURE 8—(3133). Child's Blouse Costume. The pattern of this little dress is cut in five sizes, suitable for a child from four to eight years old. For the medium size, three yards of material forty-four inches wide, or four and three-quarter yard twenty-seven inches wide, will be required. Price 25 cents any size. Pretty blue and white striped flannel combined with plain blue flannel, were the materials used in the original of our illustration; the full skirt, deep cuffs, and little skirt front, being of the striped goods, while the blouse proper was of the plain flannel. The full skirt is box-pleated to a sleeveless waist made of lining which is cut in three pieces, front and two backs, and on the front is stitched the round shirt front of the striped goods, and the little standing collar of the plain. The blouse is cut in two pieces, back and front, and laces up the front. Tapering lapels (revealing the shirt front) and sailor collar, finish off the neck, while the full gathered sleeves, high on the shoulder, are gathered at the wrist to a deep cuff of the striped goods. Although the model we give is of flannel, it is a style of costume that will develop prettily in a large variety of fabrics. For instance, on page 17 we give two smaller cuts

(back and front views) of the garment as made of Navy blue duck, but jeans, cottons, holland, plaids, velvet, etc., would each make pretty dresses, according to the requirements of the season and purse.

FIGURE 9—(3136). Girl's Dress. The pattern of this dress is cut in five sizes, suitable for a child from six to ten years old, and for the medium size three

and three-quarter yards of material forty-four inches wide, or six and one-quarter yards twenty-seven inches wide will be required. Of bright Fife plaid, this pretty little dress, in its graceful simplicity, will readily find its way to the favor of many mothers. The material which is cut in two sections, back and front, is arranged over a smooth lining, to form a pretty rounded yoke by means of three rows of shirring; it is again gathered at the waist and confined by a deep belt of plain material surrounded by four rows of black velvet ribbon and is finished off by a large rosette of bright ribbon. The sleeves are full and high at the shoulder, and a row of shirring gives the effect of a full ruche at the wrist. On page 18 back and front views of the garment as fashioned of plain cashmere, with the same garniture of black velvet ribbon and a large rosette at the belt. Among the many kinds of goods which could be used for its construction may be mentioned merino, cheviot, delaine, or dull red Indian silk, with velvet of the same shade, would make a charming little frock for grander occasions. It will also be found a very satisfactory mode after which to make up washable dresses, such as cambric, print, etc. Price of pattern 25 cents, any size.

FIGURE 10—(3138) page 19. Child's Dress. This pattern is cut in five sizes, two to six years old, and for the medium size (four years) two yards of material forty-four inches wide, or three and three-fourths yards twenty-seven inches wide, and six yards of ribbon will be required. Price of the



3127

Figure 7.—Misses' Dress.

Cut in five sizes, 11 to 15 years old.

Price 25 cents any size.

For full description see page 12.

years old, and for the medium size (four years) two yards of material forty-four inches wide, or three and three-fourths yards twenty-seven inches wide, and six yards of ribbon will be required. Price of the



pattern 25 cents, any size. Fine hair striped cheviot in mixed browns, golden brown velvet and cashmere were the materials selected for this pretty little dress, the adjustment of which is performed by single under-arm and centre back seams; the waist proper and sleeves are of the cashmere, while the rolling collar, skirt and pleated sections (which are sewn in with the shoulder and under-arm seams, forming a deep V at the waist) are of the striped cheviot. The skirt is very full and gathered to the waist, and is decorated by a band of velvet cut in upturned points. The sleeves are full and gathered to a little wristband, while at the shoulder they are sewn in with a rounded piece of cheviot and finished off by a bow of brown satin ribbon, as are also the Vshaped jacket points. On page 20 may be seen back and front views of the little dress as made of two shades of cashmere ornamented by feather stitching; but, if preferred, cashmere and surah, merino and figured delaine, or many other pretty combinations which will readily suggest themselves could be used.

FIGURE II—(3137) page 19. Child's Dress. The pattern of this garment is cut in five sizes, two to six years old, and for the medium size two and one-eighth yards of material forty-four inches wide, or three and three-fourths yards twenty-seven inches wide, will be required. Price 25 cents any size. A charming little dress is here depicted, composed of dainty pale blue figured mouseline de laine, with sleeve puffs, wrist bands, waist band and skirt decoration of plain material in a slightly darker shade of blue. The yoke is laid in one box pleat and small pleats in front and is plain behind, the baby waist simply adjusted by under-arm seams being gathered full back and front, left plain under each arm and is gathered to the straight skirt, the union being concealed by a bias band of the plain material. Over the deep band of plain goods which forms the garniture of the skirt is a row of feather stitching. The

sleeves are full, gathered to a wrist band, and a wide puff of the plain goods is set in with the sleeve extending from the commencement of the yoke in front to its termination behind. On page 20 we give back and front views of the little dress as made of plain Merino, tucking forming the decoration instead of the feather stitching and band of different material. This will be found an admirable mode after which to make up the various kinds of summer goods, such as challis, nun's veiling, cambrics, white muslins, pique, etc., etc.

#### A MODEL WIFE.

**A** MODEL WIFE is the woman in whom the heart of her husband doth safely trust.

She is the woman who looks after his household, and makes her hospitality a delight to him, and not a burden.

Who has learned that a soft answer will turn away wrath.

Who keeps her sweetest smiles and most loving words for her husband.

Who is his confidant in sorrow or in joy, and who does not feel the necessity of explaining her private affairs to the neighbourhood.

Who respects the rights of husband and children, and in return has due regard paid to her.

Who knows that the strongest argument is her womanliness and so she cultivates it.

Who is sympathetic in joy, or in grief, and who finds work for her hands to do.

Who makes friends and keeps them.

Who tries to conceal the faults of her husband rather than blazon them forth to an uninterested public.

Who is not made bitter by trouble, but who strengthens and sweetens under it.

Who makes a home for a man—a home in a house and in a heart. A home that he is sure of, a home that is full of love presided over by one whose price is above rubies.

She is the model wife.—*Ladies' Home Journal*.



3133

Figure 8.—Child's Blouse Costume.

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

For full description see page 13.



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

No. 3126—Misses' Basque, page 16. Terracotta foulé cloth, combined with faille Française, were used for the construction of this stylish basque. But other materials, such as flannels, serges, etc., combined with either velvet or plain goods, would make quite as stylish a costume. On page 12 in figure 6 it will be found associated with Misses' Trimmed Skirt, 3080, and a full description of it in conjunction with that garment will be found on page 12. The pattern is cut in five sizes, eleven to fifteen years of age, and for the medium size one and one-half yards of material forty-four inches wide, or one and three-fourths yards twenty-seven inches wide, with four and one-half yards of rosary trimming will be required. Price 25 cents, any size.

No. 3080—Misses' Trimmed Skirt, page 16. In this model the skirt will be found made of terracotta foulé cloth, decorated by three rows of very narrow black braid, rosary trimming may be used to correspond with the basque or not, according to taste. It is suitable for all woollen fabrics in plain plaided or striped designs. This skirt will also be seen on page 12 in connection with Misses' Basque, No. 3126, and full description of both garments will be found on page 12. The pattern of this skirt is cut in five sizes twenty-two to thirty inches waist measure, and for the medium size three yards of material forty-four inches wide, or four and one-half yards twenty-seven inches wide will be required. Price of pattern 30 cents, any size.

No. 3127—Misses' Dress, page 17. Plain merino, with black velvet ribbon for trimming, constitutes this pretty costume, which we are sure will soon become a favourite on account of its simplicity and gracefulness. It can be made in a variety of

materials which will readily suggest themselves to the intending wearer. Particular description is given on page 12 in connection with figure 7 shown on page 13. The pattern of this skirt is cut in five sizes for young girls of from eleven to fifteen years of age, and for the medium size four and three-fourths yards of material forty-four inches wide, or six and one-half yards twenty-seven inches wide will be required. Price 25 cents, any size.

Price 25 cents, any size.

No. 3133—Child's Blouse Costume, page 17. This pretty little dress as shown in the illustration is made of navy blue duck, but, as will be readily seen, the style is suitable to a wide range of materials, such as cloth, flannels, Hollands, etc. The garment is represented on page 14, figure 8, as made of striped, blue and white and plain flannel, and a full description will be found on page 13. The pattern is cut in five sizes, from four to eight years old, and for the medium size three yards of material forty-four inches wide, or four and three-fourths yards twenty-seven inches wide will be required. Price 25 cents, any size.

No. 3136—Girl's Dress. On page 18 this dainty costume is pictured as made of plain cashmere, with a garniture of black velvet ribbon, finished off by a large rosette of quilled ribbon. On page 15 in figure 9 it will again be seen, and a full description of the dress as there illustrated (constructed of Fife plaid) is given on page 13. The pattern of this costume is cut in five sizes, suitable for a girl from six to ten years old, and for the medium size three and three-fourths yards of material forty-four inches wide, or six and one-fourth yards twenty-seven inches wide will be required. Price 25 cents, any size.



**3136**

Figure 9.—Girl's Dress.

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

For full description see page 13.

No. 3138—Child's Dress, page 20. Cloth, flannel, serge, or other woollen goods are suitable for this little dress, and washable fabrics could also be used. We represent this garment as made of cheviot, velvet and cashmere in figure 10 on page 19; while



here it is represented as made of two shades of cashmere, ornamented by feather stitching. This pattern is cut in five sizes, suitable for a child from two to six years. For the medium size two yards of material forty-four inches wide, or three and three-quarter yards twenty-seven inches wide with six yards of ribbon will be required. Price 25 cents any size.

No. 3137—Child's Dress. On page 20 we illustrate this charming little costume as fashioned of dark crimson merino ornamented by tucking, while on page 19 we give a large illustration of the same dress as made of blue mousseline de laine with trimmings of a darker shade of the same color, and the full description will be found on page 14. This will be found an admirable mode after which to make white dresses, or any washable material, as well as those of a heavier quality. We have this pattern in five sizes, suitable for a child from two to six years old. For the medium size two and one-eighth yards of material forty-four inches wide, or three and three-quarter yards twenty-seven inches wide will be required. Price 25 cents any size.

No. 3017—Child's Dress, page 21. This quaint little dress is here illustrated as made of white Victoria lawn, the front consisting of a long inset portion reaching from the neck to the bottom of the skirt, which is of the gored variety, and is ornamented by seven tucks, the sash which proceeds from the under-arm seams on each side, is tied in a large bow, finished off at either end by five tucks. The backs are also tucked and the full sleeves are gathered to a tiny wrist-band. The pattern is cut in five sizes, two to six years old; and for the medium size two and one-half yards of material forty four inches wide, or one and three quarter yards twenty-seven inches wide are required. Price 25 cents any size. Fine flannel, cashmere or any light weight woollen goods, as well as washable goods, would also make up prettily after this design.

No. 3060—Child's Dress, page 21. Fine merino, rimmed with narrow braid, constituted this little costume, but its plainness is particularly suitable for

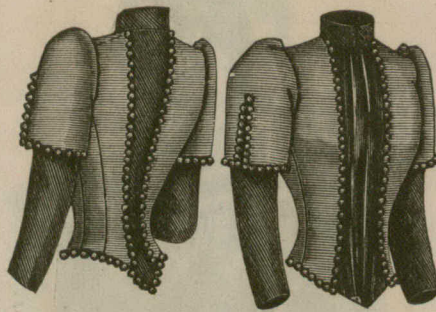
the construction of little washing dresses, such as pique, hair muslin, lawns, prints, etc. The pattern is cut in five sizes, six months to four years old, one and one-quarter yards of material forty-four inches, or one and five-eighths yards thirty-six inches wide being required for the medium size. Price 25 cents any size.

No. 3134. This charming little Coat is of a particularly new and novel style, cut in three pieces, two fronts and back. It is gathered very full underneath the rolling collar, both back and front giving it a full flowing effect without a yoke. The body of the coat shown in the illustration on page 21 is of cashmere, and the sleeves are of velvet. Feather stitching forms the garniture. Many varieties of plain or fancy cloaking will make up prettily after this model, also flannel, merino, etc. We have the pattern cut in five sizes, six months to two years. For the medium size two and one-eighth yards of goods fifty-four inches wide, or four yards twenty-seven inches wide will be required. Price 25 cents any size.

No. 3135—Girl's Coat, page 22. Very stylish, indeed, is this little model, fashioned of fine light weight diagonal cloth with sleeves, rever and deep rolling collar of velvet. The backs are tight-fitting, cut with extensions at the side-back and centre-back seams from the waist line; the extensions are infolded in pleats, and give a pretty full appearance to the tight-fitting back. The fronts are made full over a tight-fitting waist lining, and a handsome finish is given to the

whole by a rope girdle, knotted at the waist and terminating in rich ornaments. We have the pattern cut in five sizes, suitable for girls from four to eight years of age. One and three-quarter yards of material fifty-four inches wide, or three and three-eighths yards twenty-seven inches wide will be required for the medium size. Price 25 cents any size.

No. 3141—Child's Apron. This pretty apron was made of piqué, edged by deep torchon lace, and will be found particularly suitable for the little tots for



**3126**

*Back and Front View.*

Misses' Basque. Cut in five sizes, 10 to 15 years old. Price 25 cents any size.

*For full description see page 15.*



**3080**

*Back and Front View.*

Misses' Skirt. Cut in five sizes, 11 to 15 years old. Price 30 cents any size.

*For full description see page 15.*



whom it was designed. A drawing string, run in at the waist makes it fit snugly over the little dress. Cambric, lawn and other fine fabrics can be also used for its fabrication. We have the pattern cut in one size, six months old, and three-quarters of a yard of material thirty-six inches wide will be required. Price 15 cents.

No. 3139—Child's Dress. A very charming style is this, and when worn over a little guimpe of cream china or Indian silk (for which purpose the design is intended) the effect is charming. A pretty band of embroidery or wide insertion edges the neck and sleeves and gives the little garment a dainty finish. Our model on page 22 is represented as made of white piqué, edged with a band of outline embroidery, but any of the numerous materials which will readily suggest themselves as being suitable, could be used. We have the pattern cut in five sizes, six to ten years old, and for the medium size three yards of material forty-four inches wide will be required. Price 25 cents any size.

**NINE VARIETIES OF CANDY.**

HOW THEY ARE MADE.

**M**ARSHMALLOWS. Dissolve six ounces of gum arabic in a small teacup of boiling water, strain it carefully and add a pound and a quarter of sugar, set it on the fire to heat in a kettle of boiling water, stir until very stiff and white, take from the fire stir two or three minutes and set away to cool. Cut small pieces of the paste when cold, about the size of an almond, put some cream made as for dates into a small saucepan, set in boiling water; stir over the fire gently. Dip the pieces of marchmallows into the cream, turn with a fork, lift it out and lay on greased paper.

Cocoanut Caramels. One pint of milk, one tablespoonful of butter, one grated cocoanut, three pounds of white sugar, two teaspoonfuls of extract of lemon, boil slowly until stiff, pour in buttered pans and mark in squares.

Chocolate Caramels. Put half a pound of chocolate, half a teacup of molasses, a cup of sweet milk, two pounds of brown sugar and two ounces of butter in a preserving kettle, set on the fire, let heat slowly, and stir until dissolved. Then boil until stiff. Take from the fire, flavor with vanilla, turn in a greased pan, when partly cool, mark in squares with a dull knife, stand in a cool place to harden.

Cream Candy. Mix one pound of granulated sugar, one tablespoonful of gum arabic water, half a teaspoonful of cream of tartar, and a teacup of water; set over the fire until the sugar is dissolved, then boil without stirring until it hardens in cold water. When done pour on greased plates, and vanilla over. When cool pull until white, cut in stick or square, put in a covered dish, let stand over night.

Hickorynut Candy. Two cups of sugar, half a cup of water. Boil until thick, flavor with extract of lemon, stir in one cup of hickory nut meats, turn in a large flat dish. When cold cut in squares.

Cocoanut Candy. A pound and a half of white sugar and one pound of grated cocoanut; add the milk of the cocoanut to sugar, boil five minutes, put in the grated cocoanut, boil ten minutes longer, and stir to keep from burning. Pour on buttered plates to harden.

Almond Candy. To one pound of sugar take half a pint of water and the white of one egg, let stand a short time, then boil a few minutes, skim and boil until thick. Mix in a pound of blanched almonds, take from the fire, stir and pour on buttered plates.

Cream Walnuts. Boil two pounds of sugar and a teacup of water together until it threads. Flavor with vanilla, take from the fire and stir until white and creamy. Have walnut meats prepared. Make the candy in small cakes, press the walnuts into the sides and roll in granulated sugar.

Cream Dates. Put the white of one egg and a little cold water in a bowl; add a teaspoonful of vanilla and beat until frothy, add sugar to make a

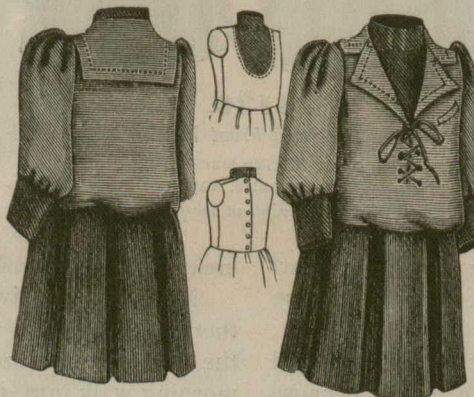


**3127**

Back and Front View.

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

For full description see page 15.



**3133**

Back and Front View.

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

For full description see page 15.



stiff paste, work with the hands until smooth, form in small balls, lay on greased paper, and put in a cool place to dry. Remove the stones from large dates, and press the little balls into the place, roll in granulated sugar and set away to harden.

### THE STORY OF A NECKLACE.

**T**HE pretty Duchess of Fife has been photographed in evening dress with a single string of pearls about her neck. There is, somehow, about this string of beads a singularly pure and girlish air, and it is the one necklace that is always in good taste for a young girl. As you clasp the string of pearl beads about your own neck, I wonder how many of you know the romance connected with those which were first made?

Love, which governs all the world, comes in this story. In the time of Louis XIV. there was a maker of pearl rosaries and necklaces who was famous for the exquisite beauty that he gave them. The ladies came from far and near to buy these wondrous beads, for from no one else could they be gotten. Vainly did his rivals try to imitate the perfect whiteness and polish of the beads manufactured by him. With all his prosperity he was very unhappy, and dreaded to sell his necklaces because of the poison (said to be mercury) with which he used to give them their great beauty. One day his son was astonished to hear

him say, as he sold a peculiarly beautiful pearl rosary, "Infamous man that I am! May this crime be my last!"

Soon after, war was declared between France and Flanders, and the old man was very happy because he thought no more necklaces would be ordered. His only son was about to be married, and the sweet little girl whom he had chosen so pleased the father that he said, "Ask of me anything, for I am glad to have so sweet a daughter." With great glee she answered, "Oh, father, make for me one of those beautiful necklaces, such as only you can make." The unhappy man was speechless with horror and wandered through the woods all night wondering what in the world he would do. When the daytime came he threw himself on a bank beside the water to rest, and there, floating on the top, was an iridescent substance at which he could not help but look, it

seemed so like his own pearls. He searched for it and found that the effect was caused by the scales of a small white fish. He collected some, experimented with them, and succeeded in producing with them the whiteness and polish for which he had formerly been forced to use the poison. On the wedding day he clasped around the neck of the beautiful bride the handsomest string of pearls that he had ever made, and as he kissed her sweet, red lips, he knew that he could be happy for there was not a particle of poison in them. The truth of the story lies in the fact that to this day the method of making pearl beads discovered by Martin Jacquin is still the only one. So you wear about your neck a string of beads like that which delighted the heart of the lovely Ursula, and if you have to thank the man for having invented a necklace free from taint of poison, you must remember that he perhaps would never have made

his great discovery if the whim of a woman had not driven him to it.

### VOICES.

**T**HERE is something peculiarly charming in a sweet voice—something which arrests the attention and makes one involuntarily wish to hear it again.

When the gentle intonations of a sweet voice fall, with their soothing influence, upon the ear, imagination immediately pictures a form or face to correspond. Who would ever imagine a loud, coarse voice to belong to a gentle, retiring

creature, or a weak, feminine voice to a manly nature.

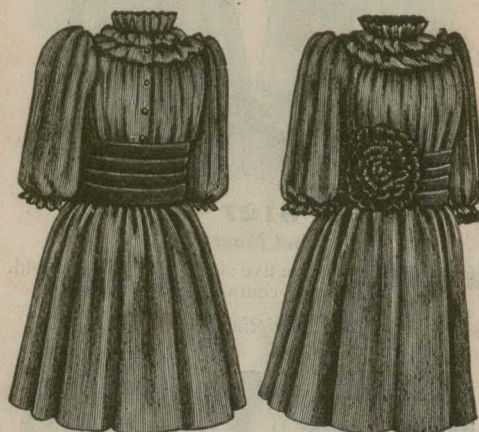
Not only do living creatures have voices, but there are voices in everything. You have heard of the "voice of nature." Have you taken an early morning walk into the summer woods and listened to that voice?

Nature speaks to us not with one voice only, but with a thousand. Voices in the tiny brooks murmur softly to the pretty flowers bending gracefully over their banks to drink of the refreshing cup held to their lips.

Voices from the myriad "busy bees," sipping the wild honey from every "passing" flower, tell of the active, happy life they lead.

The birdlings tune their voices and pour forth in one harmonious concert their daily praises to their Maker.

All nature is full of sweet, hidden voices; and, if



3136

Back and Front View.

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

For full description see page 15.



we but take the trouble to listen, we shall find them filled with enchanting music, delighting and charming the ear, making the heart light, happy, and full of thanksgiving that we are surrounded by a world of such beauty and harmony.

Again, other voices abound in the world, which, to a certain class of people, are very troublesome. They are the voices of the heart! Aye, the heart of every human being is filled with secret voices continually whispering to their owners, directing the good to be chosen rather than the evil.

Not only do voices full of music occupy the heart,



3138

Figure 10.—Child's Dress.

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

For full description see page 13.



3137

Figure 11.—Child's Dress.

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

For full description see page 14

but oftentimes harsh and discordant ones, always tempting their owners to wrong or evil doings.

It is hard to drown the voices of the heart, or to shut our ears against them. Though deafness may deprive us of hearing every other sound, yet we cannot be deaf to the voice of conscience.

**THE LAW OF STORMS.**—The man who, when there is a domestic storm, steps in between man and wife, is as bad as he who, when it is raining violently, walks between two dripping umbrellas, for he gets protected neither by the one nor the other, but, on the contrary, catches it from both sides.

### READY-MADE MOTHERS.

**R**EADY-MADE mothers, and tailor-made mothers—home-made, and “custom-made,” and “pity 'tis, 'tis true.” See that little starched-up baby maiden, over there on King street, trying to walk “stylish” on her poor little pinched kid toes, and quivering with the torture of it all. Her mother? Well, which kind is she? You answer it yourself. You are wiser than I.

I saw a ready-made mother once. I keep seeing them every day, thank God. But *this* one was queer

and homely and old. You would have called her an “old maid,” but I found her out as soon as she “borrowed” the cross baby on the train and “cuddled” it, while the baby’s mother smoothed herself out. Isn’t it queer how some things get twisted in this world? Now, the little pinched-toed, ruffled-up maiden belonged, by good rights, to this little, homely old-maid. If that “twist” had been made straight, you see, what a jolly time those ten, tired little toes would have been having all this while, running riot in a blessed pair of copper-toes as big as your two fists! Heigho!—and, instead, here was the little old-maid baby-hungry and growing old for



want of little arms to tug at her heart-strings. "That's the way the world goes, Mr. Tetterby," and I suppose there's method among the tangles somewhere. But this is the last way I meant to talk when I began! I'm afraid you will say I'm "preaching,"—or worse still, some unregenerate may accuse me of "trying on" the poetic or pathetic or something. Mercy me! please don't. I didn't mean to. I only began to think aloud a little—and, besides, I wanted to say a few things about this "ready-made-ness." It means so much that is beautiful to me—so many little, blessed cuddles and frolics and mendings of bumps, and so much *patientness*. And, more than all else, it means to me such good, sterling common-sense.

Common-sense that does away with so much that means trouble for the babies by and by, and substitutes good mother nature's fashion in its stead. I can illustrate—substitute old-fashioned, grandmotherly, catnip for "castoria"—and warm blankets for "soothing" doses. Common-sense that feeds the hungry little stomachs only at meal times, with no in-between lunches to stop his babyship's crying, and, at the same time, lay up dyspepsia for him by-and-by—that does not attempt to bring up his wee majesty according to this "method" or that "method," but knows how to temper the winds to the little shorn lamb, as they may need the tempering. Yes, and that rocks the baby to sleep, in the good old-fashioned way and in the good old-fashioned chair.

There's so much said nowadays about the babies going to sleep of themselves, all alone, and I must confess there may be wisdom in it. But I rock my baby to sleep all snuggled into my two arms, singing her little sleepy-song with me. I couldn't spare that, out of my day, even if it may mean a little more hurrying to and fro afterwards. I heard a mother say the other day, "I wouldn't give much for a baby I couldn't rock to sleep," and I said "Amen," inside. To be sure, isn't it missing one of the sweetest parts of a baby's babyhood when we put the little martyr

away by himself to shut his eyes alone? When my baby grows up it seems to me I want her to like to be told of all the beautiful "by-lows" we've had together—she and I. But that's as one likes it. I like it so! 'Tis not a needful item of a real motherhood maybe after all. Only, there's the *comfort* of it, don't you see? There are so many worries and flurries in the world at its best that the blessed comforts all "tell." That does sound like "preaching"—but it isn't.—  
*Annie Hamilton Donnell.*

### THINGS BEST LEFT UNDONE.

**D**O not write on ruled paper, or on that decorated with printed sunflower or blossoms of any kind.

Do not introduce your girl friend to the gentleman visitor. Instead, say "Miss Brown, will you allow me to present Mr. Jones."

Do not talk especially to one person when you have three or four visitors. Instead make the conversation general.

Do not attempt to take care of a man's overcoat—he has a vote and ought to be able to look after his own clothes.

Do not ask people who they are in mourning for. If you don't know, wait until you find out, and in the meantime don't ask after the members of their family.

Do not giggle when a smile would answer, and don't talk in a jesting way about things that are holy to other people.

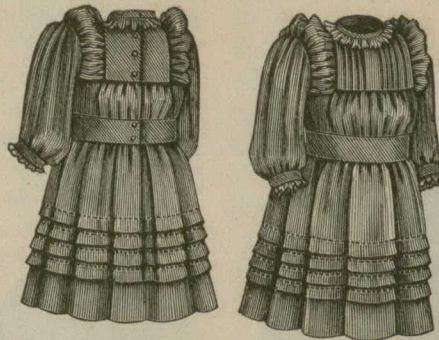
Do not laugh at anybody's form of worship—respect a toad praying to a mushroom.

Do not say the rules of etiquette are nonsense—they are made up for your comfort

and mine, and arranged so that the feelings of every human being are considered.

Do not get into the habit of laughing at elderly people. It is not only unladylike, but it is vulgar.

Do not believe that all these don'ts are not spoken to you in the kindest manner as from girl to girl, but one has to suffer and make mistakes oneself to find out into just what pitfalls one is apt to tumble.



**3137**

*Back and Front View.*

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

*For full description see page 16.*



**3138**

*Back and Front View.*

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

*For full description see page 15.*

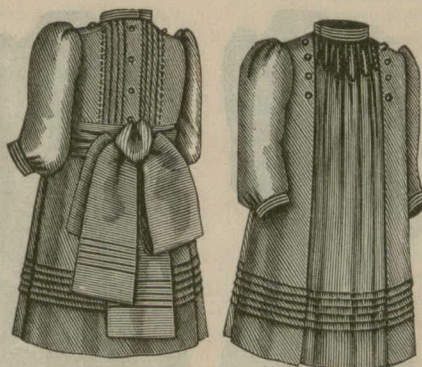


**QUEEN VICTORIA'S COSTLY MISTAKE.**

the average income of her middle-class subjects, into the blaze.

**Q**UEEN VICTORIA is said to have a great fondness for pearls. She has taken care that all her daughters shall have fine pearl necklaces. One of her first purchases after the birth of each has been two or three pearls, and every year until their marriage she has added a pearl or two to her stock until the necklace she required was ready. In this quiet, economical way she has been enabled to make up a rope of pearls for each of the Princesses, and those who have seen the necklaces at court say that the daughters are, so far as pearls go, well supplied with jewelry. Thereby hangs a tale. Some years ago Her Majesty bought from a well-known London jeweler three very beautiful pearls, the united cost of which was not far short of five hundred pounds. A little while after the purchase had been made the merchant was surprised to receive a letter from a lady at court which read: "The Queen wishes very much to know whether pearls will burn." The reply to this somewhat tartly scientific inquiry was an assurance that if Her Majesty wished to oxygenize pearls for her amusement she would find that they would burn in an ordinary fire. The rejoinder brought the secret to light. The Queen had placed the pearls on her writing-desk, wrapped in a piece of tissue paper. As she was writing one morning she used the tissue paper to wipe her pen, and then threw it into the fire. The pearls, all unobserved, went with it. The ashes of the grate were searched for them in vain. They had been destroyed so utterly as to leave no trace. The Queen, with her own hand, had cast three splendid jewels, worth more than

fairs of your friend's lay bare her heart for an inquisitive daw to peck at.



**3017**

*Back and Front View.*

Child's Dress. Cut in five sizes, 2 to 6 years old.

Price 25 cents, any size.

*For full description see page 16.*



**3060**

*Back and Front View.*

Child's Dress. Cut in five sizes, 6 months to 4 years old. Price 25 cents, any size.

*For full description see page 16.*



**3134**

*Back and Front View.*

Child's Coat. Cut in five sizes, 6 months to 4 years old. Price 25 cents, any size.

*For full description see page 16.*

**A SIMPLE CURE FOR CROUP.—**

Warm some pure olive oil. Give the patient, as soon as the brazen-ringing cough is heard, half a teaspoonful every ten minutes or quarter of an hour internally, and well rub the chest, windpipe, and between the shoulders with the warm oil, laying on both back and chest a good piece of flannel soaked in warm oil; new flannel is better than old. Cold oil is of no use; it must be nicely warm, but not too hot. If this be done at the first approach of the disease, a couple of doses frequently quiets the cough for the night, a severe attack will give way in an hour, and the child falls peacefully asleep. In no case has the writer ever known it to fail, even in low, damp, croupy localities. The dose should be repeated whenever the child wakes or coughs during the next day or two, and the cure will rapidly become perfect.

**THE MASTER OF THE HOUSE.**

—A Scottish minister was one day engaged in visiting some members of his congregation and he came to the door of a house where his gentle tapping could not be heard for the noise of contention within. After waiting a little he opened the door and entered, saying, "I should be much obliged if you would tell me who is the head of this house?" "Weel, sir," said the husband and father, "if ye sit down a wee we'll maybe be able to tell ye, for we're just trying to settle that point."

Do not think it clever to find out, by pumping the private affairs of your friend. There is no reason why you should lay bare her heart for an inquisitive daw to peck at.



## BEAUTY IN WOMAN'S FACE.

**N**O cosmetics are so capable of enhancing beauty as the smile of good temper and a desire to please.

Beauty of expression is, more than any other form of loveliness, capable of cultivation. A woman may not have perfectly regular features, but her face will be so lit up with the beauty of goodness that she cannot fail to please if she strive to obey the spirit of some such rules as the following, which may be multiplied or diminished according to particular cases:

1. Learn to govern yourselves and be gentle and patient.

2. Guard your tempers, especially in seasons of ill-health, irritation and trouble, and soften them by prayers and a sense of your own shortcomings and errors.

3. Never speak or act in anger until you have prayed over your words or acts.

4. Remember that, valuable as is the gift of speech, silence is often more valuable.

5. Do not expect too much from others, but forbear and forgive, as you desire forbearance and forgiveness yourself.

6. Never retort a sharp or angry word. It is the second word that makes the quarrel.

7. Beware of the first disagreement.

8. Learn to speak in a gentle tone of voice.

9. Learn to say kind and pleasant things whenever opportunity offers.

10. Study the characters of each, and sympathize with all in their troubles, however small.

11. Do not neglect little things, if they can affect the comfort of others in the smallest degree.

12. Avoid moods and fits of sulking.

13. Learn to deny yourself and prefer others.

14. Beware of meddlers and tale-bearers.

15. Never charge a bad motive if a good one is conceivable.

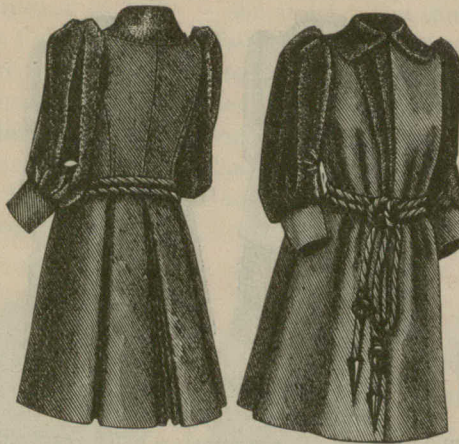
16. Be gentle and firm with children.

The last rule refers to children, but often a husband is far more difficult to manage. If, however, a wife can keep her temper, and persevere in her efforts to please, she will in the end conquer by kindness.—*Five Talents of Women.*

Miss Louise de la Ramée, better known as "Ouida," lives in a Florentine palace. Her habitation is as gorgeous as the domiciles of her imagination. At the end of a long series of stately and splendid rooms, rich with paintings, statuary, furniture, and bric-à-brac, is the boudoir where the novelist gives occasional audience to her few visitors. The room is crowded with exotics, and lighted by only two wax candles with butterfly shades. In this scented darkness "Ouida" sits by her tea table, clad in a tea gown of bronze velvet and fur, or of gorgeous brocade with gold embroidery, and discourses of the decadence of England, the degradation of Italy, and the general decline of the picturesque. If asked about her work, she objects to the term and says that she prefers to call it her "inspiration."

Queen Victoria maintains four physicians in ordinary, and each of them receives a salary of £200 a year, but in reality Her Majesty never sees any of them except Sir William Jenner and Dr. Reid, her resident medical attendant.

"My good man," said the philanthropist to the street laborer, "do you never have cause to grumble at your position?" "No, sir," was the answer, "I took my pick at the start."

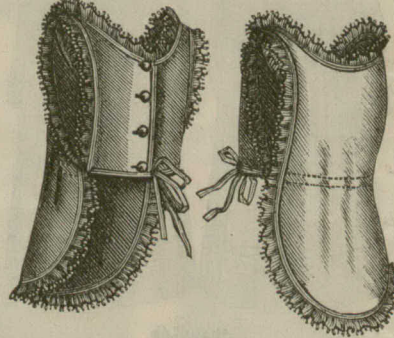


3135

*Back and Front View.*

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

For full description see page 16.



3141

*Back and Front View.*

Child's Apron. Cut in one size, 6 months old.  
Price 15 cents any size.

For full description see page 16.



3139

*Back and Front View.*

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

For full description see page 17.



## The Ladies' Bazar,

A JOURNAL OF FASHION, INSTRUCTION AND DOMESTIC ECONOMY,

PUBLISHED MONTHLY

BY

THE LADIES' BAZAR PUBLISHING CO'Y,

4 ADELAIDE STREET EAST, TORONTO.

SUBSCRIPTION PRICE, - - 60 CENTS PER ANNUM.

With a Premium of 25c. in Patterns to each Subscriber.

### ADVERTISING RATES:

A circular of rates may be obtained on application.

*Communications and changes must reach this office before the 15th of each month preceding that of publication.*

TORONTO, APRIL, 1890.

### "EASTER."

ONE of the oldest of our Mother Country's pretty superstitions is that which refers to the sun as dancing for joy on Easter morning. And we can well understand this idea, though it is only a quaint fancy of somebody's fertile brain. How rarely one sees an Easter morning other than bright and fair. However, too many people have expatiated, both in prose and poetry, upon the delights of Spring time for me to do other than barely touch upon this, as one reason for joy; although the Winter just past has been unprecedentedly mild, still one cannot help rejoicing that the unnatural, depressing dampness and alternate freeze and thaw are over, and we begin the first Canadian month of Spring under favorable conditions. Then, another cause for joy to the votaries of pleasure is that the Lenten rigor is now over, and they can resume their former amusements and occupations without conscience pricks. Then, who can forget it? Does not Easter bring new gowns, new bonnets, new hats, and all the various hundred and one articles of attire dear to the feminine heart, for who would think of appearing in anything new *before* Easter Sunday, while she who desires good luck to attend her, must surely appear adorned in something never worn before, be it only a pair of gloves. Again, does not Easter usually, like the New Year, bring its greetings from absent friends in the form of dainty cards, Easter eggs prettily decorated and bearing appropriate mottoes; or, dearer than all, especially to a mother's heart, a loving letter. But there is a higher, deeper side to our Easter rejoicings than any of those I have named, which are all "things on the surface," "trifles light as air." Deep down in the heart of every true woman is there not a feeling of deep thankfulness? Something that makes us glad; glad that Calvary is over; glad that the silence of the tomb is passed; glad that the Saviour Lord is risen; glad that the redemption of the world is accomplished.

Oh, well may choirs of angels join in heavenly pæans of praise, and well may earthly choirs render their sweetest songs in honor of Him who suffered and who died for us. Surely if the very heavens were darkened in that awful hour of death, well might nature assume its brightest aspect of rejoicing to celebrate His glorious resurrection.

Blest morning whose first dawning ray  
Beheld the Son of God;  
Arise triumphant from the grave,  
And leave His dark abode.—*Old Hymn.*

"G. B."

### LINES FROM A LADY'S DIARY TO

Do you remember, darling, one sweet day  
In early summer? Oh! the woods were green,  
The leaves were glistening in the sun's bright ray,  
And all was lovely as a fairy dream.

We had walked far that golden afternoon  
And I was sad and you were tired, and so  
We sat us down. I was to leave you soon,  
But oh, my love, it wrung my heart to go.

My boy!—you *were* my boy—I see you now,  
The face, the form, I only loved too well,  
The mouth I cruel called in jest; the brow  
So broad and calm, fit home for truth to dwell.

"Wee one," you said, and oh! the tone was sweet,  
"I have some little flowers to give to you;  
They're wilted now, but keep them for my sake,  
And know I love you, and I will be true."

I took the flowers, a tiny scented leaf,  
A wee forget-me-not of faded blue;  
Poor little things, their tender life was brief;  
Oh! can your love then die as quickly too?

Though crushed and faded ere their scent was gone  
Your love was cold and dead: but oh! the pain,  
The ghosts of those dead flow'rs, so pale and wan,  
Have given me, may I *never* know again.

Sleeping or waking always must I see  
The glimmering radiance of that summer day,  
Your passionate face uplifted close to me:  
Can I forget it? Yes; some day I may.

L'ENVOI:

Man trusts in God. He is eternal.  
Woman, in man, and he is shifting sand.

LOUISE B. S.

### "THE QUESTION DRAWER."

**B**EGINNING with the May number of THE BAZAR, we intend allotting a certain portion of space, under the above title, to responding to any queries which our readers may care to make on any subject of general interest, such as Home Economy, Domestic Decoration, the Toilet, Health, Art, Literature, Music, or any questions of help or interest to women. But please bear this in mind; write your questions plainly and briefly, and do not use unnecessary words. We will require full name and address to accompany all correspondence, *not for publication*, but for filing. Address all communications to Editor "Question Drawer," LADIES' BAZAR, 4 Adelaide Street East, Toronto.

**W**HAT March does not kill, may be done for by April," says an old adage, and truly the fact exists that the mortality statistics of the nine weeks from February to the beginning of May shows a considerable increase above the average of our Canadian cities. Can the changefulness of April weather have anything to do with the causes of that circumstance? In other words are sudden contrasts of temperature incompatible with perfect health? In combination with the domestic arrangements of our homes, perhaps, but not otherwise. A single shower will sometimes frighten thousands of housekeepers into closing their windows for a week; warm weather may return the next day, but the air blockade is maintained, and some fine morning the whole family will be found coughing and sneezing. "Caught cold," is the prompt explanation, though their affliction might be more properly defined as congestion of the respiratory organs by a development of disease-germs, favored by a combination of heat and moisture." If housewives would look sharply after the ventilation of their living and sleeping rooms, in the months of April and May, fewer coughs, colds, catarrhs, etc., would afflict the different members of their families.



## TALK ABOUT FLOWERS.

## THE NECESSITY OF PROPER NOURISHMENT IN THE CULTIVATION OF HOUSE-PLANTS.

IN these days of early Spring, we flower lovers naturally look forward to "bedding-out time," and begin to lay our plans for the coming Summer. But even though April is here, and we are anxiously waiting for those soft mild showers which proverbially augur well for the sweet May blossoms, a few words on the cultivation of house-plants may not be amiss. And I would like to speak this month particularly on the subject of moisture.

Now, when I say moisture, I do not mean alone that daily deluging, which inexperienced growers are apt to consider necessary to the lives of their plants, but also that atmospheric moisture caused by the generation of steam.

Now, very often, that transparent straggling appearance, which our most carefully tended pet plants sometimes assume, greatly to our disgust, is caused by nothing more or less than a too dry atmosphere. It is a well-known fact that a geranium or two in an ordinary kitchen generally has greener leaves and a richer show of blossoms than plants in more luxurious quarters, for the simple reason that the steam of cooking supplies the moisture needed, and the constantly open door (and often window) the proper ventilation.

Ingenious devices are sometimes resorted to for the necessary moisture, and among these a very simple one is to suspend a large sponge (or two of them if there are many plants) in the window and keep it constantly wet; and if ordinary canary seed be dropped plentifully into the numerous orifices of the sponge a lovely green growth will soon render our "patent waterer" an object of beauty as well.

A successful cultivator of house plants says:—"I steam my plants quite often. I heat several stones or bricks very hot in the stove, take them out in an old tin pail, set it in the room, pour on a quart of boiling water, and drop the curtain. The dampness is just what the plants like and the insects do not.

The watering of house-plants seems easy enough, but in reality it is a very important and delicate operation. Some plants require a great deal of water and others very little, and some atmospheres are drier than others and call for more water in proportion.

To water all plants at stated times, when some are natives of the river's edge and others of a sandy interior, is anything but a judicious plan, as constant saturation decays the roots of the latter at the same time that an insufficient supply of water wilts and shrivels the leaves of the former.

To ascertain the needs of any plant in this respect it is only necessary to rap on the side of the pot; a hollow ringing sound in reply is a cry for water, while a dull, heavy sound indicates that the plant is not thirsty.

If these few rules are carefully observed, flower-growers cannot fail to remark an increased growth and beauty in their favorites.

## FUCHSIAS.

Fuchsias require a light, rich soil, and quantities of water when in good growing condition. If allowed to become dry, they will surely drop their leaves. They do not like heavy currents of air, and should never be exposed to the full blaze of the sun.

The cut we give on this page represents a new and magnificent variety of the fuchsia called the phenomenal, and well it deserves this name for it is particularly large and strong, branching like a tree, and its flowers are of enormous sizes, as large as tea cups, and very double; the sepals are scarlet, and the corolla a rich violet purple. Thanks are due to Messrs. Steele Bros. & Co. for information supplied.

## THE HELIOTROPE.

This charming plant is always admired, and will ever be a favorite in the house as well as garden. Yet it is seldom grown as well as it should be. It requires frequent re-potting in rather strong loamy soil, into which leafmould and sand are mixed. It is a plant that takes kindly to pruning, and should receive frequent cutting back if you would make it bushy and compact, and induce the production of new branches from which to expect flowers.

In house-culture, this plant is often affected with what some denominate "rust." It is caused by a small, mite-like insect that burrows into the young growth of the plant, sucking the sap from it, and causing discoloration of the foliage. Other plants are often troubled in the same way, if they suffer a severe check of growth, or are kept in a very dry air. The remedy consists in two or three immersions in a bath of tobacco water. This is made by pouring hot water over tobacco stems, the refuse from cigar-making, or the commonest tobacco. Half-an-ounce of the latter will be sufficient for a gallon of water. Take the affected plant in your hand, turn upside down, and hold firmly to prevent the ball of earth from slipping out of the pot, and dip the entire plant in the bath, for four or five seconds. If plants have received damage from this pest, before resorting to this treatment it is well to re-pot into smaller pots, cutting off a large share of the top, and to put them into a warm, moist, shaded place for a few days, till new growth begins.

When the necessary care and cultivation is given, heliotropes are among the best of all window plants, because of their modest beauty, and freedom and constancy of

bloom; but they are very susceptible to the deadly effects of coal gas, and a low temperature is certain to result in great injury, if not death. They do not insist on a very high temperature, though they are fond of more warmth than most greenhouse plants, but they do insist on a temperature that is not allowed to drop near the freezing point.

Ordinarily they are grown in shrubby form, but they can be trained as standards, by giving the same treatment advised for chrysanthemums in a former number of this paper.

The principal points to be observed in the culture of the heliotrope are these: Never to allow them to become very dry at the roots. Never to expose them to low temperature.



PHENOMENAL.





### FASHIONABLE PAPER-HANGINGS.

HERE is no part of the decoration of a room more important than the wall covering. Walls are decorated after rooms in old French palaces; the ceilings and friezes in such rooms moulded to high relief in old ivory, and other delicate colors, and the side walls are hung with tapestries, which are often painted to order, after old Gobelin designs. Papers are usually sold for simpler houses. Pale papers in monotone color are used in parlors furnished in French styles. A ceiling and wide moulded frieze in white and gold, or white in silver is used with such papers. Delicate faint shades of robin's-egg blue, pale water green and tints of "paon" or blue greens are some of the colors chosen. A very beautiful paper for parlor use is the French gray decorated with silver. Charming papers for country parlors are in honey-suckle pattern. The vine, leaf and flower are so conventionalized in the body of the paper that they form a design suggesting old Damascan patterns, while the deep frieze shows the motif of the design in a graceful, realistic tracery of vine and flower. Charming papers for summer parlors or for bedrooms are in narcissus patterns and are shown in realistic colors and conventional-

ized tints. "Bees among the clover" gives the motif for still another pattern designed by the "Associated Artists." Nursery papers are frequently designed with deep friezes of children's figures after Kate Greenaway's drawings. Still other nursery friezes repeat in pictures the familiar stories of nursery rhymes.

It is a rule with artistic decorators that the ceiling should be in the lightest or the coldest tone of color; the frieze should be the same color, or a trifle darker, and the main body of wall a still more decided color. If a dado is used it is in a heavier, darker color than that used on any other part of the wall. The old method of bordering a room with a contrasted band of heavy color is no longer tolerated by refined householders.

Exquisite papers, copied from old Indian or Chinese designs, are shown for libraries and dining-rooms. A dining-room paper is preferred in rich color, suggesting rather the banquet-room of the Venetian in its rich, bold use of color than the sombre, stiff English dining-room.

Papers in delicate conventionalized flower patterns, in shades of one color, or in chintz patterns, as used for bedrooms or boudoirs. Such rooms are often finished with a deep frieze in colors harmonizing with the main body of the paper. In the

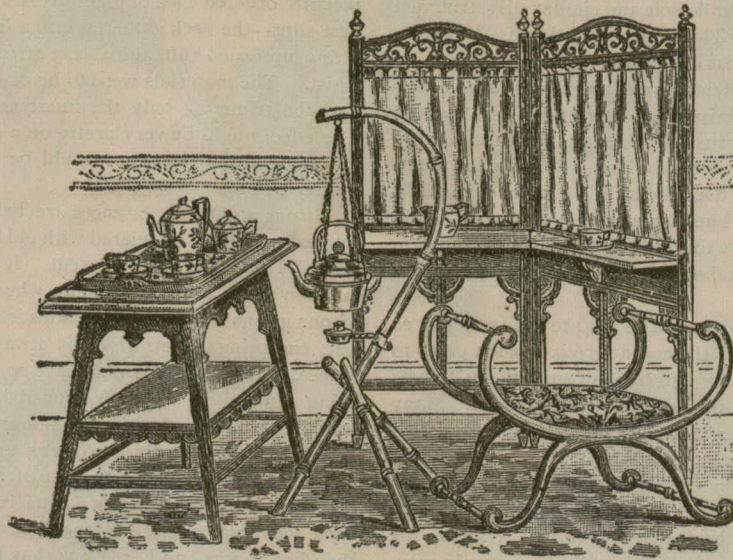
case of chintz papers—which come in a variety of patterns with chintz exactly matching them in design and colors—the paper covers the side walls, and the ceiling is covered with the chintz in a fluted pattern. Tiny settees upholstered in the same chintz are added to the furniture of the room.

The most beautiful papers for entrance halls and vestibules are the gilded leather papers which are imported. Pieces of antique decorated Spanish leather are sought for this purpose, but are rare, being found only in bric-a-brac shops.

### PRETTY TRIFLES IN FURNISHING.

IN these days of adaptation everything out of the common is seized upon with avidity and turned to some account. Old bed posts, sometimes to be met with in bundles, in old rubbish depots, or stowed away in lumber rooms, have been brought out of their dust and seclusion, and adapted for drawing-room use. Some are handsome and solid looking, carved or otherwise embellished, and these now form tall stands for pot plants or lamps; and also the outer supports of those screened-off, cosy ingle nooks, that now close in around many a fireside. Ere long we shall, no doubt, hear of some other purpose to which these

old-fashioned bed-posts have been put, as more thought is brought to bear on the subject, possibly as supports to over-mantels, to which they might lend themselves with good effect. Another quaint adaptation is the rough wooden ring with its bell, which decorates the necks of cattle in the Pyrenees used for looping back a curtain from a small-sized door, or a picture. The curtain is passed through the ring. The roughly-carved ox yokes that



deck the Spanish cattle so grandly have also been brought home by imaginative collectors, and converted into over mantels or frames in drawing-rooms.

There is no piece of bedroom furniture that is such a problem as the washstand. It is easy enough to get a pretty dressing table. The furniture shops are full of chests and drawers modelled after Sheraton, or in massive old English patterns of the Restoration. But washstands are usually clumsy pieces of furniture at best. Stationary washstands were long ago discarded from sleeping-rooms by sensible people and relegated to office use, where they belong. The enamelled metal washstands of the English probably solve this problem of the house better than anything else. They are of solid metal, but made so as to be light, and are heavily enamelled in white and sometimes, though rarely, gilded slightly in raised lines. The washbowl is sunk in the top of the stand and is generally of some pretty sprigged pattern in colors. People with artistic taste often utilize the little teakwood tables with sunken slabs in their top as washstands. When fitted with odd pieces of china, as they usually are, these are quaint and pretty, but so small that the soap-tray and other little pieces of the toilet table are momentarily in danger of falling.



## OUR FOREIGN CORRESPONDENCE.

THE extreme simplicity of skirts commences to be very trying to all but the finely formed. The young manage to come out of the ordeal remarkably well, but ladies of forty and upwards are hardly as happy, unless they retain an unusual slimness. The skirt is rendered yet more difficult to wear by the introduction of circular trimmings—bands of trimming forming rings round the skirt. This is fatal to all but the very tall, who desire to lessen a little their apparent height. *Passementerie* is arranged in horizontal lines, also lace, or bands of velvet ribbon.

Another item of wearing apparel, only suitable for those formed to perfection, is the corsage front cut on the bias, totally without seams. The seams under the arms, on the shoulders, and a light gauging below the waist give the shape, the material stretching, where required to mould the bust, like a glove. The corsage fastens under the arms and on the left shoulder. With this corsage (totally untrimmed) is worn a tight skirt with short train, also cut on the cross and untrimmed.

With the plain dress, the thick *ruche* at the edge of course plays a great part. It is, however, reserved principally for silk dresses, and is itself made of silk or velvet. Very beautiful tight dresses are being made of *peau-de-soie* and similar silks, trimmed with a *ruche* at the edge. The front of the skirt is absolutely plain, with only a slight fulness at the waist, where the material is secured into the band. All figures can not support such a simplicity, and it is therefore permissible to introduce a little drapery to break the severe lines by crossing the front breadths slightly pleated and draped, and by allowing extra lengths for a few blouse-pleats. The skirt fits over the hips like a glove, and falls in deep pleats at the back. The pleats are not now arranged in deep fluted folds, but are more like fan-pleats turned underneath. In a word, every means is taken to give a *toilette* the flattest aspect possible.

Therefore, great attention has to be paid to the petticoat, so that it may not spoil the effect the *couturière* is at such pains to secure. They cling to the body and legs, all superfluous fulness being drawn to the back and pleated as flatly as possible. Many are crenelated at the edge, beneath the crenelations being sewn an accordion flounce of black or white lace.

The fashion of making the sleeves of the material used as a trimming of a *toilette* is dying out. In all the best assemblies ladies now wear sleeves of the corsage material. Happily the first style never had a long duration, though it is constantly cropping up. It spoils the figure, gives an appearance of narrow shoulders and hollow chests.

In simpler gowns there are the ever popular tartans, which Felix is making up almost without trimming, with sleeves of velvet to correspond with the predominating colour in the plaid. A band of fine gold galloon forms the collar, a second surrounds the waist and is drawn down to a point in front. Another simple mode of making up tartans and soft woollen checks is to cut them *en Princesse* and shape the gown to the figure by a number of very narrow darts set close to each other and forming as it were a corselet of seams around the waist. Above, the bodice is slightly full, while below, the skirt falls in easy shallow folds. Many of the best French cloth dresses button down the back to some distance below the waist and have sleeves set into the armhole with a puff, consisting of a piece of the material cut on the cross, folded together and gathered. It is much wider in the middle than at the ends and stands well up on the shoulder.

Beautiful embroideries of leather are employed for jackets. The leather forms delicate and elaborate scrolls, decorating the shoulder of the sleeve, the wrist, the centre of the back from the

neck, and each front. A fringe cut from leather is occasionally used to edge the *basques*. The embroideries could be executed in leather or cloth, silk or velvet, sewn on and worked up with silk or metal thread. The leather applications are easily worked on. Your sole difficulty will be cutting the leather into the required shape; the edge has to be neatly cut; ragged edges are so fatal to the effect.

How very graceful are juvenile mantles this year! They are mostly of the jacket type, but distinguished by the elegant pleated sleeve, which falls from the shoulder almost to the edge of the mantle. There is considerable variety in this fancy sleeve. If the *vêtement* is of soft material, it falls from the shoulder in soft accordion pleats. In heavier material it forms *coquillé* pleats up each edge, or is arranged in a huge double box-pleat, held above the elbow by a *passementerie* ornament. For children a second material is rarely used for the mantle sleeve (unless it be for lining).

Parisian ladies have very odd and dainty fancies concerning underwear, upon which they spend fabulous sums of money. One lady wears nothing but silk underwear of the finest quality, trimmed with frills and delicate lace, and always in the most out-of-the-way colours, like willow green, goblin blue, vieux rose, and other equally æsthetic shades. Another lady recently ordered a set of night dresses made exactly like a baby's first slips—the neck gathered into a little yoke, the sleeves with a tiny upturned cuff, and a sash of the same material about the waist. The materials were to be of the finest cambric and silk and the trimming only the finest and daintiest of needlework. The effect might be very pretty on a small willowy woman with a sweet youthful face, but would be very ludicrous should the wearer be of generous girth.

Strong and subtle essences are being superseded this season by perfumes long associated with old fashioned folks and bygone days. This is the reign of scent. It has never been more popular than at the present moment, when everything from the hem of our gowns to the lamp shades is redolent of sweet odours; but, excepting violet, which is always fashionable and always agreeable, the scents which have so long been popular are fast being supplanted by old-fashioned lavender, rose and Florida waters. It is considered vulgar nowadays to perfume the handkerchief, and it is only *de rigueur* to suggest the presence of a sweet essence, wherefore the use of these faint odors. The air of all fashionable drawing-rooms is faintly tinged with some such scent and pleasantly suggests old country gardens rather than hot-houses and harems as they have for many seasons.

Among dainty women a distinctive perfume, that exhales from all the possessions as well as their persons, has become as much a part of their personality as their tone of voice or tricks of manner. The Creole women never collect in a room without leaving behind them the faint, delicate odour of orris root, which is like violets, only with none of the earthy smell that violets always have. They use orris in everything, in their powder, in sachets that lie among all their gloves, their linen, their laces, and it is even sewn into little bags on the inside of the waists of their gowns. They have also a milky looking cosmetic, named *lait d'iris*, that is used for sunburn, chapped hands and lips, and for keeping the skin soft and fine, that has this same faint odour of violets. A favourite perfume known among French women is known as "Cordova leather," because it resembles the odour of the old Spanish leather that was treated with aromatic herbs in the tanning. This perfume is a powder made from the roots of a plant, and sachets of this powder are laid among furs and laces to give them a delicate and pungent, but ver lasting, odour.

Dainty sachet-bags are made of satin the colour of the flower whose perfume is imitated in the fragrant powder.



## MILLINERY.

It is as difficult to define distinction in modes as in manners in persons, or even in literature. The perfect good taste and refinement, which is the very opposite of vulgarity, is that crowning grace more and more seldom met with in this rush and scramble of modern life. Never, however, were the always prettily decorated windows of our leading milliners more enticing than at present, and never did research behind them reveal a more dainty and delightful store of every charming fancy in the way of adornment for the head. They are beautiful enough to make a handsome woman doubly handsome, and would soften and beautify many a homely face.

We illustrate on this page a series of four hats and one bonnet, selected from those intended for street wear only. A casual glance tells the story that close small round hats are in the greatest favour, and that ribbons and feathers form their chief garniture.

The first is the style showing the most brim, and is made of alternate braids of Neapolitan and Milan. This is a very stylish combination, and makes a very strong hat that will not easily press out of shape, either by dampness or by rough usage. The brim is faced with black velvet, and the low round crown has massed on its right side several ostrich plumes, while on the left is a pleated fan of black satin sash ribbon. Only the edges of this fan are visible in the engraving.

The upper right hand picture shows the only bonnet of the group. It is a flat unusual shape, with curved edges, and is made of a fine smooth gimp of the deep egg plant purple, at present so fashionable. Along the middle of the crown is applied a darker

purple passementerie, and mingled with it are black velvet ribbons which extend down under the chin, where they are tied in a small bow with short ends. Hidden among the curves of the front is a natty little looped knot of velvet ribbon also.

A low crowned turban of black straw has a wide brim curved and shaped as is plainly indicated in our third picture. This is one of the leading new styles, and is especially becoming to

youthful full faces. The brim is edged by narrow light velvet, and a mass of striped velvet and silk ribbon in tartan colors is arranged over the crown in front, together with a few fancy cock's feathers.

The fourth hat is another turban with a slightly higher crown, and a similar round brim, which is faced with a narrow band on its edge. There is a mass of stylish trimming on the left side, consisting of large birds and ribbon loops and ends.

The fifth and last hat a unique shape, is a dark brown chip, delightfully trimmed with large cream white wings and soft ecru silk.

Importations indicate for summer wear the introduction of intensely Spanish fashions in millinery. This is shown in the lavish use made of black lace and black velvet ribbon in conjunction

with bold strong colors. The new "toreador yellow," the more delicate corn color, and the tomato red are shades which have been worn from time immemorial by Spanish women.

The drapery of the mantilla is suggested in the arrangement of black lace over a high Spanish comb of jet above the brim in some of the new bonnets, and in the narrow diadem effects in the trimmings of others. The use of natural tropical butterflies and beetles in brilliant iridescent colors for ornaments is a Spanish-American fashion, which has been adopted by French milliners.





## ATTRACTIVE BODICE GARNITURE.

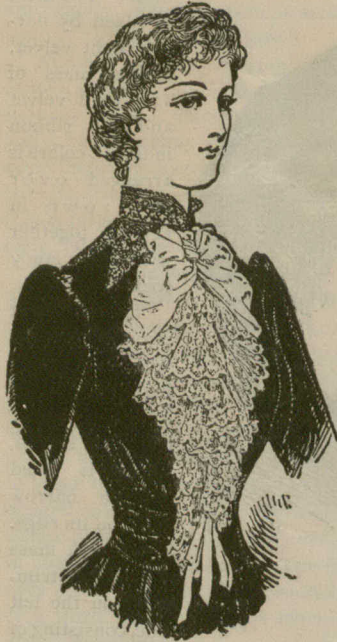
ALL ladies who pay any attention to being well dressed demand fancy bodices for evening or any house occasions. The plain, trim bodice is yet sometimes seen for trimmed street wear, but is never favored for dressy occasions.

Ladies have on hand many good gowns, too good to be discarded, yet that must be freshened up in some way if they will

answer. There is nothing more to the purpose than the graceful fichu, nothing that so effectually brightens them up. To be sure, some dark dresses are made attractive and bright by the introduction of full fronts of some light colored surah or crepe, forming part of the bodice, or by having their jacket fronts fasten at the throat and waist over a full chemisette of bright crepe, or the waist is cut down square in front over a pouf of light, bright material. The decoration most approved, however, both for high and low bodices, is the fichu in mousseline de soie, white and black lace, or gold designs on tulle, and a favorite way of arranging it, is to draw its gossamer folds in at the waist through a long narrow buckle, either

shoulders, and outlines a pretty taper in the waist. Pale surah and India silks may be used instead of the crepe, and instead of the plain edged lace, a pattern in Vandykes, of not too great width will be found very enhancing to the general effect. Wide or narrow laces may be employed to finish the edges of each ruffle, and this adds another charm to the fichu. The same fichu may be crossed up close around the neck, if found preferable, allowing the lace band to act as a standing collar, giving an entirely different effect. Ladies with long slender necks will prefer this latter manner, and if it is properly adjusted, the result is equally stylish.

The third and last fichu pictured is intended as an addition to a handsome dinner costume. The kerchief portion is



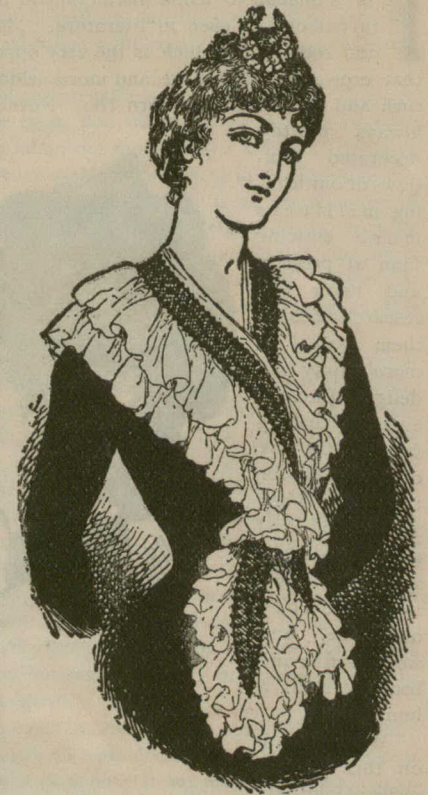
No. 1.

of chased gold or gold set with "Argentine Jewels," and shaped so that it adapts itself to the figure.

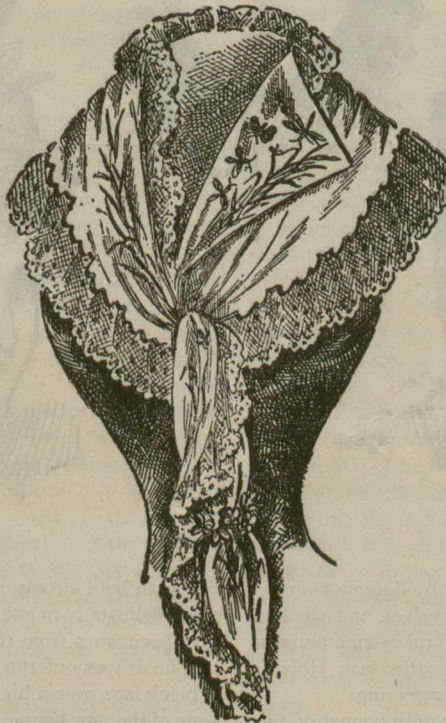
Three beautiful new fichus are pictured on this page, all novel and stylish, and made of the handsomest materials employed for such purposes.

The first is a fichu composed of Mechlin lace, gracefully pleated in a graduated cascade down the front, reaching to the waist line. There is a collar of Point de Vanise in the usual Vandyke pattern. At the throat there is a loose bow of crepe de chine, caught up carefully into butterfly outlines. There is, as well, a few loops of ivory white satin ribbon, placed among the pleated lace near the waist. This is a most elegant and exceedingly dressy fichu, and may be worn either by younger or older ladies.

The second is composed almost entirely of crepe chiffon, pleated around a pointed narrow foundation. Pale heliotrope is its color, while a wide piece of black thread lace is used to outline some portions. The neck of any waist may be turned in at the throat, and this fichu gracefully passed over the shoulders and bust, leaving the neck exposed. It also makes a pretty Bertha for an evening dress. This style of fichu gives decidedly graceful outlines to any figure, has characteristics which increase the breadth of the



No. 2.



No. 3.

made of pale primrose yellow silk mull. Its edges are cut in irregular scallops, which are neatly embroidered in pale rose-colored filloselle silks. About the neck and all the other edges, is laid a slightly gathered lace edging about four inches deep. Cream white Florentine lace was used for the fichu pictured here. It is so flimsy and delicate in quality, and soft and adaptable in effect, that while it is not an excessively expensive lace, it is more popular for handsome garnitures than many others much more costly. Beside this beautiful finish, the fichu is given an added embellishment of dainty embroidery, done in soft filloselle silks of pale delicate colors. On the left side of the neck front is placed a turned over pointed revers, made of a double piece of the mull, and this is almost covered with a spray of feathery grasses, and a flight of butterflies. Along the right side is dashed another similar spray of grasses only. The fichu is arranged about the neck in surplice fashion, displaying the neck and throat to the best advantage. The long narrow ends are loosely knotted over the bust, and at the waist line they are carelessly caught together by a dull gold long pin. The whole effect is one

of artistic beauty, and any handsome toilette or plain bodice will be improved by its addition.

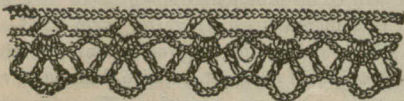


SOME PRETTY CROCHETTED EDGES.

**L**ACE is always a pretty trimming and no lace is prettier than the hand crocheted varieties. For underwear it has long been recognized as the best wearing trimming that can be used, when made of linen thread especially.

When crocheted in silk it is used for about the same purposes that the linen edges are.

The first pattern called crocheted edge, No. 1, is a very beautiful open pattern very effective while very easily and rapidly made.



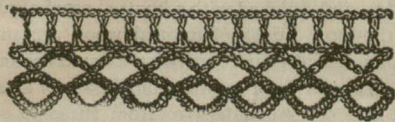
CROCHET EDGE, NO. 1.

For it make a chain the length required and for the 1st row, 1 treble, 3 chain, 1 treble in same stitch, 5 chain, miss 7 of foundation, and repeat.

Second row: 5 treble in 3 chain, 2 chain, 1 single in 4th of 7 chain, 2 chain, repeat.

Third row: 1 treble in last 2 chain, 3 chain, 1 treble in 3rd of 5 treble, 5 chain, 1 treble in same stitch, 3 chain, 1 treble in 1st 2 chain, repeat.

The second wider edge, or No. 2, is but a trifle wider and almost as rapidly completed.



CROCHETTED LACE, NO. 2.

For it make a chain the length required, on it work: 1 treble chain, missing 2 stitches of foundation.

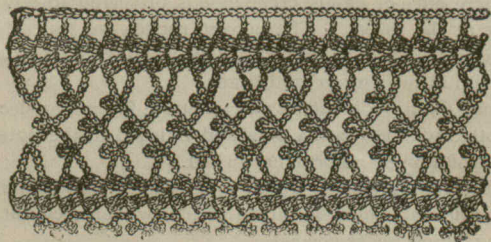
Second row: 1 double in two chain, 7 chain, miss 2 treble, and repeat in 2 chain.

Third row: 1 double in 7 chain, 7 chain, repeat.

Fourth row: 1 double in 7 chain, 7 chain, repeat.

Fifth row: 9 double in each 7 chain.

The third pattern, or No. 3, is more elaborate and will be found a delightful pattern to manufacture and, being wider, can be utilized for wider garments.



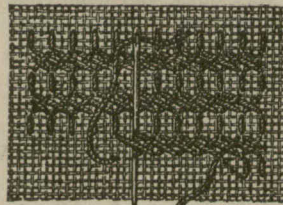
WIDE CROCHET EDGE, NO. 3.

This lace is worked the short way, backwards and forwards. First row: 5 chain, 3 treble, 3 chain, 3 treble, 3 chain, 1 single, picot of 3, 5 chain, 1 single, picot of 3, 3 chain, 3 treble, 3 chain, 3 treble, turn.

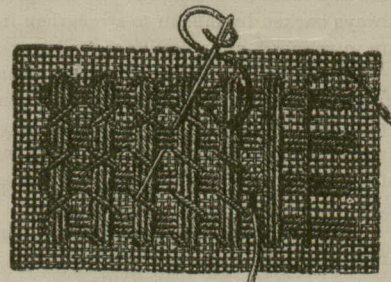
Second row: 1 chain, picot of 3, 1 chain, picot of 3, 1 chain, picot of 3, 1 chain, 3 treble, 3 chain, 3 treble, all in the 3 chain between trebles in last row, 5 chain, 1 single in 3rd of 5 chain, in last row, picot of 3, on the single, 5 chain, 3 treble, 3 chain, 3 treble in chain between trebles of last row, 3 chain, 1 treble in 3rd of 5 chain, turn and repeat these two rows.

HARLEQUIN PATCHWORK.

**H**ARLEQUIN patchwork bears a very close relationship to, indeed, it may be said to be, appliqué or onlaid work; at the same time its absolute freedom from any plan of design, and its, to a certain extent, striking resemblance to crazy-work place it more properly in the category of patchwork. This Harlequin work is, I believe, perfectly novel, in respect, at least, to any public notice or description of it.



A very splendid piece of it was seen not long since, which consisted of a strip of black satin about half a yard in width upon which were applied pieces of silk velvet, brocade, and satin cut into every conceivable shape, such as diamonds, hearts, clubs, stars, circles, crosses, rings, squares, pentagons, octagons, etc. In order to accurately preserve these forms, they had been first cut out of thin paper, and then covered with material, all the edges being neatly turned under. The pieces were then tacked on the satin foundation, at sufficient distances from each other to allow a fair amount of the satin to be visible. No order was observed in the arrangement, and the worker kindly informed me that she always found it advisable to have a good assortment of the various shapes covered, so that when tacking them on she might find no difficulty either in regard to color, size, or form. The completion of the Harlequin patchwork was just such as had been described for crazy-work, with the exception that as a general rule the pieces were fastened down by a couched line of crewel or filoselle silk, some few, however, by way of variety, being either lightly button-holed or herring-boned to the foundation. Every variety of fancy stitch had been called into requisition, and a good deal of gold thread introduced in the way of curves, and scrolls laid upon the black satin in such a fashion as to, in combination with the fancy stitching, blend all the various forms into one harmonious and really beautiful and interesting design. Of course care must be taken to adapt the forms to each other, and low tones of color should be aimed at, vivid scraps of aniline dyed fabrics being rigidly excluded



from the collection kept at hand for covering the various forms. Occasionally, however, objectionably bright pieces of silk may be toned down by working over them a network or tracery of stitches, such as those shown upon this page, and if one or more colors of sewing silk are used, the result will in all probability be eminently satisfactory. Bright scarlet toned with cardinal and pale rose, dull green, or burnt sienna, blues with brown and white, green with varied tones of the same, would become so altered as to be not only available for use, but actually an addition to the beauty of the work.



## TRIMMINGS AND OTHER ACCESSORIES.

LACES form an important feature of trimmings for summer dresses. There are pleatings of the thinner light laces and appliques of the heavier varieties. Black laces are used on white and colors, while white ones appear on black and all shades more frequently than they are seen on white materials.

Many of the trimmings for summer dresses of thin and transparent materials are simply made of very fine tucks, technically called lingerie tucks; the effect is very quiet, and uninitiated eyes are quite incapable of appreciating this ornament, which demands long hours of patient labor by skilful hands, and is consequently very high priced—a variety of reasons why it is being adopted by women of refinement. Wherever in another costume special parts are made of a figured fabric in combination with a plain one—a skirt front or panel, vest, cuffs, and yoke—the figured fabric is replaced by a plain one very finely tucked, either the same as the rest of the dress or of a different color.

In the beautiful new trimmings we can with good authority say there is nothing like leather. The coloring in the leather appliques is always well chosen; sometimes it is a reddish brown sometimes a delicate fawn, again it is in the natural tone of the leather, but always well covered with embroidery and often with metallic drops. The effect is of the most ornate description.

Very many new kinds of leather trimmings have been brought out. One in white kid was most original, the lower part consisting of a fringe of the leather cut in a half inch width, bordered with tambour work in silver thread, and the whole of the trimming worked in subdued tones of silk in pompadour floral designs, intermixed with mother of pearl in white and red. They recalled some of the magnificent horse trappings of the Mediæval period. These are quite the newest things of the season in the way of trimmings, and some of the jackets have a white kid foundation instead of a colored one. Many of the leather galloons have an appliqué of velvet laid on and outlined with metal threads; for example, blue velvet on lighter blue kid, or blue velvet on natural colored leather. Many of the sets are arranged for collar, cuffs, and pocket-flaps, which are the fashion of the moment. Every effective mode just now recalls some well-known period in history, and some wired jet epaulettes of a tubular form are exactly like those worn in the reign of Charles IX. of France. Another fashionable epaulette stands up like an aureole on each shoulder, formed of gold thread, cord, and silk, stiffened also of necessity with wire, or they would not keep erect. Brown and gold and metallic greens show to advantage in leather, which is always backed by muslin to strengthen it, and metallic spangles are introduced upon it with the silk work.

Passementeries nearly all have both sides alike, the deep vandykes which have been so extensively used for the last year are gradually being entirely discarded. The black guipure galloons are in bold Etruscan designs, the different portions of which are often united by lace stitches in heavy silk. Small silk cords border other guipures.

There is no doubt that we are returning to a period when the artist asserts his influence in a marked manner; and though we are preparing to wear anything and everything that is most magnificent, it is our own fault if one jarring note asserts itself in the harmony of tone which those who cater for public taste have taken the greatest trouble to compass.

Silk cord passementeries in points of flowers or in pendent balls are fashionable trimmings that need be bought only in very short lengths by the economist, a yard being made to trim the collar and wrists, or to extend along the curved or diagonal front of the bodice, while a bit of velvet or silk forms its collars, cuffs, and a vest, or some slight drapery. Very narrow edgings of

loops or curves of black silk cord cost but little, and make dressy trimmings on colored woollens. A remnant of velvet can be well used for large mutton leg sleeves, or a bit of satin, plain or brocaded, for a full vest.

The deep silk fringes seem to be on the wane; fringes are still used, both knotted and crocheted, but only in medium widths, much the same as usual. Jet has also re-asserted itself for fringes, and some of the handsomest gimps also have fine jet beads mingled in their meshes.

Steel and gold and copper and gold galloons are of great beauty and seem to belong to that period when Venetian dames hardly knew how to be sufficiently splendid in their attire.

Diamond ornaments presenting the form of Louis XIII., XV., and XVI. bows are the leading feature of the season's fashions. Butterflies of gold net set with diamonds, rubies, and sapphires are also among the novelties. The moonstone is still seen here and there, but it is no longer considered to be a fashionable *bijou*. Huge stones of its kind are set in gold-handled umbrellas; others decorate card cases or match boxes; while carved or engraved moonstones set with tiny rose diamonds, are still seen now and again as scarf-pins or lace brooches. Nevertheless their day is over.

The new parasols, which are already shown in shop windows in anticipation of summer, are medium in size. The steeple-topped, long-handled eccentricities of last season have disappeared. Many parasols, covered with plaids in fancy and clan mixtures, are shown. There are also light-colored satin and faille parasols trimmed with a deep band of plaid silk, a little above the edge, and finished with a knotted scarf of plaid around the stick at the top. Sticks of natural wood are shown extensively, with handles of gnarled or twisted wood ornamented with an open network of silver or set with round balls of Dresden china.

Matched sets of embroidery in from three to six different widths, with insertions in the same patterns are shown in open *Fayal* work; in old English eyelet designs and in close work suitable for underwear. The excellent modopolain embroideries, which come on this strong percale in unlaundried lengths of four and a half yards, are the most durable work sold. They range from \$1 to \$4.50 a length, and are imported in widths from an inch to three inches with insertions to match.

The newest veils are of fine black or white net with the spots of black so far apart that only two or three show on the face when the veil is worn, giving the effect of the "patches" of olden time, the *pointes de beauté* still used by some French women to enhance the brilliancy of their complexions.

A mere edge of dainty crepe lisse is preferred to any other ruching at the throat. The newest ruches are tiny shells of crepe lisse fluted and doubled. This ruching may be plain or edged with little silver or gold beads.

Among dainty adjuncts of the toilet are full under sleeves of mull dotted with red polka dots and finished at the waist with full frills of pointed embroidery in red.

Ribbon sashes, varying from a wide sash ribbon to a narrower width, in delicate color or tartan plaids, will encircle the waist of young ladies' house gowns.

## SOMETHING NEW IN GRENADINES.

Black grenadines are revived for next summer's dresses, and in order that they may rival the net and lace dresses that have so long displaced them, they are made more beautiful by introducing colors, in small designs of flowers, all over the fabric; or else the plain black canvas grenadine is wide enough for the length of the skirt, and is bordered near one selvage with metallic stripes of copper, gold, or silver. Other dress patterns have a flowered border in the natural colors of the blossoms and leaves that will make beautiful trimming.



## HOW ONE MAID SERVES A TABLE.

BY MRS. MARTHA WILSON.

HAVING been unfortunate enough in my first years of married life to find that when all the house-parlor maids who professed to "quite understand waiting at table" came to show their skill, it was limited to the knowledge that potatoes should be handled with meat, and beer with cheese. I have, therefore, written out a few directions, which I think may be useful to others.

First, find out what there is for dinner as the table must be laid accordingly. Secondly, be sure that the glass and silver are quite bright, and the china well polished. One person can wait well on six people, "Waiting well" means that each guest is supplied with all he or she wants, viz., bread, vegetables, cruets, etc., as often as they want them, and not before.

Suppose the dinner to consist of soup, fish, entrée, meat, sweets, cheese and dessert. Having laid the cloth, the maid should put the soup tureen and soup plates before the carver's seat, and go immediately to the drawing room, and say, "Dinner is served, pleased," and then wait at the dining-room door till the guests are all in the room.

After grace has been said she should take the lid off the soup tureen, and bring back in her hand the fried toast, etc., and hand both to the chief lady guests, and then do the same to all the others.

When all the soup plates are removed, the soup tureen is carried out, and the fish and plates brought in—which should be waiting outside—these are placed before the carver. The fish and sauce are handed to the first lady, then lemon (if necessary) and cruets, and then to the others, as before. When the last person has nearly finished, the entrée is brought in. A clean hot plate is then placed in front of each person, which should be done as soon as the fish plate is removed, and the entrée handed round to each, beginning with the first lady, and then straight round the table. While the entrée is being eaten, the wine is handed round, if wanted. When the last person has nearly finished, the joint and vegetables are brought in. The joint and plates are placed before the carver, and as soon as it is carved, the meat and one vegetable taken to the chief lady guest, and, immediately after, second vegetable and cruets, and so on to the rest.

As soon as any one has finished, their plate is changed for a pudding plate, with a dessertspoon and fork in it. If the pudding or sweets be hot, the plate must be hot also. If there is more than one sweet, sufficient plates and spoons and forks must be ready on the side table. As soon as anyone has finished his sweets or pudding his plate must be changed for a cheese plate, with a small knife on it.

While people are eating their cheese, all glasses, tumblers, water bottles, salt cellars and tablespoons must be cleared from the table on a small waiter, and the bread crumbs removed with a scoop or napkin, leaving the fruit and flowers untouched.

When the crumbs are brushed away, a dessert plate, with finger glass and dessert knife and fork on it, should be set before each person.

The dessert is then handed round, and put back in the same places on the table; and then the maid must go to the drawing-room and see to fire and lights, and clear away the trays or stands from the hall.

The parlor maid should always move about as silently as possible, and never wear creaking boots, nor speak unless spoken to, but answer any question politely.

With a dinner *a la Russe* everything is carved on a side table; but this is seldom done unless there is a man servant and more than one to wait, so this will not come under these directions for waiting single-handed.

## NEW KITCHEN ACCESSORIES.

BY MARIE JORDAN.

OWING to the change—or, rather, changes, for they are many—that have come over our housekeeping ideas of late years, almost every part of our household has suffered a revolution—peaceful, indeed, but none the less thorough. For instance, mechanical contrivances of all sorts are coming daily more and more into use, even our servants—that most conservative of all classes—having learnt to welcome them.

Nowhere is the change more apparent than in our kitchens which, if at all well appointed, requires scores of odds and ends, for the most part unknown to our mothers, though, judging from the pictures and models of old kitchens, and the directions in venerable cookery books, by no means so unknown to our ancestresses.

A bain-marie is really a necessity in any well ordered kitchen, but hitherto the price has been prohibitive to the ordinary house mistress, owing to its being made in copper, against which metal, moreover, there is in this country a great prejudice for kitchen use. At last the happy thought has occurred to some one to make this requisite of either seamless steel or block tin, thus lowering the price by more than half, and obviating the danger of verdigris indissolubly connected with copper pans in this country. So there is now no excuse for leaving cook unprovided with this really most useful utensil.

Again, we are not generous enough in the matter of cutters of all kinds, which are, after all, cheap luxuries. Cutlet cutters especially shine by their absence, and yet how useful they are in shaping lobster or salmon cutlets, avoiding the handling otherwise necessary, and which done by an inexperienced cook, is apt to render the entrée as tough as shoe leather. While who does not know the difference between the ordinary sandwich of daily life, and the dainty little circle, hexagon, or triangle which appears as a delicate hors d'œuvre, or a pretty little adjunct of the five o'clock tea tray, in a well-appointed establishment?

Vegetable cutters are also great helps, as with them you can vary ordinary consommé *ad infinitum*, and render a commonplace soup a really high-class one; while they fully repay their cost by the improvement they effect in such dishes as *salade Russe* or a *macédoine* of vegetables.

Another desirable adjunct is fireproof china, which is now put to all kinds of uses, from daily omelet and stewpans to jars for such dishes as jugged hare or *pâté à la Souvaroff*, or for the manufacture of meat essence. *Apropos* of china, I wonder how many people know of and use the "Lippen" pie and pudding dish, made with a channelled rim, which effectually prevents the boiling over and consequent waste of the gravy or fruit juice? or the pretty new vegetable dishes lately brought out—one a reproduction in china of the familiar revolving breakfast dish; the other being an ordinary vegetable dish and cover, with the latter so affixed that when raised it is supported by a groove, so that its contents can be handed round without removing the cover to the sideboard, and are kept hot while on the table.

## TWO NEW USES FOR POTATOES.

Inflamed eyes are often relieved by cutting a large potato in two, scooping out the inside, and binding over the feverish lids.

Try a potato poultice for Rheumatism. Boil two potatoes in their "jackets." When done, mash potatoes,—skins and all—spread on a cloth and apply. A friend once told me she experienced great relief from an application of this kind on a rheumatic foot. Another friend tells me she carries a potato in her pocket always, to prevent rheumatism, renewing it when withered.



# SPECIAL OFFER.

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

## COMPLETE LIST OF THE PREMIUMS.

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

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

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

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

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

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

**No. 7.**—Those sending us the names of 16 new subscribers with \$9.60, one at a time if preferred, but all to be sent us inside of 6 weeks, will have choice of the handsome Premium No. 7, Dinner Caster, with 5 engraved bottles, quadruple plate, extra deep chased band and vase, fancy handle; height, 17 ins.; or Premium 7-A., Walnut Clock, elegant design, height, 20½ ins., day strike. Manufacturer's list price of either, \$5. Or for \$1 cash extra, same design, 8 day strike. Price of clock, \$6.50.

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

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

**No. 9.**—Those sending us the names of 25 new subscribers with \$15, one at a time if desired, but all to be sent in to us within 2½ months after first subscription is sent, will receive 12 fancy silver-plated Tea Spoons, A-1 quality, in handsome plush or morocco case. Manufacturer's price, \$8.50.

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

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

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

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

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

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

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

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

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REMNANTS.

"Let us learn French, Goslin. What do you say?" "Cawn't do it, Dolly; 'tisn't English, you know."

"I'm afraid of these ocean greyhounds. I think I'll take one of the old boats." "You prefer to go down with the ship than up with the boiler?"

Dolley. "I am going to the post-office, Miss Susie. Shall I ask for you?" Miss Susie. "Why, Mr. Dolley, this is very sudden! Of course you may if you like; but I don't think you will find papa there."

Among the pains and aches cured with marvellous rapidity by *Dr. Thomas' Electric Oil*, is ear-ache. The young are especially subject to it, and the desirability of this Oil as a family remedy is enhanced by the fact that it is admirably adapted not only to the above ailment, but also to the hurts, disorders of the bowels, and affections of the throat, to which the young are especially subject.

"The maple is my favourite tree," said Mr. Honeymoon. "Yes, George," replied Mrs. H., "it is very beautiful in its warmth of colour in the autumn, but for winter I prefer the fir."

*Fagged Out.*—None but those who have become fagged out, know what a depressed, miserable feeling it is. All strength is gone, and despondency has taken hold of the sufferers. They feel as though there is nothing to live for. There, however, is a cure—one box of *Parmelee's Vegetable Pills* will do wonders in restoring health and strength. *Mandrake* and *Dandelion* are two of the articles entering into the composition of *Parmelee's Pills*.

"I see," said Cynicus, "that a new manuscript by Wagner has been discovered." "Oh dear!" quoth Witticus; "haven't we enough noise in the world without this added one?"

"Who was the wisest man in the world?" asked the teacher. "Solomon," replied a little girl. "Yes, Solomon was the wisest man. But there is one wiser than Solomon; there is one who knows everything that has been, or is, or ever will be, who knows everything. Who is that?" And the tall, good boy at the head of the class thought a moment and said, "The London Correspondent of a New York paper." He got three blue tickets.

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