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# The Ladies' Bazar



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 OF  
 FASHION  
 INSTRUCTION  
 AND  
 DOMESTIC ECONOMY

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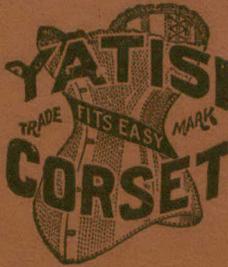
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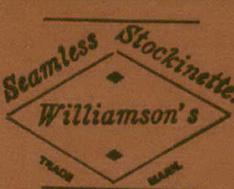


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# THE Ladies Bazaar

A JOURNAL OF FASHION INSTRUCTION & DOMESTIC ECONOMY

Published monthly by  
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## DRESS FABRICS.

**N**OVELTIES in cotton goods are the most sought for among fabrics at this season. Although almost everything has been culled and critically assorted, and at first glance we are led to believe there is nothing new, we will find many beautiful varieties yet at hand. In wash dresses the newest materials are the thick white duck and heavy linen used formerly for men's waistcoats. They lend themselves readily to the plain style of skirts so much in vogue, and are accompanied by smart little Louis XV. coats, with silver or steel buttons, and full vests of thinner material in white or colors. Crepe cloth is a useful fabric in cotton, and white sateen is considerably employed, and with excellent effect. Those peculiar to this season have open-work stripes, like lace or interwoven designs in species of brocade, which reproduce their floral designs in the natural hues of the flowers. Plaids of the Mackenzie and Macduff tartans have found their way into washable materials, so skilfully dyed that their brilliant hues the laundress may not dim, however vandal-like her inclination.

**S**WISS MUSLIN is an old-fashioned material that has come back into an ultra fashionable fabric this season. We find it not only in white but colors as well. One writer on the subject says this simple white muslin is not to be given over entirely to young girls; college graduates and debutantes are not to be allowed to monopolize this dainty white material, the prettiest thing of all for summer. No, young matrons, and girls who have seen several seasons of society, are to be permitted to wear as many gowns of Swiss muslin as they please. But do not let anyone think that such gowns will be cheap. By no means, for they all must be made over silk; the silk under-dress is *de rigueur*. The skirts will be plain and simply draped, with plenty of ribbons; the bodice will be full gathered, V-shape at the neck, and made with the round waist—that is, short, with a belt. A few thin gowns are made with a pointed bodice, but the round waist is decidedly more fashionable this

season. In the colored muslins a very dainty one with a yellow ground has been made. The muslin has the small raised dot all over it, and a floral design in colors, the gown being made over yellow silk to match. The draperies of the skirt are long, simple and artistic, with innumerable bows and ends of yellow moire ribbon. The round waist, V-shaped, gathered back and front, is finished with soft cream lace, as are the full puffed elbow sleeves. The belt is of a broad yellow moire ribbon tied behind with big bows and long ends.

**G**RENADINES find many admirers and gain more as they are better known. When we recall the funereal character of the old plain grenadines, the dressy bright ones of to-day are revelations. The plain varieties are generally made up with stripes and plaids which come this season for the purpose. And there are also a pleasing variety of forty-five-inch-wide bordered pieces which are gay accompaniments. These are more especially confined to black grenadines, but there are also some handsome ones in black grounds strewn with flowers and conventional designs in colors. They are very handsome made up with plain or striped black. Of course the younger set of women will not care for the plain black material; it is better suited to women of middle age, or to those who are in mourning. But for these younger and gayer matrons comes the same grenadine, with a polka dot in colors, or with a deep colored border in floral designs. These are not, necessarily, made up over black silk; a color may be selected to suit the owner's taste.

**P**RINTED FOULARDS are a leading feature of summer materials. In the lighter colors they are being worn at fashionable receptions and lawn parties. The price of these foulards depends not so much upon the quality of the material as in the range of colors exhibited in the design. A delicate apricot foulard has a graceful leaf pattern in shaded pale blues and old pinks, the stalks being a deep brown with still darker berries. Among the

cheaper foulards the pale grounds printed with black, or the deeper grounds printed with white are stylish and effective. A white foulard, with shaded brown leaves and stalks, and pale blue and red buds is handsome. Flowers and leaves are conventional but always effective. The great variety and range of colors seen in these foulards make them suitable materials for ladies of all ages, from the girl of fourteen to the elderly matron.

**I**NDIA SILKS among light materials are still held at the close of the summer season in as high repute as ever. They are, perhaps, prettier when combined with silk of a plain color, than when made of figured silk of one design. In this way an all-over Persian design may be combined with silk of a dull red hue, and a Japanese design with blue. A white ground silk with small figure is more dressy if combined with white silk, and the ribbons of the color of the design. Gowns for summer evenings, dinner parties and receptions are most effective made of black India silk printed with Pomadour nose-gays. For the short pointed waist a corsage and sleeve-pieces of elaborate yet very light Egyptian gold embroidery in open applique are both beautiful and appropriate. A pointed girdle of gold lace is another admirable accessory, especially on a slight figure. It spoils

a flowered silk of this sort to put horizontal figures on the skirt. Shoppers may have noticed the bargains in white India silk dress patterns to be found on many of the retail counters for the past two years.

Well, these dress lengths, varying in price from \$7 to \$15, are sold largely to two classes—mothers, who use them for baby clothes, and manufacturers of coffin supplies, who make them into burial toilets. Formerly, these grave men made shrouds; now they handle suits for men, toilets for women, and habits for children, and for the last two outfits the cheap India silk is the most desirable.



(3203—3202)

Figure 1.—Lady's Costume.

Lady's Basque (3203). Cut in five sizes, 32 to 40 inches bust measure. Price 25 cents any size.

Lady's Walking Skirt (3202). Cut in five sizes, 22 to 30 inches waist measure. Price 30 cents any size.

For full description see page 5.

**B**LACK MATERIALS show many pleasing varieties. They are in plaids, stripes, or flecked with white for half mourning, and there are also fancy black lace and brocaded woolens. The silk and wool Henrietta cloths are lovely, and so is the Drap d'Alma and other silk and woolen fabrics so delicate and soft they resemble crepe de Chine. There are some beautiful black mohairs with broché pattern borders which come forty-four inches wide, and which are a great convenience for making up after many fashionable designs that show skirts draped in straight pleats, folds and general simple lines.

## LADIES' BAZAR FASHION NOTES.

**T**HE present tendency in dress is toward naturalness in form and simplicity in design. Smooth outlines prevail, and there is a distaste for fussiness.

In color everything is gay and brilliant, at times even startling. The very quietest walking dresses are brightened by gold or silver passementerie, and even black gowns are enlivened by a touch of color.

Styles on the whole are admirable. The only fear among sensible women is that the tendency to lengthen dresses behind may grow into demi-trains for the street. It is not likely, however, that such a fashion will ever again become universal.

In summer outfits, first and foremost, appears the traveling dress. This is a more attractive gown than it used to be before the event of palace cars, and elaborately appointed steamboats. A fabric new this season, particularly adapted for traveling, is a combination of silk and mohair. It has a glacé effect, and comes both in plain colors and with hair stripes of black. It is light, cool and handsome, and sheds dust admirably. Dresses of this material are made up in the popular habit style, precisely like tweed and cheviot. They have an "English skirt," with its fullness pleated in the

middle of the back, and a habit basque with coat sleeves high and large at top, with buttons at the wrist up the outside seam. There are square-cornered tabs, about five inches long at the back of the bodice, which is closely buttoned down the front.

Serge skirts and open jackets worn over a shirt of washing silk, are also liked for traveling. The serge jacket is lined throughout with silk, and is finished with smoked pearl or brass buttons.

Travelling coats in long, close coat shapes, with detachable capes, are made of heavy twilled surah mohair, or gloriosa.

For morning wear are shown gingham, mulls, chambrays, and percales, as well as delicately printed wool challies, and plain cashmeres and veilings. Many gingham are made up in a dressy fashion. For instance, an old-rose gingham, with black stripes has a pleated skirt and a seamless bodice, exquisitely fitted over a well-boned, many-seamed lining. The full sleeves have deep black velvet cuffs, and there is a black velvet plastron, collar, and pointed waist band. Long loops and ends of broad, black velvet ribbon, ornament the rather scanty back draperies.

Another pretty morning dress is a creamy white challie, strewn with pink-tipped daisies. The seams are bound with pink ribbon in such a way that every movement shows a line of



3201

Figure 2.—Lady's Princesse Dress.

Cut in five sizes, 32 to 40 inches bust measure.  
Price 35 cents any size.

For full description see page 5.

color amid the white. There is a pink silk blouse vest and a shower of pink ribbon falls over the daisy strewn skirt.

A modest little suit for morning walks, has a skirt and open jacket of striped navy blue and gray summer cheviot. Beneath the jacket is worn a silk shirt, white, dotted with navy blue, with a turn-down sailor collar and a cream white tie. With it is worn a fine black Milan "straw hat," trimmed with black ribbon and nodding blue flowers.

Another light blue and tan checked woolen dress has a skirt with one seam only down the centre of the back. By this mode of arrangement the checks are straight in front, but fall diagonally at the back, where the fullness forms what is called a "duck's tail." The bodice is simply joined under the arm, and though termed "seamless," is made over a closely fitted lining.

Of course, when darts are done away with, as they are in this case, it is necessary to gather the bodice at the waist in the middle of the front.

It will be seen from the above descriptions of popular gowns, that tweeds, English serges and fine French cheviots are made use of in the formation of stylish travelling suits for journeys by land and sea, and for serviceable dresses for shopping and general wear. Many new and attractive shades have been added this season to the familiar dyes, and there are also novel effects in stripes, bars, plaids in refined color combinations, and Venetian-patterned borderings.

Old-fashioned, faded-looking tints are prevalent. In silk they look soft and pretty, but in woolen they are inclined to have a dull, dingy look. Popular trimmings are embroidered galloons, bands of velvet, coarse cream guipure lace, and most wonderfully wrought embroideries in raised gold and shaded silks.

A good many bodices are made with yoke pieces and with small basques, either plain or cut up at the back. For instance a rich visiting dress made of heliotrope armure, has a yoke piece of point de

Venice guipure, and a corset of dark heliotrope velvet. A costume of reséda wool is made with a princessé back, and is trimmed in front with mohair galloon bands across the gathers of the bodice. Two pieces of galloon come down each side to the waist, and fall loose on the straight skirt. Dresses are made narrower, plainer, tighter and flatter than ever.

Foulard costumes are fashionable for summer afternoons. Those preferred have light grounds with polka dots or large flowing patterns, and back grounds with colored bouquets. Black and pink is a favorite combination, pink foulard with black designs, or plain pink trimmed with black velvet.

A black foulard with yellow wafers is made up with an open jacket corsage, worn over a shirt of black lace covered with jet oats placed over the foulard, and drawn in at the waist with a jet band. There are small gigot sleeves of the same jetted lace, the lower part tight and made of silk.

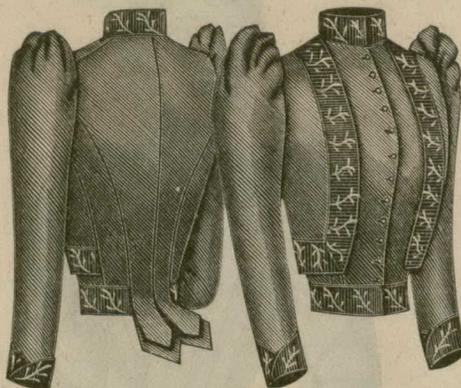
Another costume is a dark blue striped foulard made with a jacket bodice of dark blue bengaline open to show the gathered bodice of foulard. It is trimmed on the collar and sleeves with velvet bands dotted with steel nail-heads.

Tailor gowns for traveling are made of gloriosa, or demi-lustre mohairs that are cool, wiry and shed dust. English serge of nice quality is also used.

Ginghams for light mourning are shown in chiné figures, stripes or bars of gray or white on black grounds. India dimities, mulls and French lawns have black dots, sprays or stripes, and are made up with black ribbon garnitures.

The Indian silk fronts were also much used for tea-gowns, especially a deep old-rose, worked all over with white marguerites, closely clustered together for the border, and sparsely scattered the rest of the depth.

Jet embroideries are in great demand. They are applied to net, chiffon crepe, silk, satin and velvet, as well as to moire. The beads are very closely set, and the patterns are so arranged that they stand out well and boldly.

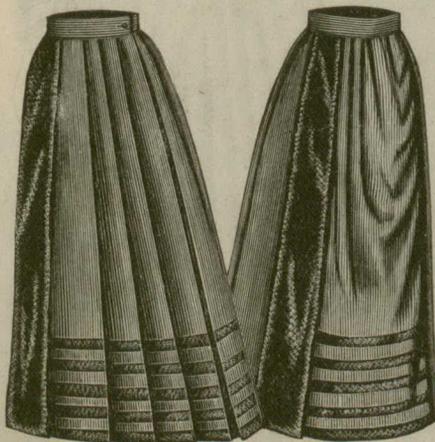


### 3203

*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 7.*



### 3202

*Back and Front View.*

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

*For full description see page 7.*

DESCRIPTIONS OF ILLUSTRATIONS.

**FIGURE 1**—(3203, 3202). Lady's Costume. In the design of this charmingly pretty costume we find associated Lady's Basque, No. 3203, and Lady's Walking Skirt, No. 3202, the pattern of the basque being cut in five sizes, thirty-two to forty inches bust measure, requiring one and one-half yards of material forty-four inches wide, or two and seven-eighths yard twenty-seven inches wide for the medium size. Price of the pattern 25 cents any size. The pattern of the walking skirt is also cut in five sizes, twenty-two to thirty inches waist measure, and to cut a medium-sized garment five yards of material forty-four inches wide, or six and one-half yards twenty-seven inches wide will be required. Price of the pattern 30 cents any size. This dainty costume was, in the original, fashioned of Aubergine Henrietta cloth, combined with silk velvet of a darker shade of the same color, the sleeves, collar, "bolero" jacket fronts, skirt, panels and decorations being of velvet, the other parts being made of the Henrietta cloth. The basque is especially pretty, presenting in the front the appearance of a short round waist (while the backs are cut in pointed tabs) and is adjusted to the form by the customary double bust darts, under-arm forms and side-back and well curved centre-back seams, the fastening being accomplished up the front by means of tiny buttons. Sewed in with the under-arm form and shoulder seams are the bolero jacket sections, giving the peculiarly pretty and stylish Spanish effect much sought after this season. The sleeves are gathered and raised at the the shoulder, and are of the exaggerated coat-sleeve type, the collar is semi-high, and, if preferred, half belts of velvet proceeding from the side-back seams would give the effect of a belted-in round waist. The

graceful outlines of the skirt we show in connection with this basque will be much admired; it is constructed over the usual "glove-fitting" BAZAR foundation lining, a series of gathers at the waist-line giving a slightly draped effect to the front portion. On either side will be seen broadening panels of the Aubergine velvet, three rather wide bias folds of which also decorate the skirt proper. The back drapery is perfectly straight and is arranged at each side in four out-turned pleats, giving a slightly "bouffant" effect specially becoming to slender figures. If preferred this costume would develop quite as prettily in washing materials, such as sateen, chambray, gingham, etc. Cashmeres, India and China silks, brillian-tines, challies, etc., also being suitable fabrics for its construction. On page 4 may be seen two smaller cuts giving back and front views of the garment as it appears made of pongee silk, with velvet ribbon, velvet panels and oriental embroidery for garniture.

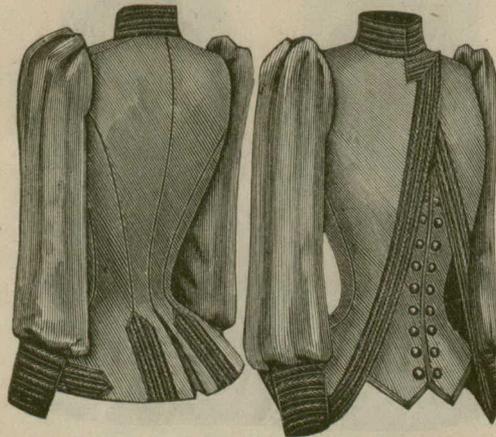


**3201**

*Back and Front View.*

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

*For full description see page 7.*



**3195**

*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 7.*

**FIGURE 2**—Lady's Princesse Dress. The pattern of this graceful princesse dress, in Grecian style, is cut in five sizes for ladies, from thirty-two to forty inches bust measure, and for the construction of a medium-sized garment seven and one-eighth yards of material forty-four inches wide, or twelve and one-half yards twenty-seven inches wide will be required. Price of the pattern 35 cents any size. Bordered French suiting of a pale amethyst color combined with French suiting of the same shade, embroidered with arrow-heads in silks of slightly darker tints, were the fabrics combined in this dainty model, which is adjusted to the figure by the

usual bust darts, under-arm and side-back gores, and curved centre-back seam, the skirt portions being quite plain in front, a drapery at the back in the form of two double box-pleats overlaying the skirt just at the waist-line. Sewed in with each shoulder seam

are two sections of the bordered goods. These sections are laid smoothly in pleats, the right section crossing the left in empire style; just at the waistline this portion of goods is "caught up" at the left side, adjusting itself in a graceful fulness, and at the right side a series of five pleats arranges the material (which has been shaped so as to become narrower and narrower at this point) in a pretty cascade, the bordering showing up prettily over the figured goods. The sleeves are decorated by an over sleeve of bordered goods and are raised at the shoulder by means of gathers, the collar is semi-high and the mode of fastening the dress is accomplished by means of hooks and eyes. On the right side a deep-looped bow of ottoman ribbon gives a most dainty finish to a costume that *appears* most elaborate and difficult of construction, while in reality, with the aid of our perfect fitting pattern, it becomes quite simple. On page 5 two small engravings of the gown may be seen, it being thus depicted as made of old rose India silk, with rich oriental embroidery for garniture. Cashmeres, silks, foulards, challies, delaines, or even soft Swiss muslins, would also drape charmingly in the soft folds of this pretty gown.

#### WATERING-PLACE DRESSES.

White is again the favorite choice for watering-place dresses, and is worn in crêpe de Chine, in India silk, in mousseline de soie, and chiffon for fêtes and dinner and evening dresses, and in flannels and embroidered muslins throughout the day. One of the fancies already noted is that of making white over colors, and this is especially liked over yellow, as white crêpe de Chine over light canary-colored silk. A dress of this coloring becomingly worn by a tall, graceful brunette is composed of two kinds of crape, one deeply crinkled and effectively wrought with heavy threads, and the other plain crêpe de

Chine which falls in graceful festoons. Honiton lace is used for the entire sleeves, for trimming the corsage, and for panels in the skirt. The figured crape forms the bodice back and the straight back breadths of the skirt, which are sewed above the edge of the waist. The front breadth is of crêpe de Chine in deep festoons. A scarf of Honiton lace crosses the corsage front from the right shoulder diagonally, and the left side is covered with a drapery of the plain crape. The glossy yellow taffeta silk gleams through the lace and the half-transparent crape make it almost iridescent. Pinked frills of the yellow silk make a very full balayouse, and a knife-pleating of the silk is sewed to the edge of the foundation skirt. An enamelled poppy brooch and diamonds are the jewels worn in the evening with this toilette.



**3193**

*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 8.*



**3199**

*Back and Front View.*

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

*For full description see page 8.*

Summer serges are not equalled for wear. They always look well, and, if of good quality, are durable to a wonderful extent. When they are of pure wool and permanent dye they are never affected by sun, rain or sea water. The wool serge covers a multitude of fabrics varying from the heaviest to lightest weights. There is the commoner, rougher serges for common wear which come quite narrow, about twenty-five inches wide, but which are very cheap, very good for children's school dresses.

Much provision has been made for teagowns in the matter of embroidery, and some long strips of soft cream woolen, having a deep border some nine inches wide, worked in a conventional pattern of such faint colorings as green, pink and violet, and a little maize. It is

planned to start from the left shoulder, and to fall diagonally to the feet, so that all the work is visible.

Arabian gauze shawls, striped with silk and edged with fringe knotted in the hem come in small squares of light blue, rose, or white for summer wear.

**DESCRIPTIONS OF SMALLER ILLUSTRATIONS ON PAGES 4, 5, 6 AND 7.**

No. 3203—Lady's Basque, page 4. A complete description of this waist will be found on page 5, where it is delineated as it appears made up with Lady's Walking Skirt, No. 3202, and an illustration of it as there described will be found on page 2, in Figure 1. We here show the basque as made of pongee silk, with Oriental embroidery for garniture, but, if desired, many other seasonable and pretty fabrics could be used quite as suitably. Zephyr ginghams, with bolero jacket-fronts of velvet; sateens, ribbon trimmed, or cashmeres, challies, serges, light flannels, or even foulards, for more dressy gowns, would develop the basque quite as prettily. We have the pattern cut in five sizes, for ladies, from thirty-two to forty inches bust measure, and for a medium-sized garment one and one-half yards of material forty-four inches wide or two and seven-eighth yards, twenty-seven inches wide, will be required. Price of the pattern 25 cents, any size.

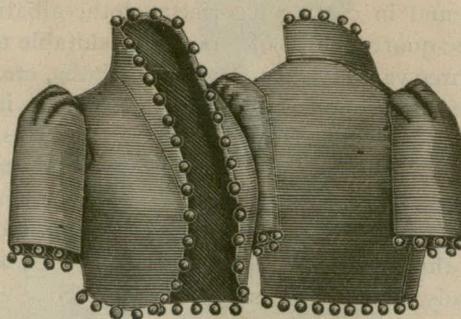
No. 3202—Lady's Walking Skirt, page 4. This gracefully pretty skirt may again be seen on page 2, in Figure 1, in connection with Lady's Basque, No. 3203, and on page 5 the detailed description of the entire costume will be found. In the smaller illustration on page 4, the skirt is shown as made of pongee silk with side panels of velvet, and skirt garniture consisting of five rows of velvet ribbon; however, the trimming is purely a matter of taste, and, if preferred, various other fabrics could be chosen instead of the pongee and velvet of our model. For instance, brilliantine and surah, or brilliantine, plain and figured, would make up prettily, challis, delaine, foulard, beige, albatross cloth, etc., with trimmings of velvet, passementerie, Eastern embroidery, etc., etc., would be stylish and appropriate. We have the pattern of this skirt cut in five sizes, twenty-two to thirty inches, waist measure, and to cut a medium-

sized skirt five yards of material forty-four inches wide, or six and one-half yards twenty-seven inches wide, will be required. Price of the pattern 30 cents, any size.

No. 3201—Lady's Princesse Dress, page 5. This engraving presents to view, a really beautiful costume, the original of our model being of old rose India silk, with a rich worked border of Oriental embroidery in dull gold. On page 3, in Figure 2, the dress is again shown in one large engraving, and a complete description of the garment as it is there depicted will be found on page 5. Many other classes of goods would make up quite as satisfactorily after this design, such as French challis with garniture of lace vandykes, cashmere with velvet ribbon, crêpe de Chine with picot-edged ribbon, being some of the favored combinations. We have the pattern cut in five sizes, thirty-two to forty inches bust measure, and for the construction of a garment in the medium size, seven and one-eighth yards material forty-four inches wide, or twelve and one-half yards, twenty-seven inches wide is required. Price thirty-five cents, any size.

No. 3195—Lady's Jacket, page 5. Plain cloth of summer weight was employed in the present instance for this garment, with braid "feather-stitched" on with silk, for garniture. The back and sides fit closely, and are adjusted by under-arm and side-back gores and a curved-centre seam that terminates at the top of an extra fulness, inturned, and finished off in tailor-fashion, each side-back seam being decorated by braid corresponding with

the cuffs, collar and long-slashed Empire fronts. Diagonal cheviot, lady's cloth, camel's hair or serge of light weight, may be used also in developing this model, the pattern of which is cut in five sizes for ladies from thirty-two to forty inches bust measure. A medium-sized garment requiring two and one-quarter yards of material fifty-four inches wide, or four and one-half yards twenty-seven inches wide. Price of the pattern 25 cents, any size.

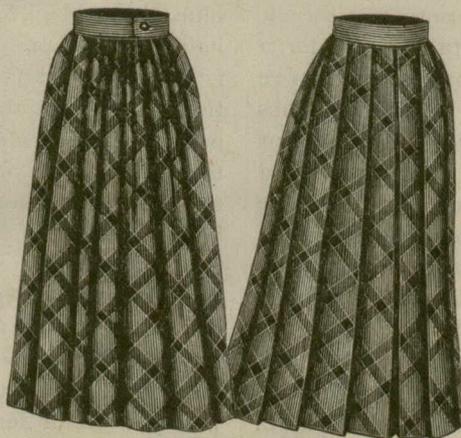


**3204**

*Front and Back View.*

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

*For full description see page 8.*



**3198**

*Back and Front View.*

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

*For full description see page 8.*

No. 3193—Lady's Jacket, page 6. Plaided surah and seal brown lady's cloth were the fabrics here associated, the front sections of the jacket being cut short in bolero style, revealing full front and full gathered skirt sections of the plaided surah, a handsome sash of plain surah, tied in a deep looped bow behind, giving a dainty finish to a unique and exceedingly pretty jacket. The mode of fastening is invisible, being accomplished at the side by means of hooks and eyes. We have the pattern cut in five sizes, thirty-two to forty inches bust measure, and in cutting a medium-sized garment one and three-quarter yards of material forty-four inches wide, or three yards twenty-seven inches wide, with five yards of sash ribbon, will be required. Price of the pattern 25 cents, any size.

No. 3199—Lady's Walking Skirt. Fine French gingham in a dull-toned plaided pattern is the material shown in the engraving of this skirt on page 6, its graceful simplicity finding ready favor, for it as a model after which to make up any of the various popular washing fabrics, three tiny pleats giving the necessary fulness to the garment at either side, while the back is perfectly plain and full—the fulness being adjusted to the waist-band by means of gathers. While this design is particularly appropriate for washable fabrics, it would also develop just as prettily in cloth, cashmere, surah, silk Henriettas or serges, and it would be an especially suitable skirt for a travelling costume. We have the pattern cut in five sizes for ladies from twenty-two to thirty inches waist measure, and for a medium sized garment four yards of material forty-four inches wide, or six and one-half yards twenty-seven inches wide, will be required. Price of the pattern 30 cents, any size.

No. 3204—Lady's Zouave Jacket, page 7. A most novel and effective addition to a lady's toilet is here presented, the jacket being specially designed for wear with the new blouses of India silk so fashionable this season; it will be also found a suitable over-jacket for many of the round waists and basques of the present season, and will give an elaborate and dressy effect to the plainest gowns extant. The original of our model was made of old rose surah with a garniture of silver balls, but many modifications and varieties of garniture could be suggested and for the fabrication of the jacket itself, velvet, plain or brocaded, China or India silk, plain or figured, or foulard, would be equally pretty. An edging of fine lace vandykes, a border of Oriental embroidery or passementerie in gold or silver, or even metal galoons, could be employed with charming effect as decorations. We have the pattern cut in five sizes, thirty-two to forty inches bust measure, and for making a medium-sized garment one yard of material forty-four inches wide, or one and three-quarter yards

twenty-seven inches wide will be required. Price of the pattern 25 cents, any size.

No. 3198—Lady's Walking Skirt, page 7. A stylishly kilted skirt is here depicted, the fabric used in its construction being the Fife plaid so much in vogue. The back portions of the skirt are gathered to a waist-band, offering a pleasing variety to the kilting shown in the front. This skirt would be quite as pretty were any of the fashionable wash fabrics used for its construction. Cashmere, Henrietta cloth, albatross cloth or serge, would also be perfectly suitable materials, as well as foulards, silks, velvets, cloths, etc., in the heavier goods. We have the pattern cut in five sizes, twenty-two to thirty inches waist measure, and for a medium-sized garment seven and one-half yards of material forty-four inches wide, or ten and three-quarter yards twenty-seven inches wide, will be required. Price of the pattern 30 cents, any size.

#### SUMMER FLANNEL GOWNS.

Flannel gowns for tennis, for yachting, and for general summer wear have plain flannel for the skirt and jacket, with a blouse of striped flannel, or else of striped washing silk, of plain surah, or of striped percale. Navy blue and white remain the favorite colors for plain flannels, with stripes of white with blue, red or black for the blouse waists. The straight habit skirt, or one more fully gathered at the waist, is made up of flannel, either with or without a foundation skirt, as the wearer chooses. The jacket is merely a blazer, close-fitting in the back and loose in front, with long revers collar, or with straps to button the fronts together, or else lapped just enough to be caught by one or two large buttons. The blouse is of the simplest shape, with a shirt yoke, a broad box pleat down the front, a turned-over collar, and full sleeves, with deep square cuffs that turn back. A white flannel skirt and jacket, with navy blue or red blouse, either of surah or of India silk, makes a pretty dress for tennis or for yachting. A navy blue serge (or flannel) skirt and jacket of the same are completed by a blouse of blue and white striped flannel in quarter-inch stripes, or with thick lines of the color half an inch apart on white ground. A sailor hat of flannel or a cap with visor should match the dress. The belt of thick reps is fastened by a fancy buckle, or has an S hook, and the shoes are of russet leather with black or tan stockings.

To throw over the head when on the piazza, or to wear around the neck muffling the throat on cool evenings, are long pointed scarfs of mousseline de soie or of chiffon bordered with knife-pleating of the material. These come in cream, pink, lavender, or blue, and are especially effective in bright yellow.

## STYLES FOR MISSES AND GIRLS.

FIGURE 3—(3200). Misses' Costume. A charming design for a young girl's dress is here shown, the pattern being cut in five sizes for girls from eleven to fifteen years of age, and for the construction of a medium-sized garment three and one-half yards of material forty-four inches wide, or seven and one-quarter yards twenty-seven inches wide, will be required. Price of the pattern 25 cents any size. The original of the model we here present was made of reséda cashmere, combined with surah, with an ornamentation of feather stitching. The full skirt is turned under deeply at the lower edge for a hem, the front sections being laid in kilts, while the back portions are gathered, the skirt being sewed to a full bodice, which is shaped by under-arm and side-back gores, closing at the centre of the back by means of hooks and eyes. A yoke of finely pleated material is arranged over the upper portion of the body, over which are adjusted surplice fronts, their fulness being drawn by gathers at the shoulder seams and waist line. The surplice fronts cross in characteristic fashion, plain surplice backs giving a corresponding finish to the back, the yoke being visible in V-shape between them. The tight-fitting sleeves are made with stylish over-sleeves which terminate at the elbow, the decoration being fine pleats, feather stitching and dainty bows of ribbon, the deep cuff-like lower portion being closely adjusted to the arms by means of tiny button-holes and buttons, a graceful surah sash and ribbon rosette giving a dainty finish to a very pretty and girlish toilette. This mode will develop attractively in China silk, foulard, gingham, sateen and all sorts of silken, woolen or cotton textures, and on page 11 will be found two small cuts of the gown as

it appears made of polka-dot sateen combined with plain.

FIGURE 4—(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 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 11 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, gingham, sateens, lawns, muslins, etc. And many kinds of trimming would also be just as effective as those suggested, such as lace or embroidered vandykes, braid, or crocheted passementeries, etc.; a costume of pale blue figured China silk with garniture of velvet ribbon made thus would be very pretty.



3200

Figure 3.—Misses' Costume.

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

For full description see this page.

## SHOES.

FROM THE STANDPOINT OF DEALER AND CONSUMER.

**I**F the theory about the left foot of right-handed persons being larger than the right were true, and that this slight excess in size is due to the cause which the theorist advances, that it does more work with the other, and receives the shock transmitted by blows of the right hand in mechanical work—if all this be correct, then the left foot must necessarily wear out a little more shoe leather than the right. The cobbler finds but little to support this theory among his "patients." It is just as likely to be one shoe as the other which succumbs first to wear.

That dear old English poet, Sir John Suckling, never would have written about the famous feet that, like little mice, peeped in and out from under a petticoat, unless those same little feet had been neatly clad, says a writer in the *Ladies' Home Journal*. Whenever the shoes and stockings of a character in romance are mentioned, it is always in a most picturesque way, and one always thinks of that wilful coquette, Beatrix Esmond, with her high-heeled red slippers, and clocked stockings; of Mary Stuart, with her black satin slippers and black silk stockings, and of Anne of Austria, with her gold-embroidered shoes and lace stockings, rich in the same bright thread.

Down South the darkey mammy quickly tells the little maid whom she has in charge, that "a really lady never lets her stockings crinkle, or her shoes look rusty"; and, after all, the old darkey believes in the same rule—that of being *bien chaussée*—that the French consider the requisite to good dressing. No nice girl ever went with a hole in her stocking; but sometimes one will grow a little careless, and the stockings will be allowed to wrinkle and look untidy; growing more careless, the buttons will

be left off the shoes, it will be counted a great trouble to keep them bright and glossy, and a pretty woman will be, like a peacock, very lovely until the feet are seen.

Now most of us have to take care of our own shoes, but there is always an easy way of doing even an unpleasant thing. This is it: No matter whether your shoe is kid or patent leather, do not attempt to get the dust or mud off with water; instead, for cleaning implements, have a soft rag and a jar of vaseline; don't be afraid of soiling your hands; for while you are using the vaseline, it is really protecting them, and a hot-water bath afterwards will make them as smooth and white as usual. Just put your finger in the jar and daub a little vaseline here and there and everywhere over the boots; then take your cloth and rub in well; it will remove every vestige of dirt and dust, and your shoe will come out shining like new, and as soft as possible. Give the buttons the same treatment, and do not trust to anybody noticing that one button is off. Don't let your shoes get run down at the heel; the very minute they begin to show it, march them off to the cobbler, who for a few pennies will make them stand square and straight in the world again. The feeling that comes when your feet are properly dressed gives a curious sense of being costumed properly; and I know a bright little girl who declared that after she had freshened up her boots, and sewed on three buttons, she always went out feeling like new.—*Shoe and Leather Review*.



3127

Figure 4.—Misses' Dress.

Cut in five sizes, 11 to 15 years of age.  
Price 25 cents any size.

For full description see page 9.

Lady (giving tramp a luncheon).—"I ought not to give you this; for I suppose you never work." Tramp.—"You are mistaken, madam. I work hard every day." Lady.—"What do you do?" Tramp.—"It's hard work getting meals for nothing, I tell you."

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

No. 3200—Misses' Costume, page 11. The pattern of this pretty dress is cut in five sizes, for young girls from eleven to fifteen years of age, requiring three and one-half yards of material forty-four inches wide, or seven and one-quarter yards twenty-seven inches wide, to cut a medium-sized garment. Price of the pattern 25 cents any size. We here represent this costume as made of polka-dot sateen, with under sleeves, pleated yoke and collar of plain sateen the graceful sash belt being of China silk, chambrays, lawns, gingham, percales in light materials, or challies, delaines, Henriettas, albatross cloths, etc., in heavier goods, also develop gracefully after the mode which is simple and yet stylish in its outlines. A large illustration of the gown will be found on page 9, in Figure 3, and the complete description of it as it is presented on that page will be also found on page 9.

No. 3127—Misses' Dress, page 11. Plain merino, with black velvet ribbon for trimming, constitutes this pretty costume, which we are sure will soon become a favorite 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, such as challis, gingham, white lawn, nun's veiling, net, etc., and many varieties of trimming would be quite suitable—for instance moire ribbon, lace, vandykes, embroidery, galloons, etc. Particular description is given on page 9 in connection with Figure 4, shown on page 10. 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.

No. 2838—Misses' Waist, page 12. The pattern of this waist is cut in five sizes, eleven to fifteen years of age, requiring for the construction of a medium-

sized garment one and three-quarter yards of material forty-four inches wide. Price of the pattern 25 cents any size. An exceedingly pretty round waist is here depicted, our model being made of navy blue boating flannel with a rich design in silver braid for ornamentation, the adjustment of the gathered back and front

portions (over a tight-fitting waist lining) being particularly pretty and stylish. China silk, lawn, or any of the lighter fabrics would also make up daintily after this mode and embroidery or braiding in washing colors would be both pretty and suitable garnitures.

No. 3196—Misses' Dress. We show on page 12 two engravings of a most becoming and girlish style of costume, composed of cream opera flannel with cuffs and sailor collar of pale blue plush and soft sash (finished off by a handsome cut steele buckle) of pale blue surah silk. The skirt is full and round arranged at the bottom in a six-inch hem, and at the top, gathered and sewed to the waist-band, which is concealed by the aforesaid surah sash, the front and back portions of the waist are arranged by shirring over a tight-fitting waist lining three rows of shirring, also confining the full sleeve a little above the elbow. This mode would be a charming one after which to make up washing dresses it is so simple, and the soft folds of muslin, sateen, chambray, etc., would lend themselves admirably to its outlines. We have the pattern cut in five sizes for girls from eleven to fifteen years of age, and in cutting a medium-sized garment four and one-eighth yards of material forty-four inches wide, or six and one-half yards twenty-seven inches wide will be required. Price of the pattern 25 cents any size.

No. 3192—Misses' Chemise, page 12. Lonsdale cambric with finè ruffled trimming edging the neck and sleeves of the garment, was the fabric used in the original of our illustration, but, if desired, cotton, linen, China silk, lawn, etc., would be quite as suitable, and lace, Hamburg embroidery, crochet edging, etc., would finish off the



**3200**

*Back and Front View.*

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

*For full description see this page.*



**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 this page.*

garment quite as prettily. We have the pattern cut in five sizes for young girls from eleven to fifteen years of age, a medium-sized garment requiring two yards of material thirty-six inches wide for its construction. Price of the pattern 20 cents any size.

A great deal of white lace is used on bonnets and on round hats, especially Valenciennes and the Mechlin laces that have the fashionable *fleurs-de-lis* and bow-knot designs with nearly straight edges. Thus a white Leghorn flat has Mechlin lace three inches wide, gathered to fall smoothly on the brim all around, and pleated and wired to stand erect in the back; some black velvet loops stand in front of the lace, and a daisy wreath surrounds the crown. White appliqué lace is wired in leaf shape to stand high on the front of capotes or toques, and is draped softly along the edges. Almost any lace is used in this way and to imitate wings, and the lace butterflies are more used even than they were last season.

Flower-laden hats of tulle or of lace straw are still in great favor for young ladies, while those of Leghorn have many short ostrich tips, all black or all white, or else mingled with yellow or pink tips. Black velvet ribbon ties the clusters of feathers on the front of the brim and over the crown, and also forms narrow strings coming from the back of the hat, a feature now quite as much in vogue for round hats as for bonnets. Pretty Leghorn hats worn recently by the bride-maids at a wedding at a country house were laden with green foliage, with rose vines and thorny stems massed about the crown and down on the front of the

**2838***Back and Front View.*

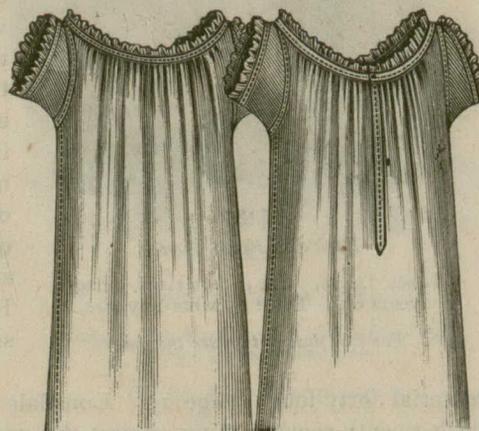
Misses' Waist. Cut in five sizes, 11 to 15 years old. Price 25 cents any size.

*For full description see page 11.*

**3196***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 11.*

**3192***Back and Front View.*

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

*For full description see page 11.*

brim, then looped fantastically in the back amid many other and higher loops of cream white satin ribbon.

Black net veils have small dots of velvet at wide intervals upon them. White net veils dotted with black are worn with small toques with dressy toilettes. The irregular meshed Russian net is also used for small veils with straight edge, or with slight scalloped border. All net veils are now long enough to reach the edge of the chin, and gauze veils for travelling fall below the chin.

Crepe de Chine embroidered in fancy patterns, black lace and net embroidery in patterns of flower clusters in their natural colors are favored warm weather materials. Buttercups and daisies are still a favorite pattern of embroidery, and moire antique with large satin spots is still in favor. Among other summer goods we find bengaline, armure, Sappho, Jacobite cloth, Dimitri and Salambo. Black lace over colored satin petticoats and bodices is a revived fashion that is destined to be popular this season. A rich toilet is made of black lace, sparsely spangled with jet over a foundation of trout pink satin. The hem of the skirt has a wreath of pink garden roses veiled by a puff of French tulle around it. The neck and the small sleeves are bordered with small stemless garden roses of the same shade. Also for evening gowns the all-wool Turkish crepe cloth and the silk and wool Lansdowne cloth that comes in all colors and twenty different shades, and are the novelty goods of this season, may be commended. They are beautiful and not expensive.

## STYLES FOR CHILDREN.

FIGURE 5—(3189). Child's Dress. A new and pretty style of sailor costume is here shown, the arrangement to the striped flannel (which is in the present instance combined with plain navy-blue flannel) being exceedingly pretty. We have the pattern of the dress cut in five sizes for little ones from six to ten years of age, and for the construction of a medium-sized garment two and seven-eighths yards of material forty-four inches wide, or four and one-half yards twenty-seven inches wide will be required. Price of the pattern 25 cents any size. The arrangement of this little dress to the figure will be found very simple: there is a round skirt, hemmed at the bottom and laid in side kilts, turned backwards from three broad box-pleats in front, two of these pleats being of the figured flannel, while the centre pleat is of the plain. The skirt is attached to a plain round waist of figured goods which is sleeveless and fastens at the back, being finished off at the neck by a dainty frill of lace; a V-shaped section of the waist being visible between the revers. The blouse is cut in the simplest manner possible, and is adjusted to the figure at the waist by a drawing string, or elastic run through a narrow casing, the full sleeves being prettily finished off by deep cuffs of the figured material. The collar is of the sailor variety forming revers in front decorated by a lacing of silk cord. Many other materials would make up prettily after this mode, the pretty new ginghams and zephyrs being especially suitable, and it will be found a design equally appropriate for girls or boys. For the latter it would be best made of piqué duck, or cloth, as well as flannel. On page 16 two smaller cuts of the garment may be seen, representing it as made of duck combined with striped galatea. A dainty little dress could also be developed out of cream-colored Momie cloth, with waist, cuffs and

skirt panels of soft surah or Pongee silk; such a dress, needless to add, would be only suitable for a little girl. Black velvet would make a lovely costume for a boy.

FIGURE 6—(3190). Child's Dress. This extremely dainty little dress was composed of Campbell plaid tartan combined with old pink cashmere, the dainty rosettes being of narrow silk ribbon. The adjustment

to the figure is provided for by means of under-arm and side-back forms, the fastening being up the centre of the two back portions; the front is full; the arrangement of the gathers at the neck and waist-band producing a plastron effect. The waist-band is concealed at the front by upturned points of the plain material finely stitched on by machine, and at the sides and back by a sash-belt of surah finished off on either side of the centre-back seam by a huge rosette of quilled ribbon; semi-full sleeves and collar of plain material complete the bodice section, the plain full skirt of the tartan, being decorated by upturned points of cashmere after the fashion of the waist portion. This would be a charming mode after which to make white dresses, and an elaborate garniture of embroidered vandykes replacing the plain material shown in our engraving would be appropriate. On page 16 will be found two small cuts, giving back and front views of the little gown as it appears made of striped chambray, combined with plain sateen. Figured challies, Chinese silks, and various other fabrics, would also develop daintily and suitably after this style, the pattern being cut in five sizes, for girls from eight to twelve years old, requiring for a medium-sized garment three yards of



3189

Figure 5.—Child's Dress.

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

For full description see this page.

material forty-four inches wide, or five and one-quarter yards twenty-seven inches wide. Price of the pattern 25 cents any size.

FIGURE 7—(3191). Child's Apron. A charmingly pretty apron is shown in our illustration on page 15, the pattern being cut in five sizes for little ones from two to six years of age, requiring two yards of material

thirty-six inches wide for a medium-sized garment, the price of the pattern being 20 cents any size. Victoria lawn, with fine Hamburg embroidery and insertion forming a species of yoke and sleeves, was the fabric employed in making this little apron, the arrangement of the double box pleats in the front and fine gathers in the back of the skirt sections being particularly unique. A broad sash of lawn adjusts the little garment stylishly to the figure. On page 16 back and front views of the apron may be seen, piqué being the material there used for its fabrication. Linens, cambrics, Hollands, cottons, gingham, etc., would also develop suitably after the mode.

FIGURE 8—(3194). Child's Dress. A pretty dress of cream challis with decoration of embroidered scollops is here shown. The adjustment to the little figure being simply performed by under-arm seams, the front and back sections are laid in fine pleats over-turned bands of the scolloped material finishing off the side portions, both back and front. The sleeves are in coat-sleeve style raised at the shoulder, with tiny cuff of the embroidered goods. The skirt is full, edged by a narrow frill of knife-pleating over this, and gathered in with the skirt at the waist-band hangs a full deep flounce of the challis edged by the embroidery, a soft surah sash-belt giving a dainty finish to a graceful little toilet. The fastening is accomplished at the back by means of buttons and button-holes. On page 17 back and front views of the little gown will be found, showing it as it appears made of pale blue sateen, with Vandyked embroidery for garniture. Percales,

baptiste, lawnettes, as well as light woolen fabrics, will also develop this mode suitably, and many modifications in trimming can be introduced. We have the pattern cut in five sizes, two to six years old, and in cutting a medium-sized garment, one and seven-eighths yards of material forty-four inches wide, or three and three-eighths yards twenty-seven inches

wide will be required. Price of the pattern 25 cents any size.

#### USES FOR OLD PAPER.

Most housekeepers know how invaluable newspapers are for packing away the winter clothing, the printing ink acting as a defiance to the stoutest moth, some house-wives think, as successfully as camphor or tar paper. For this reason newspapers are invaluable under the carpet, laid over the regular carpet paper. The most valuable quality of newspapers in the kitchen, however, is their ability to keep out the air. It is well known that ice, completely enveloped in newspapers so that all air is shut out, will keep a longer time than under other conditions; and that a pitcher of ice-water laid in a newspaper, with the ends of the paper twisted together to exclude the air, will remain all night in any summer room with scarcely any perceptible melting of the ice. These facts should be utilized oftener than they are in the care of the sick at night. In freezing ice cream, when the ice is scarce, pack the freezer only three-quarters full of ice and salt, and finish with newspapers, and the difference in the time of freezing and quality of the cream is not perceptible from the result where the freezer is packed full of ice. After removing the dasher, it is better to cork up the cream and cover it tightly with a packing of newspapers than to use more ice. The newspapers retain the cold already in the ice better than a packing of cracked ice and salt, which must have crevices to admit

the air.—*Scientific American.*

Straw, turquoise, and coral, introduced with embroideries, are the leading novelties of the moment.

Very Oriental looking is a coral-colored band, worked principally with coral on a tambour ground of red metallic thread.



**3190**

Figure 6.—Child's Dress.

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

For full description see page 13.

## DRESS GARNITURES.

**I**N good truth gold is being superseded by silver as far as embroidery is concerned, but in trimmings and galons gold holds its own.

Besides the galons and cord trimmings, nearly all of which are shaped, there are a great many fronts which pretty well cover the entire skirt, except the two back breadths. These are richly embroidered in floral designs on lisse, crepe, and chiffon, but newest of all on firm Indian silk of many novel tints, such as electric blue, mandarin-yellow, grass-green, as well

worked all over with silk and straw applique, some in the natural color, some brown, and some gray. One of the handsomest kinds I have seen was a large feather-like design worked in huge pearl beads outlined with antique coloring, faded heliotrope, pink, blue, green.

Another, with still larger beads, formed a corselet bodice very rich and handsome looking, with skirt trimmings to match. The leading idea in Paris in all these fashionable colorings is that they display the same tint as an illuminated fountain. In realizing this, it is easy to imagine the softening effect which



3191

Figure 7.—Child's Apron.

• Cut in five sizes, 2 to 6 years old. Price 20 cents any size.

For full description see page 13.



3194

Figure 8.—Child's Dress.

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

For full description see page 14.

as the tender greens, pinks and blues, to which we are now accustomed. Many of them are accompanied by bodice trimmings shaped as Bolero jackets or as V vests. One very beautiful front breadth was made in white net with gold beads, and gold thread embroidery, copiously intermixed with jewels of many kinds, and with this, in unison with the precious stones, was a little light tracery of silk embroidery in green, light pink, mauve and iris.

Straw trimmings are being largely sold for dresses; they are of the kind which has a net foundation

light thrown on a water spray would have on any colors seen through the white foam.

Very beautiful guipure work, edged with fringe quite a quarter of a yard deep, is exactly shaped to the shoulders, and half of the back and front of the bodice, so that it almost constitutes a mantle in itself merely needing the union of a little silk down the centre of the back. The guipure is mostly accompanied by beads, but some without them are worked like chain armour with silk, the fringe in almost every case being of beads.

**DESCRIPTIONS OF SMALLER ILLUSTRATIONS OF CHILDREN'S GARMENTS ON PAGES 16 AND 17.**

No. 3189—Child's Dress, page 16. Navy blue duck and striped galatea are here associated in this little dress, and on referring to page 13 a full and complete description of the garment as it appears in the larger illustration, Figure 5, on page 13, will be found. Serges, flannels, and light weight cloths, as well as piqué, Holland, momie cloths, gingham, zephyrs, etc., would look nicely made up in this fashion, and an additional ornamentation in the shape of worked anchors would make a pretty garniture. We have the pattern cut in five sizes, for children from six to ten years of age, a medium-sized garment requiring for fashioning the costume two and seven-eighths yards of material forty-four inches wide, or four and one-half yards twenty-seven inches wide. Price of the pattern 25 cents any size.

No. 3190—Child's Dress, page 16. Finely striped chambray, combined with plain, are the fabrics used in the construction of this dainty dress, the semi-sash and rosettes being of soft surah. Many different materials could be suggested as equally suitable for the development of the mode, such as brilliantine, pique, nun's veiling, serge, cashmere, Henrietta cloth, etc., besides all the various wash fabrics. In Figure 6, on page 14, the garment may again be seen, and a detailed description of it as it is there depicted in other materials will be found on page 13. The pattern costs 25 cents and is cut in five sizes, for girls from eight to twelve years of age, and in cutting a medium-sized garment three yards of material

forty-four inches wide, or five and one-quarter yards twenty-seven inches wide will be required.

No. 3191—Child's Apron, page 16. White piqué, with German embroidery for garniture was used in the construction of the original of our model of this apron, the pattern of which is cut in five sizes for children from two to six years of age, and in cutting the garment for a medium-sized child two yards of material thirty-six inches wide will be required. Price of the pattern 20 cents any size. On page 15, in Figure 7, a large engraving of this little apron will be seen, and a full description will be found on page 13. Lawns, percales, all-over embroidery, etc., will also develop the mode prettily, and frilling, lace, crochet edging, etc., would be appropriate garnitures.

No. 3194—Child's Dress, page 17. Pale blue sateen, with vandyked embroidery for garniture, was used in the construction of this dainty gown, and on page 15, in Figure 8, a large illustration of it will be found, and the complete description of the dress as it is there shown will be found on page 14. This model is one that will develop equally suitably in either woollen, cotton, or silk fabrics, and lace vandykes, vandykes formed by pointed rows of moiré or velvet ribbon, would form unique and pretty styles of garniture. We have the pattern cut in five sizes for children from two to six years of age, and for a medium-sized garment one and seven-eighths yards of material forty-four inches wide, or three and three-eighths yards twenty-seven inches wide, will be required. Price of the pattern 25 cents any size.

No. 3197—Child's Guimpe. White China silk, with neck and sleeve decoration of "Direc-



**3189**

*Back and Front View.*

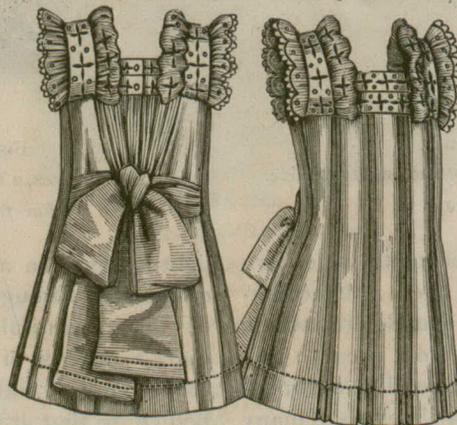
Child's Dress. Cut in five sizes, 6 to 10 years old  
Price 25 cents any size.  
*For full description see this page.*



**3190**

*Back and Front View.*

Child's Dress. Cut in five sizes, 8 to 12 years old.  
Price 25 cents any size.  
*For full description see this page.*



**3191**

*Back and Front View.*

Child's Apron. Cut in five sizes, 2 to 6 years old. Price 20 cents any size.  
*For full description see this page.*

toire" edging, and an additional garniture of white silk feather-stitching was the material selected for making up the original of our illustration.

The garment is cut in three sections, front and two back portions, these being laid (over a lining) in box pleats, machine stitching simulating a V-shaped yoke—back and front feather-stitching accentuating each box pleat above the mock yoke. The sleeves are full and high at the shoulder, being gathered at the wrist to a tiny feather-stitched band. While this guimpe is supposed to be worn with an overdress it could quite suitably be worn as a blouse for use with a plain round skirt, the waist in that case might be finished off by a sash or belt. Sateens, percales, muslins, lawns, cambrics, etc., would be quite pretty made up in this style, and lace, edgings, or embroidery would make quite as pretty a garniture. We have the pattern cut in five sizes, for children from six to ten years of age, the medium size requiring two and one-eighth yards of material thirty-six inches wide for construction. Price of the pattern 15 cents any size.

No. 3205—Child's Costume, this page. Cashmere, with skirt and jacket decorations of velvet and full blouse of India silk were the fabrics combined in this stylish little garment in oriental style, the arrangement of the short jacket over the soft blouse being especially unique and becoming, the full sleeves of the blouse peeping quaintly from under the tight half sleeves of the jacket. This little dress would also be quite as pretty were it made up in wash materials, such as gingham, plain and figured chambray in two patterns, colored cottons, etc., one charming combination being a blouse of white cambric, the jacket and skirt being of

turkey red cotton decorated by folds of the white goods. We have the pattern cut in five sizes for children from three to seven years of age, and in making a medium-sized garment two and one-quarter yards of material forty-four inches wide, or four and one-quarter yards twenty-seven inches wide will be required. Price of the pattern 25 cents any size.

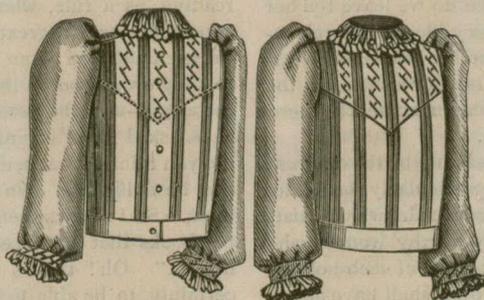


**3194**

*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.*



**3197**

*Back and Front View.*

Child's Guimpe. Cut in five sizes, 6 to 10 years old. Price 15 cents any size.

*For full description see page 16.*



**3205**

*Back and Front View.*

Child's Costume. Cut in five sizes, 3 to 7 years old. Price 25 cents any size.

*For full description see this page.*

Fine Challis in light effects and delicate quality make exquisite cheery dresses that are specially suited to young ladies. Those in dark Pompadour effects on a black ground command unusual favor. They make up most attractively. Still these patterns lose their effect made in the close corset waists, which it is hoped we are seeing the last of, but enter with the short waists, the spencers and neckerchiefs of George IV.'s period; not quite the short waisted Recamier gowns which always suggest nursing women, but the surplice and spencer waists, opened to the belt and filled with soft muslin or net folds which look so refined and soften the complexions admirably. The artistic set in London are taking to these frocks with puffed short sleeves and long silk gloves above the elbow, which used to be pinned to the sleeves to protect the white arms from sunburn, and frilled skirts which show slippers with ribbons crossed over the instep.

Ted.—“ I'd like you to meet my new girl. I wish to learn whether she is pretty.” Ned.—“ I'm no judge. Why don't you take her into a crowded horse-car some day.”

First Mate.—“ Well, sir, things are going smoothly now, sir.” Captain.—“ Yes, that is because several of the sailors have been ironed.”

# The Ladies' Bazar,

A JOURNAL OF FASHION, INSTRUCTION AND DOMESTIC ECONOMY.

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TORONTO, AUGUST, 1890.

## "SUMMER HOLIDAYS."

IS there any more delightful sensation than that given us by the knowledge that for a time all home worries and business cares are laid aside? With what glee do we leave the hot city or town behind us, revelling in the very idea of the relaxation the summer vacation brings us? Whether the fresh, sweet-smelling country, the breezy shores of lake or ocean, or the pine-scented mountains are to be our summer home, the mere change itself is sure to be a delightful one.

Summer holidays are viewed in various lights by the different members of the family—the youngsters, particularly, being delighted at the idea of absolute freedom from rule, which exists in city homes; but I know a great many worthy women who make a deliberate mistake at the commencement of each holiday season. One mother says to herself, "Now I shall have ample time to embroider the children's flannel skirts for the autumn," another thinks "How nice it will be to get those little shirts for baby knitted and done with while I am away," and another still plans a course of summer reading that would startle a college professor. All this to be done, remember, during a time supposed to be allotted to perfect rest. What an error! It is all very well to breathe the fresh pure air, to sit in the bright sunlight, to drink country milk, and revel in luscious fruits, but something more than that is required. How about the poor brain that goes working on as hard as ever over the monotonous one, two, three; one, two, three, of the crochet or knitting; and how about the nerves and muscles that remain on duty during the embroidery process, not to speak of strained eyes and other evils?

When a man rests, observe his method: he throws himself in utter abandon down upon chair or sofa, legs and arms falling where they will, and his mind wanders where?—far, far away; over a thousand different things, perhaps of the present, perhaps past and gone. The woman thinks, "Ah" (with a long-drawn sigh of relief) "now,—let me see—yes, all my duties are done—I can safely and conscientiously sit down and rest;" and, drawing a workbasket towards her, she takes from it a piece of crocheted lace, or, it may be, the less congenial task of mending Tommy's jacket; and if you were to suggest to her that the fact of sitting down does not constitute resting, and that any occupation that engages the hands and brain is just as much labor, though in a lesser degree, as bread-making or ironing, how she would stare! "Why! you wouldn't have me sit idle, surely; I am merely doing this to fill in time." I wonder how many

wrinkles and premature gray hairs such methods of "filling in" leisure moments have produced. "Work while you work, and play while you play," is an excellent old proverb, and if a vacation is properly spent, we cannot fail to lay up a store of strength with which to combat weakness and disease, too often brought by less auspicious seasons.

However, many active natures absolutely require employment of some sort; indeed the generality of women would be actually unhappy were not some kind of light occupation always available. To such women I would say, remember the story of the miller's horse, who, being obliged to travel in a circle from right to left, six days in the week, diversified the order of things by travelling from left to right on the seventh, this fable teaching us, that the greatest relaxation is found in making our holiday life as different as possible from our everyday existence. If our regular employment is chiefly sedentary, let us endeavor to spend the greater part of our time in the open air, rambling, rowing, riding, or in any occupation that will call all the rarely used muscles into play.

If it is your happy lot to be the director of a household and family, then try to get away, for a brief time, from the never-ending work of a wife and mother; take with you all your favorite authors, read, write, rest, sew if you must, but make this rule, *and keep it*: the moment any one occupation palls, *leave it*. Live for yourself in the holiday season, you will not regret it. I have known women who have but little time for reading, as a rule, who, on going for their summer vacation, take with them a great pile of books and magazines, perhaps the accumulation of an entire winter, and insist on religiously reading every one of them during the month or six weeks they are away—and the reason they give is this: "It is so dreadful to be asked for an opinion on ———'s latest novel," or "What did you think of that article of So-and-So's in the last *Scribner's*?" and be obliged to own that you have not found time to read them. So I always spend my vacation in reading up the principal books that have recently come out, and very profitably I find it." Oh! this is so unutterably stupid! It is very nice, certainly, to be able to follow all the newest thoughts in literature, but to thus sacrifice the weeks one should spend in rest, mentally and bodily, is the height of folly.

What more delightful than to wander, book in hand, to some shady nook, where one can nestle cosily in a seat of softest moss, the blue sky with its great lazy floating clouds overhead, and the golden sunlight glinting through the twinkling leaves, all around us the sweet odor of the many scented flowers and that woodsey sound produced by the combined twittering of the birds, the murmuring of the brook as it goes tripping and stumbling noisily over the pebbles and stones, the rustling of the wind through ferns, bushes, boughs, and the call of the Whippoor-will? Oh, how perfect! how lovely, how restful. In such a nook, Tennyson's *Idyls* become living realities, and we live again in the days of enchanters and fairies. We almost expect to see Arthur and his knights go riding past, and there, surely, were the enchanter, Merlin and the wily Vivien, herself, to appear before us underneath the spreading branches of yon grand old tree, "a tower of ruined masonwork," we would not be amazed. Oh! the woods! oh, the glory of the country. Oh! ye fortunate ones, to whom the bliss of summer holidays is given, throw aside all thoughts of work, go into the fields, the mountains, where you will, the great all-mother Nature is waiting with outstretched arms to welcome her children to her bosom; there may you find

Sermons in stones, and books in running brooks,

and the lessons they will teach you will be found far greater than those written in books of man's own making.

GEORGIE WALLACE BIGNELL.

## C'EST L'AMOUR.

WHERE shall we wander to-day?  
 High or low?  
 Down in the valley or up on the hills?  
 Where shall we go?  
 To the steeps where the sunlight is golden,  
 Or down to the darksome glade  
 Where the runnel ripples, the tall ferns bend,  
 And the violets dream in the shade?

Where shall we wander, my sweet—  
 You and I?  
 By wood or meadow, through sun or shadow,  
 Under the sky?  
 The birds overhead are singing,  
 Flow'rs blossom beneath our feet,  
 The long, bright, beautiful day is ours—  
 Where shall we wander, my sweet?

"What does it matter?" she says,  
 "Out of sight  
 In the vale, or over the shining steeps  
 All in the light,  
 Be our path or gloomy or golden,  
 My darling, or high or low,  
 Love that makes heav'n of every place  
 Will be with us wherever we go!"

## A ROUND TRIP.

"TELEGRAM for Mr. Daniel."

The trim maid-servant, appearing at the door of Mrs. Daniel's boudoir, uttered the conventional phrase, which struck a chill to the heart of her young mistress. "If it should be Flossie!" she thought.

"Has Mr. Daniel gone? Call him back quick, Jennie!"

"He left the house ten minutes ago."

"Call Miss Lucy, then—oh my poor sister! I know she is worse!"

"Will you sign for the despatch, ma'am?"

"Do it yourself, Jennie, don't distress me—go—run for Miss Daniel."

Jennie, hurrying up-stairs, met on the landing a pretty little brunette in a ravishing blue and gray morning gown.

"Oh Miss Lucy, Mrs. Daniel wants you quick; it's about a telegraph message, and won't you please write in this little book first? I am that nervous on account of Mrs. Daniel, and my eyesight not being very good anyhow—," Jennie thrust the book and pencil into Miss Daniel's hands.

In the meantime Mrs. Daniel turned the flimsy envelope over several times. "How foolish I am to tremble so—of course it is only business. Oh why doesn't Lucy come? It is almost open—if I dared—" With sudden resolution she pulled the message open, held it off a little way and half shut her eyes. She caught a glimpse of the signature, breathed more freely, and in another second was reading the telegram from the beginning. This is what she saw:

"CEDARHURST, July 19th.

"Come down this afternoon. Last chance to see Genevieve R., as she goes to-morrow. Larry will be here and we'll have a time. Take 3.30 train for Cedarhurst—dinner at Woodsburgh—arrange to stay. DE FORREST."

Mrs. Daniel's fright was gone, but another emotion had taken its place. The pallor of her cheek had given way to a delicate pink flush of righteous indignation. Another woman might have grown red, but Cora Daniel was dainty even in her wrath.

"De Forrest!" she murmured—She had heard of Mr. Benjie De Forrest, the clubman, the idler, a man who never did an honest day's work in his life, who lived no one knew how, and

who was, of course, a roué, gambler and everything else that was bad. "So, she leaves to-morrow," she said, reading the yellow slip again: "Dinner at Woodsburgh and a high time, likely. Suppose I should walk in upon that dinner party at Woodsburgh! I would die before I did such a thing—but suppose!" Mrs. Daniel laughed aloud, but not in mirth, at the picture in her brain.

"What is it, Cora?" called a young voice, as Lucy Daniel tripped into the room. "Jennie says you have a telegram: why are you frightened? Is it bad news?"

Her sister-in-law hastily applied the moistened tip of her fore-finger to the flap of the envelope and resealed it before she replied.

"It is nothing: only a business message for James. I thought perhaps it was about sister Flossie, it gave me such a scare—all right now though." And Mrs. Daniel smiled brightly.

"You are a little goose, Cora, to be so frightened at sight of a telegram. But what pretty roses you have in your cheeks this morning, dear; you are charming. See!" and Lucy turned her sister-in-law around to the pier-glass.

"No one else thinks so," was the murmured reply.

"Don't they?" ejaculated the young girl. "I know one person, at least, besides me, who thinks you're the prettiest woman in New York."

Mrs. Daniel made no reply. She sat down and seemed lost in reflection for a few moments. Presently she asked abruptly:

"Lucy, where is Nettie Wheatleigh now?"

"At Cedarhurst, I believe; why?"

"I should like very much to see her."

"I don't imagine they will be back before September."

"I mean I should like to go down there to see her. It is such a lovely day—I am wild to take a run in the country, aren't you, Lucy? Don't you want to see the grass, and the trees, and the apple blossoms and—and—the cows—"

"Apple blossoms! in July? And cows—horrid things! you are as much afraid of them as I am. What has come over you, Cora? Do you know it is an awfully hot day? Why I wouldn't go down to Cedarhurst to-day to see—to see—well, the Pope, though I don't know that I care to see him particularly."

"Wouldn't you go to please somebody who loves you very dearly, and who wants to go very, very much?" Mrs. Daniel put her arms around the girl and nestled her cheek in Lucy's throat.

"Oh you wretched little puss! You know when you act like that I can't refuse you anything. Cora, if I say 'yes?'"

"Yes, yes, dear!"

"I haven't said it, but if I should, it will be on one condition: will you grant it?"

"Yes, Lucy."

"That you tell me why you want to go to Cedarhurst to-day."

"Why?"

"Yes; no fibbing now, the truth! I know you don't care a rap about going down there to see Nettie Wheatleigh; you wouldn't go to the steamer this morning to see Kate Annan off on her wedding trip, and I don't believe she will ever forgive you after promising."

"Why, Lucy, you know Nettie's cottage is said to be a perfect little gem—"

"No, that won't do."

"Won't do?"

"No; you are keeping something back from me. Out with it. What—are—you—going to Cedarhurst for?"

The face was buried now in Lucy's shoulder. "I—don't—know!"

It was indeed the truth, but the last word came out with something very like a sob. Then Mrs. Daniel raised her head a little way.

"Never mind, Lucy, I know it is selfish of me, when you don't care to go. I will go alone. It is not far and I shall get along very nicely." Mrs. Daniel rose from her knees with a great assumption of cheerfulness.

"O Cora dear! I was only teasing you. Of course I'll go with you, there—I really believe you were about to cry. I'm a wretch. Aren't you well, Cora? Your hands are so hot. When do you want to go?"

"I don't know—I must find out about the trains first. Ask Jennie to send William up-stairs, please, dear; we'll not start till after luncheon."

"She is very much excited over something," thought Lucy, as she left the room: "It will be strange if I don't find out all about it before we go down there."

In ten minutes the footman returned from the Brunswick with a schedule of the Long Island Railway. Cora ran her eye down the column.

"Twelve-thirty, one-thirty, two-thirty. We will have luncheon early and make that one-thirty train. Now, William, call a messenger-boy and send this telegram down to Mr. Daniel's office."

At luncheon the lady had a message from her husband:

"Called out of town on business—don't wait dinner for me.  
"J. D."

In the middle of the afternoon two young women alighted at the Cedarhurst railway station. One was fair, with bronze-colored hair; the other was shorter and dark: both were pretty and handsomely dressed.

"Have you any idea where she lives, Cora?" asked the younger of the two.

"No, let us go to the hotel and get a carriage; I suppose they will know there."

A man driving a somewhat rickety-looking conveyance coming along at this moment, was hailed by the ladies, and replied to Mrs. Daniel's enquiry about the Wheatleigh cottage, that he knew it very well.

"Not more than a mile from here, ma'am."

Cora was silent during the ride through the village and over the country road. The beauties of Nature which she had so longed for, according to her talk with Lucy, interested her now not at all, for she hardly looked to left or right.

"What am I going to do after I see Nettie?" she was asking herself: "shall I question her?—oh no!"

"I almost wish I had not brought Lucy—I wish I had not come myself!" Her sister-in-law looked at her from the corner of her eye now and then, but asked no more questions.

"Here you are, ladies," called the driver, as he drew up before a little white house.

"Is this Nettie's cottage?" said Lucy. "Well, I don't think it is anything so remarkable. They are at home, Cora. I see somebody at the window."

Mrs. Daniel paid and dismissed the man. Five minutes later, the two ladies hurried back to the gate and gazed anxiously down the road after the departing carriage. The house belonged to a Mr. Wheeler, and he knew nothing of their friends.

"Oh, what shall we do?" cried Mrs. Daniel in dismay.

"We can only walk back to the hotel," replied Lucy, "perhaps we will meet another carriage. But my! isn't it hot? and so close."

They had walked perhaps ten minutes along the lonely highway when Mrs. Daniel said, "Lucy, it is going to rain—see that bank of clouds—and, oh, look at these trees down the road, how they are bending!"

"What shall we do?—we must run for that big house across the fields."

"We can never make it, Lucy!"

"Run, run!" replied her sister.

"Five minutes more and the storm was upon them. Mrs. Daniel had brought a light silk umbrella, but the wind struck them with such force that it was wrecked immediately. Lucy espied a little wooden shed a few rods away.

"We must go in there, Cora," she panted, "or we'll be drowned."

They rushed into the little ram-shackle structure just as the storm burst in its fury. Lucy's hat was hanging by the strings from her neck and her hair was blown in every direction. Both ladies had received enough of a wetting to cause them to feel very dispirited and unhappy.

"Oh, Cora, isn't it awful? but I'm thankful——"

"Keep movin', ladies!" called a queer, cracked voice.

"Mercy, Lucy—look there!" cried Mrs. Daniel.

An old horse with marvellously attenuated frame was bearing down upon them; his glassy, unseeing eyes were but a few feet away. The two women sped along in front of the animal, and looking about them found they were in a little round hut, open on all sides; indeed, it was nothing but a roof supported by upright poles. A grizzled old man was driving the horse around a circular track. The animal, hitched to a horizontal pole, connecting with a mill in the centre of the ring, was, in his slow march, grinding out some bark which the old man, from time to time put in the hopper. In order for the ladies to remain under shelter from the rain, now pouring in torrents, and out of the horse's way, it was necessary for them to keep in constant motion.

"It's a bad sort o' day leddies," said the old man; and without waiting for an answer he began crooning a song in his thin, quavering voice.

"We have lost our way and were caught in the storm," said Cora, as the young women followed behind him. "May we stay here until it is over?"

The veteran continued his song, paying not the slightest attention to the question.

"May we rest here?" repeated Mrs. Daniel.

"This is a tan-mill, leddies," replied their host, cocking one eye at them over his shoulder.

"Lucy, I believe he is deaf."

"Heavens, Cora! Will we have to keep on following this old horse all the time we are here? Why, it may rain all day! How long before you stop?" she called.

"When you and I were young, Maggie!"—a tremendous crash of thunder drowned the next line of the song.

"Oh, Cora, this is simply horrible! Why did you bring me down here? I am ready to drop with fatigue, and here we are caught in a—a—treadmill." Lucy began laughing a hysterical laugh which might end in tears.

Mrs. Daniel stepped forward until she was immediately behind the old fellow.

"My sister and I are very tired," she shouted; "won't you please stop your horse awhile?"

"Can't do it, leddies—must make hay while the sun shines." Then with a twinkle under his shaggy eyebrows he added, "'Tain't shinin' much, though, just now."

"What an old wretch!" said Lucy as she caught up with her sister. "Cora, I mean to walk just as slow as I can: I suppose, though, he'd go right over us. Just listen to that song! Do you believe he ever could have been young, or had a Maggie?"

For ten minutes or more the ladies trudged wearily around the ring. Their skirts were wet and heavy. Lucy had just avowed her intention of sitting on the shaft which turned the mill and riding around with it, if she must keep in motion, when they heard a sound of running feet, and a young man plunged into the hut.

"Halloa, Uncle Amos," he cried, "you're not washed away,

eh? Have you seen anything of a—Oh, I beg pardon," politely removing his hat as he caught sight of the two ladies. "I did not know there was anyone here."

Mrs. Daniel and Lucy halted a moment, evidently intending to be the last of the procession. With a bow he stepped forward and joined the old driver.

"Thank heaven for a man!" whispered Lucy, "I hope he'll strangle that old ogre."

The newcomer was slight and not at all ill-looking. He had a smooth, boyish face, wore eye-glasses, and had on a mackintosh and rubber hat.

"Have you seen a run-away, Uncle Amos?" he cried, "I've lost my horse."

"Ain't seen him," replied the old man stolidly. "Get up, Ned!"

There was silence. "Cora," whispered Lucy once more, "do you suppose he will let this go on? It's outrageous."

"Hush!" said her sister.

"When will you be through here, Amos?" called the young man.

"Six o'clock," was the mumbled reply. "G'lang!"

"Six o'clock?"

"Yes. Must make hay while the sun shines, you know, he—he—! That's what I told them leddies, he, he, he!"

"But I say, this can't go on," shouted the other.

"Can't eh? Why not? Poor people have to work."

"But it's raining!"

"Yes—I know it."

"And there are two ladies here."

"Yes, I know that, too; I told them they could stay," chuckled Uncle Amos.

"But you don't expect these ladies to walk around the track after you and old Ned till it stops raining, do you?" bawled the young fellow,

"No—not if they don't want to." Old Amos stumped to the centre of the ring and poured a shovelful of bark into the hopper.

The young man glanced anxiously over his shoulder. Cora was about to speak, but Lucy squeezed her arm.

"Ladies," he said, "if you will allow me to suggest that if you will step nearer the centre you will not have so far to walk."

Cora bowed slightly in acknowledgment and came near to the hopper, Lucy followed a step or two only, and they continued to describe circles, but smaller ones.

"I think I can persuade him to stop in a few moments," continued the newcomer.

"Uncle Amos, how much is the rest of this day worth to you?"

"About three dollars, I reckon," replied the old man, unblushingly.

The other hastily unbuttoned his mackintosh and began going through his pockets.

"Lucy, I can't allow him to pay that man for us," said Mrs. Daniel in a low voice. "I must speak now."

The result of the investigation did not seem to be very satisfactory, for the young man's face was very red as Mrs. Daniel stepped forward.

"You are very kind, sir, to take so much trouble for our comfort. As it seems to be necessary to pay the old man to stop his horse, will you please take my purse?" And she extended it to him.

The young man flushed anew. "The price he asks is outrageous," he said. "I have unfortunately left my pocket-book behind me; I will try again, but please let this be my affair. I assure you I do not feel like walking any more myself."

Lucy had dropped as far in the rear as possible during this conversation, and while watching the two did not notice her proximity to the horse. A wild shriek suddenly rent the air.

Blind old Ned had overtaken Lucy, the first intimation she had of the fact being the clammy contact of his nose with the back of her neck.

"Oh, gracious, heaven?—Oh, Cora!—I cannot stand this another minute," she cried. "Give me the umbrella, and I will go outside."

Mrs. Daniel silently handed her the umbrella. As Lucy attempted to raise it, it collapsed into a melancholy mass of twisted ribs and torn silk.

"The unknown sprang forward at this, and seized the horse by the halter. His eyes flashed behind his glasses, and his whole being breathed defiance.

"This has got to stop!!!" he roared.

Old Ned seemed nothing loath, and came to a dead stand. Lucy's eyes were eloquent with gratitude. "He is really handsome," she thought, as he stood facing Uncle Amos, heroic and determined in his wrath as though he were another Theseus, and old Ned a Minotaur.

"It has, eh?" said Amos, in bewilderment.

"Yes, not another step does this horse take until the rain is over and these ladies can leave."

"And who's going to pay me?"

"Come to the house this afternoon, or in the morning—whenever you want to."

Mrs. Daniel once more came forward with her purse, this time going direct to old Amos, and putting the money in his hand. The young man raised his hat and came gracefully down from his lofty character of deliverer.

"I am your debtor, Madam," he said.

"Thank'ee, ma'am. I'll take Ned and put him up now, leddies, so that ye may be quite comfortable." And in a minute more the horse was unfastened, and old Amos shuffled behind him out into the rain. "Good day, leddies," he said grinning over his shoulder, "good day, Mr. De Forrest."

"De Forrest!" Mrs. Daniel almost spoke the name aloud in her surprise. The young gentleman was laying his mackintosh, dry side up, on the earthen floor, with the gallantry of a Sir Walter Raleigh.

"You must be tired, ladies. Will you sit down here?"

This then was Bennie De Forrest—her husband's friend—who had sent the telegram she read in the morning!

Lucy with a murmured "thank you," was about to accept the proffered resting place when Mrs. Daniel said brusquely:

"I think we may start now, Lucy—the rain has slackened somewhat."

As though in mockery of her words there came a loud crash of thunder, and the rain began pouring harder than ever. Lucy gave a little scream, then laughed, while Mr. De Forest stared.

"Perhaps we can reach that house over there and they will give us shelter," continued Mrs. Daniel.

"That is the house of my uncle, Colonel De Forrest," said the young man. "I have only waited an opportunity to offer you its hospitality. I will go for a carriage at once."

And he would have darted out in the rain without offering to take his mackintosh, on which Lucy had just comfortably settled herself.

"No, indeed, I beg you will do nothing of the kind," said Mrs. Daniel hastily. "I much prefer to remain here."

Lucy thought her sister-in-law was behaving in a most unaccountable manner and tried to atone for her ungraciousness.

"It was very kind of you to come to our rescue," she said, smiling, "I don't know what we would have done otherwise."

"Oh, it was nothing," replied Mr. De Forrest, who felt very little like a hero, remembering Mrs. Daniel's three dollars.

"Old Amos only wanted a man to take hold of him."

The young girl very much wished Mrs. Daniel would sit beside her, but that lady had retired to the other side of the

hopper and seemed to be drying her wet skirts with her handkerchief, in a very elaborate manner.

Mr. De Forrest dropped on the tan bark near Lucy.

"With your permission," he said.

Gradually, and before the girl was aware of it, they were off into an animated conversation; Lucy was hearing how Mr. De Forrest was just starting to the station to meet a friend when his horse broke loose and ran away. "He'll come back to the stable all right, but he's made kindling-wood of my uncle's Brewster long before this. Do you know, when you laugh you're just like a cousin of mine,—an awfully jolly girl from Albany, Genevieve Ralston; she was here last week but—"

"Genevieve Ralston your cousin!" exclaimed Lucy.

"Yes—did you ever meet her?"

"Why I went to school with her,—and she is here?"

"No, she's gone home. How awfully jolly that you know her, though!"

Mrs. Daniel was looking from behind the hopper with wide open eyes. Lucy knew this woman!

"Oh, what a charming girl she used to be—and so bright! to hear Genevieve laugh was a privilege. Has she as many admirers as ever? She used to have dozens of them at school."

"Oh, yes indeed, and she'll be down here again in September. I know she'd be delighted to see you, and if I might tell her that—" Bennie looked appealingly into the young girl's face.

"Ask Genevieve if she remembers—"

"Lucy!" called Mrs. Daniel sharply, "come here, please—I wan't you. Do you know who that man is?" she whispered as she drew the girl to the other side of the shed. "He may be a gambler, or an adventurer—I don't like his face at all. I am surprised at you to talk in so familiar a manner to a strange man!"

"But Cora, I think it is necessary to show him some politeness—think what he has done for us! besides he is not like a perfect stranger; I know his cousin Genevieve—didn't you hear?—a lovely girl!"

"A brazen piece! I have heard of her, too. He told a falsehood when he said she had gone away, she is here—a girl who receives calls from—," Mrs. Daniel bit her lip.

"Cora, what do you mean?"

"Ladies?" said Mr. De Forrest somewhat stiffly, "I think I can place a carriage at your disposal in a few moments. I am expecting a friend from New York, and should this be he, you can return to the station in his conveyance in time to catch the five o'clock train."

The two women saw a cab driving rapidly along the highway. It stopped and turned into the carriage drive of the big house.

"Yes, it's Jimmie," cried Mr. De Forrest excitedly, and placing his hands to his mouth he shouted, "Oh driver—driver! I say, Jimmie!"

"This way! All right, he sees me. An awfully nice fellow," he said turning to Lucy, "came down this afternoon to see my uncle's mare; we were going to put her through her paces on the track this afternoon, but the rain has spoiled all that. She is a beauty—I wish you could see her; do you like horses? And, by the way, she's named 'Genevieve R.,' after Cousin Genevieve. Gen. took such a fancy to her that uncle promised to make her a present of the mare, and she's to be shipped to Albany to-morrow. I wanted Daniel to have her, though—it's a shame to take such a horse off the track. She'll trot in twelve in another year. I've no doubt my friend can have her if we both get at Uncle Joseph. I suppose Gen. won't like it, but think of a girl owning Genevieve R.—there's a fortune in her! Here's Daniel,—excuse me a moment, I'll run and meet him." And he dashed out into the drizzling rain.

"Cora, did you hear what he said? Daniel—Jimmie Daniel! can it be brother James?"

"Very possibly," replied her sister-in-law, quietly.

"Then if he is brother James's friend, he's not a blackleg," said Lucy stoutly.

"Lucy, I can't meet James here," said Mrs. Daniel, suddenly. "Come quickly, if we reach that clump of trees there we can make the road unseen—come!"

And catching Lucy by the wrist, Mrs. Daniel started to run. Lucy, bewildered, suffered herself to be drawn along, hardly realizing what they were doing.

"Daniel, here's a couple of jolly handsome girls caught in the rain in this old shanty," said Mr. De Forrest, breathlessly, thrusting his head in at the window of the cab. "I want you to offer them your hansom back to the station. It would be a great lark to get them to stay till after dinner so long as we can't speed the mare. I get along first rate with the little brunette, but the other one is a high and mighty creature with bronze hair and gray eyes, who treats me as though I were the dirt under her feet. Maybe she'll like your looks better."

Mr. Daniel descended from the cab, and picked his way through the wet grass with his dainty patent-leathers.

"By Jove, Daniel, they've cut and run—look at that! Shall we give chase? Come!"

Mr. Daniel stopped and put up his glass.

"Bless my soul, that's my wife! What does this mean, De Forrest?"

"Your *what!!!*"

"My wife, sir," said Mr. Daniel, very red in the face, "and the other lady is my sister. Now will you explain why I find my wife here with you, and why she is running away from me?"

"For heaven's sake, Daniel, be calm! Those ladies came in here for shelter from the rain. I don't know either of their names, but upon my soul, I think you are mistaken."

"Mistaken, sir? Don't you suppose I know my own wife?" roared Mr. Daniel. "I'll hear what she has to say about this." And he took a step toward the spot where the two women were concealed behind the trees.

"Daniel, you shan't go under a mistaken impression—don't make a scene, Jimmie—listen to me a minute. Of course your wife doesn't know it is you—she didn't like my company a bit, and has been anxious to go for a long time, now—"

"Out of the way, sir, let go my arm, or—"

"Goodness me, Cora!" said Lucy peeping out, "look at that! James is going to knock that little fellow down. O Cora, what a foolish thing it was to run! We must go back at once. You wouldn't tell me, but I know all about it now—leave everything to me," she said hurriedly; "come quickly, Cora, don't let it look as though I were pulling you, and smile, it is a joke do you hear? laugh!"

"O brother James, is it really you, and are you alone! Ha, ha, ha! I knew you'd be surprised. You know, Cora and I came down to see Nettie Wheatleigh, and got lost, and the storm came up, and oh James, if you could have seen us run! ha, ha, ha! Then we came in here, and there was an old horse and an old man, and we had to walk around this ring till we were ready to drop, and this gentleman was so kind and he sent the man away after the horse had almost run over me and scared me so, and just now we found that he was your friend and that you were coming—that you were here; it was all so sudden, and I thought you'd be so surprised, and then I thought as you were coming to the races you'd have a lot of gentlemen with you, and Cora was afraid to see anybody, because we were so wet and looked so horrid, and we thought you'd be angry, so we just made up our minds we'd run away before you saw us and get home. Isn't it funny, James?"

"Very," said Mr. Daniel, solemnly.

Lucy continued laughing, and was relieved when her sister-

in-law joined in with apparent heartiness. She was horrified, however, when Mrs. Daniel's merriment took the form of a burst of tears. Mr. Daniel was at her side instantly.

"Why, Cora, why, little woman—what is the matter? Did I frighten you, Cora? There—don't, don't cry!"

"O, James,—I—I didn't know—it was a horse."

"No," interrupted Lucy, quickly, "of course she didn't know there was a horse in here; neither did I. But it was the only place, and we had to stay."

"And—and—when this gentleman came," continued Mrs. Daniel through her sobs, "I found he knew you—and he spoke of your coming down to see his cousin—and—and then he said his cousin was only a horse, and Lucy knew her, and I—I would have gone right away, James, but I couldn't go out in the rain."

Although the lucidity of this explanation served only to mystify Mr. Daniel the more, he turned to Mr. De Forrest, who had stood aloof with an injured air during the family reunion.

"De Forrest, you will overlook my choleric remarks of a few minutes ago, I hope. I was naturally somewhat surprised, but from what I can make out, you seem to have been of service to my wife and sister. Permit me to thank you."

Bennie took the extended hand somewhat stiffly. Mrs. Daniel here recovered herself with remarkable alacrity.

"Indeed, James, I don't know what we should have done without Mr. De Forrest; he rescued us from a very unpleasant predicament."

"You have done your best to get us into another," whispered Lucy; "don't say another word now."

"By the way, Daniel," said Mr. De Forrest, striving to lighten the conversation, "did you see anything of my horse as you came up the road—the bay three-year old you know? He broke loose—"

"Another horse!" ejaculated Mr. Daniel. "Excuse me, De Forrest, but I must get back with these ladies now as quickly as possible."

The two women bowed and stepped into the hansom. As Mr. Daniel was endeavoring to find an edge of the seat between them, Lucy whispered something in his ear.

"De Forrest," he called; "Mrs. Daniel and I will be glad to have you call whenever it is convenient."

Mr. De Forrest bowed.

The horse started. He had not taken ten steps when Mr. Daniel's head again appeared at the window.

"I say, Bennie, come to dinner Friday evening, will you?"

"Thanks, I shall be delighted."

Although his words were addressed to Mr. Daniel, Bennie, in speaking looked straight into a pair of dark eyes which appeared over that gentleman's shoulder, and which said, as plainly as Mr. Daniel had spoken, "Will you?"—*Francis Livingston, in Home-Maker.*

## TRIMMINGS AND ACCESSORIES.

**A**MONG the accessories of good dressing are pretty ruffs and gathered jabots; for the front of dresses, made of chiffon in all colors, the large chiffon bows furnish a bodice at once, and wide ribbon is gathered up in the same fashion for bows.

The Greek effect so much used in drapery, is often accentuated by a border of braided Vandyke points in cloth of a contrasting color, like white braided with gold on velvet, or white with silver on a lichen green. This diagonal effect is then continued in the surpliced waist, which laps over to meet the diagonal Greek front.

Flowers are carried down one side of the train, a ruche on the other, the front of the skirt draped diagonally, while some have a skirt of accordion-pleated tulle.

Much magnificence is now recognized in mantles, and turquois ornamentation is plentifully introduced into the trimmings. On one specially beautiful combination of brown and cream turquoise embroidery found a place on the cream.

A novelty in veiling is a dotted net with a VanDyke border, below the points of which a fine fringe is woven. So arranged as to have the points fall over the mouth and the fringe dangle about the chin, not a man in a million would be able to tell his own mother.

Jackets are getting perfectly unprincipled in their loss of ornate display, and appropriate any gorgeousness they can, no matter if it has been from time immemorial devoted to higher and more ceremonious functions. And as a result, we have plain blue cloth jackets with sleeves embroidered all over in gold like an Empress's mantle, and fawn-colored jackets, with sleeves of lace like a ball dress.

Contrast seems to be the general design in color schemes. Now there are harmonious contrasts and there are aggressive contrasts and there are imitating contrasts, and disastrous indeed are the effects of most of them unless one has the best materials, the exact shades, and an artistic instinct in their arrangement. Mauve dresses, with green sleeves, unhappy green shades wedded to morbid complaining blue, and orange mistakenly joined with pink are forced upon a patient public.

The new parasols have shorter sticks than those of last year, and are often made of puffed silk or chiffon in art shades, bordered with treble frills pinked at the edges, and bows appear on the handles. Tussock parasols will be carried as the sun condescends to shine; and parasols kilted all over are another novelty. It will certainly be an easy matter to do up an old one, or to buy one to go with any dress, for they will not be expensive. The chiffon parasols are specially charming, and specially cheap. Shot en-tout-cas, of a short and stubby make, have come to the fore again, and en-tout-cas will be much carried.

The charming idea of wearing natural flowers on bonnets and shadowy gauze hats is to be extended to fans and parasols. A clever gardener has invented an elixir by the use of which expensive natural flowers can be worn several times and re-appear as fresh as when first pinned on.

A clasp or slide of jet or jewelled metal, two and a-half or three inches long, is an almost necessity of a lady's wardrobe effects at present. It is used to fasten the broad soft sash, belt or surplice draperies of a lady's bodice, being placed in a perpendicular line directly in front under the bosom.

Velvet ribbon is beginning to be worn about the neck again, and the advent of collarets of velvet will be hailed with delight by thin women. The collaret is made of piece velvet shaped to fit the neck, and is fringed with pearls and beaded with a single row of diamonds. Jet coronets, long in disfavor, are now seen gleaming in fluffy hair, and anything fanciful in the way of hair ornaments that is not too high is allowable, not only in the coiffure, but on a part of the bonnet or dress hat.

Pompadour ribbons of various width are stitched on evening dresses in rows from the neck to the hem of the toilet.

To relieve the monotony of dark costumes, Parisian ladies are wearing scarlet and marigold-yellow blouse vests beneath their jackets, with open fronts. These vests have high collars, like a gentleman's stock, or are worn with a cravat of the same silk, tied in a huge bow.

Druggist.—"I don't see why we should be expected to sell postage-stamps. They're not in our line." Brown.—"Of course they're not. When you run out of them you can't give anything else as a substitute."



## HINTS FOR COUNTRY HOMES.

BY COUNTESS ANNIE DE MONTAIGU.

**A** FEW hints to ambitious home decorators may not prove amiss and demonstrate to them how to attain their end with economy and not too great an expenditure of labor.

During the long summer days, when it is too warm to indulge in out of door recreations and when a woman of active temperament grows weary of poring over the volcanic novels of the period, she can turn for distraction to the embellishing of the spot wherein she has set up her Lares and Penates, even should it be for a brief season.

Perhaps the dwelling is "remote from the busy haunts of men," and even the things she might be able to procure are not within her reach. Perchance she is resting in a quaint old farmhouse embowered in evergreen foliage, or in one of those modern abominations known as "Queen Anne cottages." Both may represent a picturesque enough appearance on the exterior, but how devoid of convenience and beauty is the somber interior. Let us see if we cannot transform one of these primitive dwellings into something which would make an artist pause and wonder how the metamorphosis was accomplished.

If it please you, madame or miss, we will begin with "My lady's chamber." I am sure that ungainly set of stained-wood furniture, with its bare uncanopied bed, has given you the nightmare more than once. A pot of enamel paint, a little industry and a small stock of artistic ideas and all will be changed, as if touched by the enchanter's hand. The transformation is not however so speedily effected for one must study cause and effect and the eternal fitness of things before commencing such work.

If the ugly set of furniture is to be renovated the original paint and varnish must be entirely removed by careful rubbing with coarse sand-paper, all unequalities being smoothed away by a final polish with a paper of a finer grade. When this has been done spread over the entire surface a thin coat of China gloss enamel in white, cream or some delicate tint; the first coat should be permitted to dry thoroughly before applying the second, for if this precaution is not observed the paint will scale off. If the work is carefully executed, the furniture will look as new as an expensive set bought of a dealer. The effect may be heightened by scrolls or narrow lines of gold; this may however be dispensed with, for if the work is not very well done, it is worse than none at all.

A slumber motto, as "Sleep with pleasant dreams," is exceedingly pretty in gilded letters upon the head-board. A spray of flowers such as hedge roses, wisteria or nasturtians may be painted on the available spaces.

Graceful draperies are made by passing lengths of India silk or silkoline through one of the gilded towel-rings which may be purchased for twenty-five cents. As the goods are narrow, from two to three widths must be sewn together to form the requisite fulness; the ends are finished with lace or simply with a briar-stitched hem, and left to hang behind the head-board and over the foot of the bed.

The spread is of myosotis blue India silk or it would be equally artistic if of the humbler silkoline. Pillows and pillowshams are a thing of the past, as concerns the day dressing of a bed, a round hard bolster being substituted in their stead. To

make this, take a piece of stout embroidered muslin of the requisite size and stuff it with excelsior or even hay; cover with the same material as the spread; it must be gathered at each end, and the joining concealed with great bows of ribbon, rosettes, or cords and tassels.

After the bed the bureau comes next in importance, for it is there the toilette of beauty is performed. It is subjected to the same process as the bed; the unsightly drawer-knobs are removed, and replaced by brass rings which may be procured from the upholsterer at a trifling cost. The mirror is suspended from a ring like that above the bed and with a similar drapery which fall on each side of the mirror and over the sides of the bureau. A spray of flowers may be thrown across the top of the glass and on the drawers; the bureau top may be covered with silk, cloth or any material according to the taste.

Take two good-sized cigar-boxes, leaving the cover on, and nail them to the bureau on each side of the glass. They will be found useful to contain the ornaments, pomades, powders and cosmetics found upon the toilette table of most fashionable women.

The wash-stand should also be refreshed with a dress of fresh paint, and a splasher of cool white linen outlined in wild roses hung above it; on this a shelf with a fancy lambrequin may be nailed, which will be found very useful for holding the articles which too often overcrowd the washstand.

Odd chairs picked up here and there are furnished up and painted, gilded or ebonized. The common wooden kitchen variety becomes a thing of beauty when enameled and provided with a cushioned seat and back and a graceful chair scarf of bolting cloth; crazy patchwork is good for the purpose or perhaps ticking gay with fancy stitching and striped with gold braid.

Wicker rockers which have lost their pristine freshness may be renovated to look as good as new with paint or gilding, cushioned with plush, silk or cretonne and tied with bows of fluttering ribbon.

A low footstool is easily made out of a cheese-box or bushel measure; the top should be of muslin tacked on rather loosely and filled with excelsior; over this the ornamental cover is fastened and around it a corresponding valance.

Three crossed broomsticks and an old box-cover shaped round, oblong or hexagonal, makes a charming gypsy table. The sticks must be of equal length, crossed and nailed securely; on these uprights the top must be laid. The legs and top may be covered with velvet, plush or cretonne, but it is rather prettier to paint them in oil colors and decorate them with a bunch of roses, a spray of wisteria, dog-wood or chrysanthemums; around the edge wind a fringed scarf of thin silk, tying it in a knot at one side. This table may be converted into a workstand by a little ingenuity. Cut three pieces of silk, which should be lined, about three-eighths of a yard in length by the same in width, sew them up half the distance, and turn back the corners to form revers, tacking them down with narrow ribbon bows; gather the ends and finish with tassels. Another pocket may be suspended from the point where the legs intersect, which must be tied to the three sides with ribbons. Buttons, thread, tape, and all the paraphernalia can be dropped into these little receptacles which become at the same time useful and ornamental.

Should a woman possess any literary proclivities, or be fond of inditing epistles to her dear five hundred friends, a writing table will be indispensable. The humble kitchen table can be again called into requisition; cover the broad top with felt or billiard cloth; then cut pieces of felt about a quarter of a yard long by one-eighth wide; shape in vandykes and pink the two sides, gumming in the centre a flower or figure cut from French cretonne, place these points all around the sides and finish with

upholstery gimp and brass nails; stain, gild or paint the legs. Get a box only a trifle smaller than the dimensions of the table and line and ornament the sides with the same style of vandykes; bore holes in each corner through which pass stout ribbon or gilt chains, which must be attached securely to the legs. This box can be made an *omnium gatherum* for the old magazines, papers and photographs which accumulate to such an alarming degree in any household.

An extremely artistic waste-paper basket is made from an ordinary peach basket, the splints are gilded and ribbons are interlaced back and front, ending in a large bow at one side. It is lined with silk or silesia cloth gathered or fluted and drawn together and fastened to the bottom with stout pack thread.

A cute little hanging cabinet may be made from a piece of thin planed board; another and a narrower piece is divided into unequal lengths and screwed on to the back, the small shelves being supported by wooden or cheap iron brackets. Paint any color and ornament with holyhocks, lilies or other flowers, and hang it up on brass hooks; rare bric-a-brac may stand on the shelves, and the cabinet makes a choice bit of color against the nail.

Everything should be in unison in a house furnished, as one might say, with one's own fingers.

Matting is much cheaper, more cleanly and more artistic than the cheap carpet with meretricious design and lacking in every element of beauty.

Rugs woven of silk or woollen rags look well on this cool background, or perhaps even a few Dalmation or Tokio ones may not be out of place. A low-priced paper of some pale hue with a not too conventionalized design would harmonize with the delicate tints of the furniture; if there is an old-fashioned base board or high wainscotting, white paint of a cheaper grade can be used on it with happy effect, and if the patient fingers are not over weary, a straggling vine can be quickly executed in oil colors.

The doors of old-time dwellings are usually difficult things to deal with, for it requires a great deal of labour to scrape and sand-paper the paints which have probably been laid on by successive generations. An apple or dog-wood bough makes an agreeable diversity upon the monotony of a white door or the panels may be filled in with plush or even the colored chromo lithographs which can be procured at a small outlay and framed in a narrow gilt moulding.

About the newest thing in a portiere is one made of a homely fish net; this is dipped in some bright-hued dye stuff, or treated to a bath of gold paint, the latter, however, being somewhat expensive. A good way of brightening the neutral tints of the net is to tie bits of red, yellow or green zephyr at the intersection of each knot, leaving little short fluffy loops on the surface; one end is thrown carelessly over the pole and the other hangs to the floor; it is finished with large tassels of gay colored zephyr or Germantown yarn.

For a bedchamber nothing looks sweeter and cleaner than sheer white muslin curtains with freshly fluted frills held back by small silk handkerchiefs, folded across, the points being on the outside; this same style of muslin may be used for covering old upholstered furniture, after being lined with cambric of a harmonious hue; it remains cleaner much longer than one would imagine, but it is wisest to put it in a guest-chamber which is not in constant use.

Even with the homely materials at hand, and a little assistance from the village carpenter, one can at a minimum of cost, produce lovely combinations of form and color which will be a continual surprise and delight to the woman of artistic perceptions who desires to live in the midst of charming surroundings, and delights in the work of her own hands.

## THE STORE-ROOM CUPBOARD.

EVERYONE is familiar with the usual provisions needed for daily use; still, there remains something to be added in the shape of hints regarding some useful articles. It is a good plan to have a slate, or other memorandum tablet (provided with a pencil), hanging in a conspicuous place, whereon to note any provision that has to come to and end, and will require ordering, or anything else referring to the department in question. Then, as far as possible, let one member of the household be responsible for the cupboard and its contents; one at a time, at any rate, though different people could undertake it in turn for the sake of experience only, if not for convenience. The old saying that "if one wants a thing well done, one should do it oneself" will assert itself, especially in matters of management; it is not only that hopeless confusion and unnecessary annoyance result when a department is under the direction of everybody in general and of nobody in particular, but also that the needed articles will frequently, if not infallibly, be conspicuous by their absence, owing to our unconscious, even though involuntary, inclination to shift on to some other person, or to be slack in the performance of the daily household duties which are not our own particular task, and therefore not dependent on our methodical attention.

To begin, let the tin boxes and canisters have well-fitting lids, which, needless to add, it is imperative to close perfectly every time they have been opened, as, independently of dust and untidiness, many articles are spoilt by contact with the air. The new tins, about the size of an ordinary gallipot, for jams, etc., are most convenient, and well worth a trial; they obviate the tedious process of pasting or tying on paper covers, as they are fitted with patent air-tight lids. Label the receptacles of every kind distinctly, and place them so that the names can be read at a glance. The shelf nearest the level of the hand is the most suitable for having drawers fitted underneath—small and large, deep and shallow, some of which might with advantage be partitioned for spices, such as ground ginger, cinnamon, labels, paper cases, etc., each division being labeled according to its contents.

In large establishments, and wherever it is feasible, it is well to purchase the ordinary household soap in large quantities, so as to store it for some time before it is wanted, the longer the better; no one who has not tried it can imagine the difference there is between old and new soap, nor how much further the former goes. Stack it in bars, or cut it into squares first, when it is still new and soft, with a piece of copper wire fixed to each end of a piece of firewood; or any other improvised handle. Put it on the highest shelf, and in stacking it be sure to leave a space between each piece. For instance: make a row of ten or twelve squares of soap, with an interval of an inch or more between each; then the second row over those intervals, and so on, so that no two pieces of soap will be superimposed the one on the other. That plan of ventilation insures thorough and uniform hardening. Nowadays there are such varieties of this important household requisite, that individual experience must be our guide in the purchase of the same. It is, at any rate, advisable—not to say imperative—to have many sorts in stock, since some kinds "*won't wash clothes*," though others will, and, though we must vary in opinion as to the relative merits of this or that maker, every housewife will certainly be glad of toilet soap, yellow curd, and carbolic scrubbing soap.

Tea, especially for those who live in the country, should be purchased by the chest; if this is opened carefully, to insure its being fastened down again, the lead inside being cut or removed in a convenient place, and so as to be easily bent back to its original position, the bulk of tea can be left there, whilst a smaller provision might be kept in a canister. The same remark applies to coffee, which, of course, is always better if roasted at home.

## OUR FLOWER PAGE.

## SUMMER BOUQUETS.

WHEN the early summer flowers first begin to warm the hearts of true flower lovers by their beauty and abundance, the sweet temptation is to place them everywhere. Every bowl and vase, every table, mantel, and window-seat, is gay with their bloom. A few flowers lend brightness to any room; we say, therefore, more will increase the pleasure, and so we heap up the treasures with a lavish hand.

But before the season of flowers is many weeks old the housekeeper has learned a lesson which was presented to her and also learned last season, and which she will again forget at the close of this summer. Flowers everywhere, on the dining table, in hall, parlor, library, and guest-room, mean just so much added care everywhere, for the beauties are very fragile and demand constant attention. Not a day can pass without some change or replenishing. With a basket for wilted flowers and leaves, strong scissors to clip the stems, and a pitcher of clear water to fill up the vases, some one should each morning pay a visit to each room where bouquets are found, otherwise an unsightly mass of withered vegetation is the result. It is well to remember these facts when luxuriant bloom tempts to multiplicity of bouquets. Better a slender vase with a single fresh flower and a delicate supply of foliage constantly renewed, than a mass of flowers for whose replenishing and freshening there is likely to be no time.

The old-time notion of arranging in one compact bunch flowers of every shape and color is now, fortunately, but seldom seen. Flowers of a single variety and color, with or without foliage, are generally more gratifying to the eye than a miscellaneous collection. A brilliant loose-clustered bouquet of yellow, red, or blue flowers, tastefully placed with suitable background and surroundings, is a charming bit of decoration which appeals to the taste of all lovers of the beautiful.

A window-ledge in full light furnishes an excellent place for a low bowl of roses or nasturtiums. Nothing more effectively displays flowers than the light in which they were born and which they love. The delicate petals are doubly brilliant in color and delightful in outline in full strong light or sunshine. Low-growing, short-stemmed flowers require low bowls. The same is often true of heavy strong flowers. Tall long-stemmed flowers are at their best in tall slender vases or large receptacles of some sort. Plain glass vases, which allow the stems to be seen are very effective for nearly all high-colored flowers. If a colored vase is used it should be of one tint. The many-colored abominations of a few years ago ruin the effectiveness of a bouquet. Delicate flowers look well in tinted vases, as a cluster of Maréchal Niel roses in a pale blue vase, or a handful of La France buds or pink carnations in a pink bowl or vase. A solid white or brown or bronze bowl is an excellent foil for the brilliant colors of nasturtiums and poppies. A silver vase forms an exquisite setting for a cluster of brilliant, high-colored flowers, and is always an acceptable wedding or birthday gift.

For the centre of a dining-table a free-blooming plant is a good selection. The porous earthen pot in which it thrives best may be concealed in something ornamental. Fresh foliage and a few flowers make it always an acceptable ornament, and insensibly the family becomes interested in its growth and flowering.

No flower is so welcome at the breakfast table, and so sure to awaken smiles and good-humor as the old-fashioned, always new morning-glory. The crossiest face is almost sure to grow tender over the delicate pink, purple, blue, or white spray found in the napkin-ring. There is something in the pure fine texture of the dainty bell, whether rose pink with white veinings, deep rich purple with a suggestion of crimson, fair blue, or fragile white, which appeals to any person of taste and sensibility. Unfortunately the morning-glory is short-lived as the day, and breathes out the whole sum of its beauty in a brief hour. A flower lover of my acquaintance gathers the buds overnight, puts them in water, and so is always sure of a handful of blossoms to place at each plate in the morning, whatever the weather or the state of the cook's temper, or other kitchen demands on her time.

The yellow eschscholtzia, or California poppy, is one of the freest bloomers, and most satisfactory for purposes of adornment and decoration, of all annual summer flowers. Its abundant, delicate, many-pinnate blue-green leaves are useful for bouquets of any sort, while its numerous yellow shades, from the faintest buff to the deepest orange, supply enough variety for innumerable summer bouquets. They need no combination. Their own glowing colors, with or without foliage, are sufficient.

Sweet pease in their original native costume of pink and white, bachelor's buttons, calliopsis, forget-me-not, mignonette, nasturtiums, pansies, and a half-dozen other well-known varieties are still the best choice for reliable summer bouquets, and well repay the care spent in their cultivation.

The large family of invalids whose eyes may not look on out-door scenes should always be remembered when making up summer bouquets. A box or basket of cut flowers loosely, not compactly, placed for convenience in handling, is often more acceptable than a carefully arranged bouquet. Weak fingers and weary eyes are glad of an employment so easy and pleasant as the arrangement and study of a cluster of bright flowers, fragrant and cheering, and an hour that might otherwise have been spent in sad, disturbed thoughts of pain and disease is charmed into brightness by a thoughtful friend with treasures from the garden.

Flowers for the sick; flowers for the happy; flowers for the church, and flowers for the home; flowers for the living, and flowers for the dead; for the maid at the bridal, and for the mourner at the grave—what other of all nature's gifts is so generously used and so certain of a welcome?

A PRETTY idea at a recent floral wedding was to have the bridesmaids carry dainty parasols completely covered with fragrant blossoms, the ushers bearing wands decorated in like manner.

THE True Bermuda Easter Lily (*Lilium Harrisii*). Pure, pearly white, deliciously fragrant, and a remarkable profusion of bloom characterize this charming and celebrated Easter Lily. It is one of the grandest acquisitions made in many years. Its popularity and sales have increased wonderfully and deservedly, for, without exception, it is one of the most valuable bulbs for winter flowering in the house. A profusion of bloom may be had at Christmas by planting the bulbs before the first of August. Thanks are due The Steele Bro's Co. for information and cut.



THE TRUE BERMUDA EASTER LILY.

## OUR MOTHERS' COLUMN.

**T**HIS month we introduce to the readers of THE LADIES' BAZAR, a new departure, in the shape of a column devoted specially to the interests of infants and young children. We would like to make this column one of great interest and help to our "Bazar Mothers," and will be very glad of hearty co-operation in the matter. While our column this month consists entirely of articles contributed and selected, our aim will be to make it more of a correspondence club, to which our subscribers might consider themselves welcome to apply for assistance on any "knotty point" concerning children, whether it be clothes, health, food, education, or, indeed, any of the hundred and one points pertaining to the welfare of the little ones. Nor must our club consist merely of letters of enquiry. We will trust that older mothers will give us the benefit of their experiences, and that our club may, by the interchange of ideas and methods, prove both a source of profit and enjoyment to all.

## BABY-HOLDERS.

Would you have your baby near you as you work if it were not for his many pillows? Turn your sewing machine cover upside down, cover it completely inside and on the edges with a thick shawl, put a small pillow or cushion in one end, seat baby with one or two toys on the cushion, and place this comfortable baby-holder and its little occupant on a chair or a table near you. The cushion should be high enough to bring baby's arm-pits well above the edges, but no higher; and the shawl thick enough to make the box rather a tight fit for the little one, so that he may be well supported. Some of the advantages of this novel baby-chair are that it is ready-made, that it keeps baby's toys within his reach, that it takes up so little room that it can be placed almost anywhere, and when it is not in use it takes up no extra space.

A baby carriage also makes a nice indoors playhouse, and until it is outgrown, a very comfortable crib. E. H.

## A CREEPING SKIRT.

Do all mothers know the blessing of a creeping skirt? I made my boy one of two yards of dark gingham, making a skirt a yard long and two widths wide, and gathered on a band top and bottom. One band I button underneath his clothes, just over the skirt, and the other around his waist over his dress. By this means I have his skirts securely protected between the two thicknesses of gingham, and baby is free to go from parlor to kitchen without soiling his white skirts. S. C. S.

Park Ridge, Ill.

## WET-NURSE, OR ARTIFICIAL FEEDING.

Many women are unable to nurse their babies, and must resort to a wet-nurse or to artificial or bottle feeding.

When attempting artificial feeding it is essential to remember that there is *no* food for an infant equal to the milk of a robust woman, and that, therefore, in selecting a substitute, healthy breast milk must be taken as the type, and imitated as closely as possible.

Cow's milk is usually selected as the best substitute; but, though they each contain the same classes of constituents, there is considerable difference between cow's and woman's milk.

Without going too deeply into the matter I will say that the disparity is so great that it is foolish to try to substitute cow's milk for human milk without first bringing it nearer by proper preparation to the latter in chemical composition and physical properties.

In preparing cow's milk for an infant dilution with water is all that need be done to reduce the amount of caseine to the proper level; but as this diminishes the already insufficient fat and sugar, it is essential to add these materials to the mixture of milk and water. Fat is best added in the form of cream, and of the sugars, either pure, white, loaf sugar or sugar of milk may be used.

## OUR COOKERY COLUMN.

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

## CHICKEN SALAD.

Take the meat of one chicken or turkey, cold, boiled or roasted; two bunches celery, two hard boiled eggs, one raw egg well beaten, one teaspoonful salt, one teaspoonful pepper, one teaspoonful made mustard, three teaspoonfuls melted butter, two teaspoonfuls white sugar, half teacupful vinegar; mince the meat well, removing every scrap of bone, gristle or skin; chop the celery, mix them and set in a cool place while you prepare the dressing. Rub the yolks of the eggs to a fine powder, add salt, pepper and sugar, then the butter, grinding hard and putting in but a few drops at a time; the mustard comes next, and let all stand while you whip the raw egg to a froth, beat this into the dressing and pour in the vinegar spoonful by spoonful, whipping the dressing well as you do it; sprinkle a little salt over the meat and celery; toss it up lightly with a silver fork, pour the dressing over it, tossing and mixing until the bottom of the mass is as well saturated as the top, turn into the salad bowl, garnish with the whites of eggs cut into rings, and sprigs of bleached celery tops.

## CANNED STRAWBERRIES.

Fill glass jars with fresh strawberries, sprinkled with sugar, allowing a little over one-quarter of a pound of sugar to one pound of berries; set the jars in a boiler, with a little hay laid in the bottom to prevent the jars from breaking, filled with cold water to within an inch or two of the top of the jars; let them *boil* fifteen minutes; then move back, and wrap the hand in a towel, and take out the jars; fill the jars to the top before sealing, using one or more jars for the purpose.

## JELLIED CHICKEN OR VEAL.

Boil a chicken in as little water as possible, until the meat falls from the bones; chop rather fine, and season with pepper and salt; put in a mould a layer of meat, then a layer of hard boiled eggs cut in slices, then a layer of meat and eggs alternately, until the mould is nearly full; boil down the liquor left in the pot one-half, while warm add one quarter of an ounce of gelatine, and when dissolved pour into the mould over the meat. Set in a cool place over night.

## CARAMEL CUSTARD.

One quart of milk, one cup of white sugar, one of brown sugar, two tablespoons of corn starch, four eggs, two teaspoons of Strong's Essence Vanilla; put the milk and white sugar on the fire in a farina kettle; beat the eggs without separating in a large bowl; wet the corn starch with a little cold water; put the brown sugar in a pan and set over the fire; stir until thoroughly scorched, but not burned; turn the scalding milk on the eggs, pour the mixture back into the kettle, and set on the fire; stir in the corn starch, when thickened stir in the scorched sugar, and remove from the fire; then add the vanilla; the scorched sugar will fall into the custard in strings, but these will disappear with vigorous stirring; after taking from the fire turn into custard glasses, and serve cold with whipped cream.

## SPANISH SHORT CAKE.

Three eggs, half cup butter, one cup sugar, two-thirds cup sweet milk, a little cinnamon, two cups flour, one teaspoonful of baking powder; stir flour in; do not knead it; the eggs, butter and sugar beaten together until very light, bake in shallow tins; when done spread a thin frosting over the top; make this of the white of one egg, sugar and a teaspoonful of cinnamon, set in the oven to brown.

## LADIES' AND CHILDREN'S MILLINERY.

**A**LL hats have low crowns, and bonnets grow beautifully less and are often altogether minus any crown at all. The first bonnet illustrated on this page is one made



of pale green velvet, slightly full and stayed by black jet bands. The crown is covered by long sprays of fine French flowers. There are narrow velvet ribbon strings which are the same color as the velvet of the bonnet, and are looped and knotted at the back of the bonnet, thence extending under the chin. It is a bonnet peculiarly becoming to delicate blondes, and may be worn with a costume to match or a contrasting one in harmony with it in elegance.

The crownless bonnet is beautifully illustrated in our second engraving. Two circlets of velvet are twined round to shape a coronet, and are each covered with trails of blossoms combined with frayed-out ruchings of silk. The latter is carried under the chin, as a bridle. In the middle of the front an upright bunch of mixed flowers and grasses completes the whole, while at the side, toward the back, a close bunch of leafless blossoms connects the two circlets.

On some youthful heads, where the hair is profuse, it is possible to doubt, at first sight, the existence of a bonnet at all.

Other bonnets are, however, larger, and most beautiful in make and material. The lace straw hats, with their dainty velvet or lace bows, holding a few flowers, are quite things of beauty, though as yet they have

scarcely ventured to peep forth. Every shade of mauve appears from a suspicion of it on an almost white surface, to the deepest shade of the rich hue known as aubergine, or red cabbage. This is the color of the year, in all its tones, and this is the one that general fancy has adopted as its favorite *par excellence*.



The fancy tuscan straw hat, also shown on this page, is an example of delicate beauty. It shows a flower crown made entirely of daisies and their foliage. Well toward the back is a rosette of long loops of very narrow velvet ribbon of aubergine.

All three are excellent examples of the milliner's best art. However, there are many other hats and bonnets too, which may be suggested, but which we can not give space to illustrate.



Another novelty is a hat of a downward turn, with nothing of a crown to speak of, made of delicate lace, with points softening the edge of the brim, ornamented with straps of narrow velvet, looped from the crown over the brim, and massed in loops on the top of it; a row of tinted fern leaves lines the brim, and a cluster of buttercups and fresh fern fronds peep out from the velvet loops on the crown. One variety was in black lace, with mousse-green velvet, and white lilac; the other cream lace and velvet, and buttercups. A hat of fancy black tuscan straw, with a straight round brim, turned up at the back, and a low befeater crown, had for trimming a large bow of

white crepe de Chine made up like two half-opened fans, joined at the handles and bound over, one end laid flat on the brim in

front, and the other set upward, backed by an aigrette of black ostrich tips. This stylish arrangement is carried out in any colored crepe de Chine, the hat being always black. A fancy cream Tuscan, semi-transparent hat, with a shallow crown, was lined with black lace, and smartly turned up at the back with a large rosette of narrow black velvet which almost covered the crown, and formed a background to a pair of wings, which lay almost flat, pointing to the front. A black straw hat, of large shape, had the brim lined with natural tuscan, and the low dome crown surrounded with black birds, with their curled tails pointing upwards. A little black straw toque was almost hidden by its bow of folded velvet, which took the form of two long, wide loops—one standing up like a bird's wing, and the other laid downward. A seagull's wing was nestled in between the loops along the crown. The shape was particularly becoming to the head and face.

The hats shown on this page are models for younger people. The first is a dainty conceit in velvet and straw. The hat proper with its low square crown of straw is covered in front on the upper brim by dark heliotrope velvet. The edges of the brim show a beautiful fancy lace straw, which is appliqued on the under side and finishes it neatly. A few loose, long trimmed flowers trail over the crown and right side of the hat and with a loose loop of the silk and velvet in front complete the garniture. It is a hat suited to misses from twelve to sixteen years of age.

It will be seen from the two smaller children's hats below how flat the crown is, accentuating the width of the brim. They are decided beautifiers to little faces. The first hat is of fine rice, shaped something like a sailor hat. The only trimming in broad plaid ribbon, which starts from a large aigrette bow in

The shapes are trimmed in a much less expensive manner by using flowers in wreaths and sprays for the garniture. Another pretty fancy in trimming children's hats is to use these wide ribbons to line the under side of the brim. A picot-edged ribbon answers such a purpose admirably, as it forms a fancy ruche to the edge.

Some milliners are making specialties of heartsease, arranging the modest little variegated flowers as wreaths on a fold of velvet, of one shade of them, passing around the head like a rolled bandeau. Sometimes a butterfly hovers in the front. There is no crown, but the flowers stray over the hair. The bandeau is apparently tied together by narrow velvet ribbon, which forms the strings.

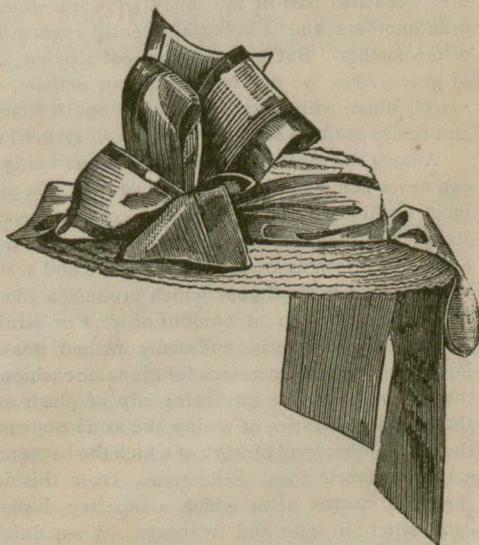
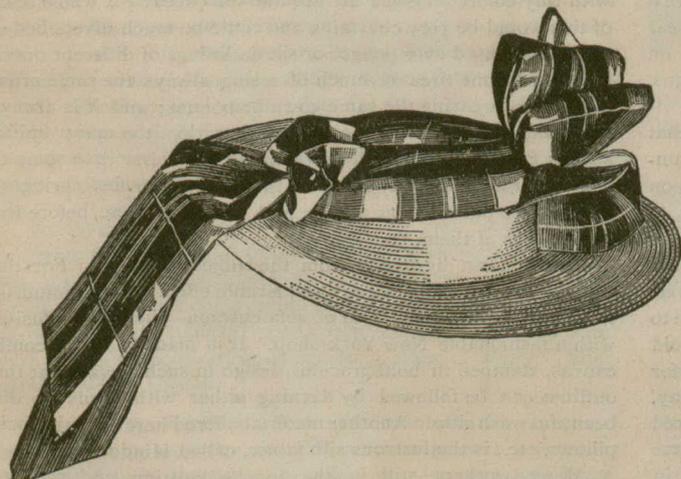
Another dainty bonnet is a small one in Marie Stewart shape, composed of small roses in a gathered velvet brim, with a half coronet of jet, set through the flowers in front.

Straps of velvet form the shape of another bonnet, each strap taken to the top and tied in an upright loop. Small ivy leaves stray over the straps and form the requisite size and a butterfly completes the whole.

Hats and bonnets composed of a piece of the dress will soon be things of the past, and it is quite possible to choose a bonnet to go with half dozen dresses,

always supposing that you do not select any very decided tone in the headgear. Greens and grays are still worn, but clover is the favorite tint.

Handkerchief hats are the success of the season for general wear with morning or travelling toilettes. These are merely rough straw sailor hats, or others with narrow curled brim, with the crown entirely covered by a gay silk handkerchief



front, passes over the crown and ends in two long streamers at the back.

The second of these little hats is one of fancy white straw unlined and trimmed with Pekin velvet and faille ribbon. This ribbon is also very wide, is looped in generous style on the front of the hat, passes around the crown and lays in short ends at the back.

laid over it in large folds, with upturned ends at the back or on the left side, and perhaps one or two quill feathers or some slender wings pointing forward from the middle of the back.

Special thanks are due Mrs. A. Black, French Millinery Emporium, King Street, for information supplied.

## HINTS FOR SUMMER FANCY WORK.

BY ELEANOR CORBET.

WITH the near approach of long lazy summer days, and consequent idle lounging on hotel piazza or in cottage parlor, comes the question as to what kind of fancy work will be most in vogue this season. For an average woman, when starting out for her few weeks of change and relaxation, is almost as much concerned with the means whereby to while away her time as with the wherewithal to clothe herself; and what with needlework and knitting materials, and a good supply of reading matter, her labor in packing is materially increased, as are the number and size of her trunks. The younger ones among the pleasure seekers, have their tennis and bathing and dancing and other amusements, and are therefore little addicted to fancy work; and here and there one comes across an exceptional individual who can contentedly sit a whole day with folded hands, resting busy fingers and tired eyes, or who can take solid comfort in lying in a hammock and just dreaming away the slumberous hours. But taking them one with another, I don't think American women have a genius for loafing. There's too much nervous energy in them to allow of their being happy without at least some pretense of occupation; hence the various kinds of so-called fancy-work, the materials and designs for which constitute a regular and flourishing business in all the large cities.

Once, some twenty or thirty years ago, when the above words were spoken, they signified a home-made and on the whole, rather coarse embroidery; and O, what mountains of ridicule have been heaped by cynical members of the other sex, upon this propensity of women for "punching holes in cloth and then sewing them up again." Those who did not indulge in this kind of amusement, devoted themselves to the crocheting in thick white cotton, of big cart-wheel abominations called tidies; which would never "stay put," and were therefore the cause of much internal, if suppressed profanity in the husbands, brothers and other male belongings of the makers of said abominations. Worsted lamp mats, hoods, etc., were also part of the fancy (?) work which occupied our grandmothers and were complacently regarded by them real achievements. But we have changed all that, and in this year of grace, 1890, we are nothing if not artistic, so we work on "art" linen, with "art" silks, after South Kensington designs, and really produce some very pretty, if rather inutile trifles.

Among the most desirable of these, as being something that can never come amiss, are the covers for sofa pillows and hammock cushions. For the summer cottage these are worked on strong art linen, in wash filoselles which are warranted not to fade. The designs are in leaves, flowers and arabesques, done in various large bold stitches which produce a good effect without necessitating any great amount of work or strain on the eyes. As these are inexpensive and easily washed, it is quite possible to have some half dozen covers for the same cushion and thus avoid the monotony of one unvarying slip of plush or silk. But for those who do not tire of seeing the same objects day after day, there is another kind of work of which the background is a figured satin-like fabric in a single tone. Over this is laid a coarse threaded canvas upon which a tapestry design is worked in cross-stitch, in silks and worsteds. When finished the canvas is drawn out, thread by thread, leaving the pattern in relief against its silk background. It will be seen that the worker must take great care not to split the canvas, or she will play havoc with her design, in trying to draw out the split threads.

A very bold and effective idea of ornamenting the ends of bureau or buffet scarfs, or for the entire cover of a cushion is the appliqueing of a large design of linen figures upon a founda-

tion of wash net, or illusion, as it is frequently called. This is done by means of narrow braid, which is sewed upon the stamped lines in the pattern, and thus serves to outline the different portions of the design, the intervening parts being cut away to show the transparent background. When intended for a sofa pillow it will be a good idea to have several under-slips of colored silk, or even silesia to set off, by contrast, the white leaves and flowers of the linen and net cover. Placed over orange, apple green or spring pink, this work shows to great advantage, and as it is very easy to do, will doubtless be much affected by dilettant summer workers.

The Roman embroidery, although not strictly new, is still attractive enough to win admiration this season. It is worked on linen sateen in the fadeless wash silks and filoselles in showy arabesque designs or in conventionalized leaves which are outlined in button-hole stitch, the spaces between cut away and partly filled in with some of the easier lace stitches. A very handsome table-square of white art linen, almost as lustrous as satin, has a border of large maple leaves, the edges outlined with gold tinsel cord, couched on with white filoselle, and the veins and other portions worked with the same silk in long and short satin stitch. Such a cover completed sells for ten dollars, but, of course, the materials for the home-worker cost less than half that sum. A slip-cover for a baby's pillow is of fine firm white linen, and has a hemstitched border, with a row of drawn work above it, while the corners are decorated with embroidered sprays of forget-me-nots, with single buds and blossoms scattered at random over the centre. These are worked in wash filoselles—blue for the flowers and shaded greens for the leaves and stems. On the bureau scarf of heavy linen, which has hemstitched ends with drawn work, there is embroidered in silk, great white daisies whose stems are tied with a true lover's knot of pink. Another, and more elaborate one, is of bolting cloth with Valenciennes border, and is embroidered with daisies all along each edge. It is lined with orange satin and has long bows of ribbon in the corners, and upon the pincushion which accompanies it. Speaking of this ever useful bit of bureau furnishing, do you know that very pretty and gay little covers are made of linen fishnet lace, darned with colored silks and finished with tiny colored tassels all around the edges? A whole scarf of this would be very charming and could be much diversified in effect being used over pongee or silesia linings of different hues; for I think one tires as much of seeing always the same ornaments as of wearing the same gown or bonnet; and it is always a mistake too, to crowd too much decoration, too many knick-knacks into one room. The Japanese are wiser than some of us, when they put away some of their artistic trifles, bringing into service but a few at a time, and changing these before the eye wearies of them.

But this is a digression from the subject in hand. For the woman who likes to achieve considerable effect at a minimum of trouble, here is a new style of sofa cushion which is exclusive with a fashionable New York shop. It is made of honey-comb canvas, stamped in bold graceful design in such a way that the outlines can be followed by darning either with wools or the beautiful wash silks. Another material offered here for hammock pillows, etc., is the lustrous silk fabric, called Hindoo cloth.

Many workers still incline to the knitting and crochet needles, and to them is offered a great variety of imported patterns, suitable for pillow-slips or for trimming underclothes. Afghans are one of the useful and ornamental household belongings which never lose their popularity; and I noted the other day a very handsome one, in which the stripes were black and embroidered in a design of fleur de lis in shaded double zephyr, illuminated with touches of twisted silk cord. These are worked in the single cross-stitch, which is regaining some of its former vogue.

## QUESTION DRAWER.

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

BABY BUNTING, HAMILTON.—1. The girl who is getting her toilet table prepared for the many toilets she will have to make through the gay season, should provide several drugs and cosmetics, which she will need to keep herself in the best and pleasantest condition, and it would be as well that she should purchase a dozen small glass-stoppered bottles to contain them, or little glass boxes, such as can be purchased in almost any china shop. If she is wealthy, and artistic in her tastes, she will find in the bric-a-brac shops lovely enamelled and silver boxes, or little wedgewood jars, that will greatly ornament her dressing-stand and hold the cosmetics quite as well as the plain glass ones. One bottle should hold camphor, and she will find that, after late ball suppers and elaborate dinners the night before, if she puts two or three drops of camphor on her tooth-brush, it will greatly sweeten her mouth and give it an agreeable feeling of freshness. Any little roughness of the skin should be bathed in clear alcohol, that is, by wetting the stopper a great many times, and touching it to the inflamed spot. A box of powdered alum should be kept and, at the first symptom of fever blister, rubbed upon the spot. If her hands perspire she should put a little of this alum into the water. Ammonia will remove any stain on the fingers from the pen or any other cause, and whenever she comes in from a long walk or drive in the wind she should spread vaseline over her face, and then rub it out briskly with a towel. A little of it brushed into the edges of her hair, once or twice a week, will keep it from becoming dry and harsh. A bottle of rosewater and glycerine should stand on the wash-stand and every time she washes her hands, if she will rub them with this before wiping them, they will be white and soft, her nails will be clear and never break. 2. In reply to your query, "Are dresses without collars really fashionable?" we would reply, Yes, in some localities, and by some ladies, they are often worn. For the warm weather they are found very comfortable. Only ladies with round, white necks like them, and they are very few in number, because the linen collar which has been in vogue so long has marred almost every throat.

HOUSEKEEPER, PARIS, ONT.—The best plan to clean white or cream cashmeres is as follows: If the fabric is but soiled the best plan is to rub magnesia all over it, thoroughly, and then brush it off with a clean white flannel. If the goods is really dirty and the garment is ripped apart, wash it in clear soft water with two tablespoons of ammonia to a gallon of water. Afterward carefully rinse it.

MRS. M. A. R., CITY.—The usual contents of an infant's basket are a powder-box, a packet of violet powder, a packet of prepared fuller's earth, brush, comb, two boxes of safety pins, three sponges, and pot of cold cream, small bar of castile soap, skein of white thread and scissors. The usual length of an infant's morning robe, without the bodice, is 36 inches, or for a more elaborate one, 38 inches. Shawls have not replaced cloaks.

MIRANDA, BRANTFORD, ONT.—You will find the subject you inquired about specially treated in our flower page in this number of THE BAZAR.

EGLANLINE, B. I. X. and others, are too late for answers in this issue.

## REMNANTS.

"Marriage is indeed a lottery," sighed Tomnoddy, after a tiff with his wife. "And we both drew prizes," returned the lady. "Ah!" said T., somewhat mollified. "Yes. You got a capital prize, and I took the booby."

*Chronic Derangements of the Stomach, Liver and Blood*, are speedily removed by the active principle of the ingredients entering into the composition of Parmelee's Vegetable Pills. These Pills act specifically on the deranged organs, stimulating to action the dormant energies of the system, thereby removing disease and renewing life and vitality to the afflicted. In this lies the great secret of the popularity of Parmelee's Vegetable Pills.

Graduate of Yale,—“This encyclopædia is very imperfect. I have looked all through the letter ‘P,’ and I don't find a single word about ‘Possum.’” Graduate of Harvard,—“It is not worth a continental! I've carefully examined the letter ‘C,’ and not the slightest allusion is there made to ‘Coon.’” Vassar Graduate,—“Suppose, Uncle George, you look under ‘O’ and ‘R.’” Graduates.—“Oh!” “Ah!”

“Bressed goodness, boss!” said Rastus to the dentist, “when you said dat toof wa'n't gwine hurt, you must er meant it wa'n't gwine hurt you.”

The photographer is nothing of an enigma, but he is a good deal of a poser.

Hacking coughs lacerate the lungs and beget consumption; consumption fills our cemeteries. If nipped in the bud with *Dr. Thomas' Eclectic Oil*, the destructive malady is deprived of its power. Pain is also subdued by this benign healing agent—corns, sores, frost-bites, burns, and other troubles.

“How is your wife now, Smithers?” “All right now; able to go out.” “I congratulate you.” “Hum! Well, I dun'no; she goes to the dress-maker's every time.”

“Here, Brown, let's see how much you weigh. Drop a nickle in the slot.” “No, I'll not do that; but you drop a nickle in my hand, and I'll tell you how much I weigh, my age, and the size of my hat.”

Superfluous Hair, Moles, Warts, Birth-marks, and all facial blemishes permanently removed by Electrolysis. Dr. G. B. Foster, Electrician, 133 Church Street, Toronto.

“I think the man in the moon must be sick or lazy,” said Johnny Traddles one dark moonless night. “Why, my boy?” asked his mother. “Because he hasn't lit her up to-night.”

In Russian society the question “who is who,” is never asked. It is always “vitch is vitch.”

Rev. J. B. Huff, Florence, writes: “I have great pleasure in testifying to the good effects which I have experienced from the use of Northrop & Lyman's Vegetable Discovery for Dyspepsia. For several years nearly all kinds of foods fermented on my stomach, so that after eating I had very distressing sensations, but from the time I commenced the use of the Vegetable Discovery I obtained relief.”

“Papa,” said Amy, hesitatingly; “I—I must confess something. Harry and I had arranged to elope to-night, but my conscience troubled me, and I just had to tell you, and spoil it all.” “It need not spoil it,” replied the fond parent; “go ahead and elope, but never tell I knew of it. It will save the expense of a wedding.”

The Duke.—“And here, madam, is where my forefathers lie buried.” Mrs. Noovorich,—“Massy! Mr. Dook, was your poor mother married four times?”

# 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.

**GUARANTEED.** All premiums will have Our Guarantee together with the Manufacturer's Guarantee or the houses representing them. THE LADIES' BAZAR PUB. CO., 4 ADELAIDE ST. EAST, TORONTO.

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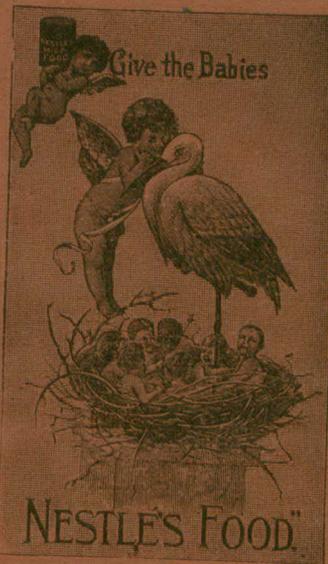
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## To Ladies Using Paper Patterns.

LADIES WHO USE PAPER PATTERNS will find it to their advantage to attend to the following points when selecting:—

1st.—Be sure the pattern you select is of a reliable make. This is particularly important where the material you intend to use is costly, as the loss from a misfit is in proportion to the value of the goods cut up.

2nd.—It is always safer to purchase a pattern on which no seam-allowance is made. The quality and texture of the material to be used must always decide the width of your seams. No pattern can be cut with a seam-allowance and be reliable, unless it is designed for a special grade of goods. The seam-allowance on paper patterns manufactured for the general trade is, therefore, an imposition on the public, designed to cover up the imperfections in the system of grading employed. No intelligent dressmaker can be deceived by this trick, although many amateurs are made to believe that it is really an advantage. Buy a pattern designed and graded to fit exactly the perfect form, and use your own judgment as to width of seams. No lady fit to make a dress is so ignorant as not to know what size of seam her material will require.

3rd.—See that the proper measurement of the party to be fitted is taken, and that your pattern corresponds with that measurement. Be specially careful in selecting for children to order for the age corresponding with their measure, not their actual age. (See instructions about measuring.)

### Mc'Call's Glove-Fitting Patterns do not Allow for Seams

But they may be implicitly relied on to fit the properly proportioned form. Where there is any deformity the dressmaker must make due allowance for same. The FRENCH SYSTEM gives full instructions how to do this.

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THIS MONTHLY FASHION AND HOME MAGAZINE is fast becoming the most popular journal of its kind, the subscription price being only 60 cents per annum, with a premium to each yearly subscriber of 25 cents in Bazar Patterns of the subscriber's own selection.

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