

The Ladies' Journal,

DEVOTED TO LITERATURE, FASHION, ETC.

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OUR PATTERNS.

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REVIEW OF FASHION.

We are sorry to chronicle that fashionable modistes are making the skirts of walking-gowns to touch and even to lie on the ground in the back. When confined to visiting or carriage toilettes the idea was sufficiently bad, but now it is encroaching upon the domain of genuine walking-dresses. At the best it is an uncleanly and ungraceful fashion.

While a well-managed train is dignified, a skirt an inch or two on the floor is not, and on the street serves only as a broom. It is to be hoped that sensible and cleanly women will pass such a revival by, and let it die from want of adherents, though all the modistes, in their desire for a change, push it toward popularity.

Severe simplicity marks the styles shown in skirts. The so-called English styles, created in France, are slightly draped toward each hip and gathered in the back. Other designs have a gathered front, lifted on either side with a buckle or large velvet rosette, and a fan-pleated back. Two elastics or drawing-strings, or one steel extender, are used in the back width of the lining, and more women wear a tiny pad bustle than go without.

As soon as the fashionable world is fairly tired of velvet sleeves—and signs are not wanting that the question has reached its turning-point—silk sleeves will be introduced, covered throughout their length with fine French insertion or point de Venise. For instance, an elegant visiting-dress of café-au-lait cashmere, has sleeves of willow-green silk, which shows through the apertures of a beautiful piece of lace. A wide scarf of green silk crosses the bodice of the cashmere polonaise, and is caught at the waist by a handsome buckle. A pleating of silk, partly concealed by lace, is let into the back of the bodice. There is a tendency now to trim the back rather profusely, and many of the bodices are cut to resemble an evening dress that has been originally low or square, and afterward filled up to the throat.

A wedding gown for a June bride is of cream faulle Francaise, combined with stripes of brocade and satin. This is introduced in front. It is cut in points at the feet, and double sash ends fall on one side, with bunches of orange-blossoms at the ends. The dress is intended for a very young bride, and is exactly suited to fresh, youthful beauty. The back of the skirt is plain, falling in square ends. The high bodice has the slashed and puffed Maria Stuart sleeves and a high Medici collar. There are many seams in the back of this bodice, but none in the front, where the brocade is introduced.

The bridesmaids will have charming gowns of cream China silk, the skirt made simply with plisses, the upper portion caught up sufficiently on one side to show them; the fullness at the back of the skirt hooked on to the bodice, which is full back and front, with a gathered yoke, the sleeves full at the top. The children who act as bridesmaids will have similar dresses, and wear large hats of lace with cream feathers, and carry yellow bouquets.

Other summer wedding gowns are of satin, Bengaline, or silk, with sleeves and front draperies of lace, China crepe, or *mousseline de soie*. Tall, queenly brides look quaint in a full skirt, gigot sleeves, and Elizabethan bodice of small-figured brocade, with a frill of lace on the wrists of the long sleeves, and a draped ruffle of the same around the half-low neck. A spray of orange-blossoms is the only extra garniture, which is placed high on the left side amid the folds of creamy lace.

Such a bride may have her bridesmaids in net, gauze or silk, muslin gowns over satin; or those of China

silk, with a trimming of gold galloon, tan gloves, shoes and hosiery, and bouquets of yellow roses. Full sleeves of silk muslin are pretty with China silk gowns. Empire wreaths, floral toques, large Leghorn or lace hats, and short tulle veils are all favored dressings for the head.

Gray, tan, and amethyst shades predominate for handsome street gowns. The French people fancy all-gray toilettes, but we usually relieve them with heliotrope, pink, or yellow flowers in the gray or black lace hat. Gray silk in small figures answers for a demi-toilette, with sleeves, apron draperies, and plastron of China crepe or muslin chiffon; the slight passementerie trimming allowed is of steel, with perhaps a slight mixture of silver.

The tennis shirt that we illustrated in the April number is worn in pique, cambric, percale, or linen, with a belt or wide sash, and masculine-looking cravat, answering for outing purposes, but not for city street wear any more than the blouses worn last year, which some women insisted upon shopping in, for which they were about as much suited as a dressing-sacque.

Sleeves are very full on the shoulders, long, and tight-fitting at the wrists, except those worn with a blouse, which may be gathered to a deep or narrow cuff. Yoke effects are fashionable, and becoming to all except stout figures. The yokes rarely extend to the arm-sizes, and may be plain, pleated, or puffed; passementerie, velvet, silk, figured goods, embroidery, etc., are used for these accessories.

One pretty tea-gown recently seen is in the palest blue and white satin brocade, with the front and sleeves of pale pink crepe de Chine trimmed with black velvet baby ribbons. The revers are turned back with pale pink satin, edged with a row of the velvet, and there is a pointed waistband to correspond, below the rows of velvet run in and out, and confining the fullness of the crepe de Chine. A cluster of velvet loops finishes off the ends on the left side.

PERSONAL BEAUTY.

BY A SOCIETY WOMAN.

Hairdressing, properly considered, is the most subtle of arts. It used to be recognized as such more than now and the hairdressers of Kings and Queens held high place at Courts. More recently there have been great coiffures, whose services were held invaluable to their first-class patronesses, who sometimes, like the Princess Troubitzkoï, famous in Parisian society, were made over by their talents from emphatically ugly women into women seductively conspicuous in any assemblage. The French have owned all the professional hairdressers, because they, more than any other nation, have studied the science of effecting large results out of scant material. But any woman can be assured that she presumably can be a more accomplished hairdresser for her own individual needs than the greatest of professional coiffures, if she also studied the bearings of her case as carefully. People who draw are aware that to put on one face the brows or ears of another head, for instance—and although the structural difference of those brows and ears may be almost imperceptible—will subtly

CHANGE THE ENTIRE EXPRESSION OF THAT FACE. The mere deepening of a line here, the neglect of another there; this is what makes or mars a likeness. Now, the hair if it be "done" so as to emphasize certain lines and to obliterate others, is capable of actually transforming the face, sometimes for better and sometimes decidedly for worse. Eight-tenths of the sex give this no consideration. Fashion rules them. This is right, of course. But, while following fashion in its general direction of high or low hair, etc., it is each woman's own very particular affair to attend to just these little, most eloquent modifications. There are certain generalities for guidance. The long faces and the broad faces—these are the faces that call for particular study. A little face with fine, small features can never be made grotesque. Such faces have no character, as a rule; are rarely striking and only picturesque when there is archness and piquancy in their expressions; but in their negativeness there is safety. If the face is very long the coiffure most becoming in eight cases out of ten is a rather massive one, midway between the top of the head and the neck. The catogan, low down in the nape of the neck, draws out the facial lines lengthwise. It gives a very long face a certain look that vaguely reminds one of a horse. To pile the hair far forward on top of the head is obviously rather liable to the same result. But if the coiffure be midway at the back of the head the hair is drawn from the perpendicular lines, and these horizontal lines act at once as a corrective, neutralizing the already too-pronounced longitudinal effect. Conversely

A BROAD FACE DEMANDS EXACTLY THE OPPOSITE.

What is needed here is the lengthwise, the longitudinal—anything that seems to soar up lightly or drop away gracefully, and that will therefore counteract that heavy, stationary, unmanageable impression which too much breadth of face produces. The very most becoming way of dressing the front hair in such a case ever seen was devised by a pretty woman, the defect in whose beauty was precisely this too great breadth of face, threatening to vulgarize it. She combed the lock of hair that grew directly back of the ears loosely up from the roots in absolutely straight lines to above the temples, where the softly waved bang was taken up from the forehead in a Pompadour, very long, and slightly inclined to shelve forward instead of inclining backward. This forward incline was another touch of artistic divination, because the pretty woman's nose was rather prominent, and backward lines to the coiffure would, as they always do, have tended to accentuate that fact. As it was, the prominence of the profile was softened out of notice and the lengthwise and upwise lines of the front hair coming into direct contact with the face gave it the finesse which its natural width made it lack. The pretty woman's back hair was arranged in accordance with the dictates of the conventional fashion of the moment, and the little divergence in the treatment of the front hair passed practically unnoticed except by the few close observers who could appreciate its cleverness and art. All women who have made their

PERSONAL APPEARANCE A PARTICULAR AND CAREFUL STUDY,

and whose beauty is their chief stock in trade, as it were—their lever to success, social or otherwise—will be found to originate coiffures, not given to follow slavishly the strict fashion prevalent in hairdressing. At a time when every woman wore her hair twisted in a figure 8 on top of her head, Mrs. Langtry dropped hers into the nape of her neck, parting it in the middle and drawing it softly down back of the ears with a little fringe of hair escaping over the forehead and down both sides of the face. This little fringe was immensely becoming, and her own private property, as it were. The peculiar roll which Mrs. James Brown Potter twisted her hair over in the back when last she was seen here was obviously designed to take from the natural sharpness of her features, by making the hair stand out in a sort of soft, wide wreath around the whole face. It was a style that would have looked grotesque on most women, but it was picturesque on her. Sarah Bernhardt's coiffure has, practically, not changed for ten years. Whether the hair be worn very low or very high hers is usually midway between the two, being pitched at just that angle which precisely we have suggested as being the best for faces of the long type. Not more in the case of the pretty woman in private life whom we cited than in these cases would any one have felt that the coiffure, because it was original, was out of date. In the case of the actresses there was

A BOLD DEPARTURE FROM THE CONVENTIONAL, because as public characters they could make fashions for themselves. For the other case the prevalent mode of coiffure was complied with, and only a slight change made in the front hair instead of the ordinary bang, cut horizontally across the forehead, which would have added perceptibly to the look of breadth in the face, and therefore where such breadth exists should be avoided. When a bang is worn under such conditions it should be either broken in the centre of the forehead to give an effect of greater length down the face from here, or if a straight fringe, left a little longer in the middle than on the sides and a trifle pointed in its shape. With a broad face the hair must never be drawn tightly away from the temples and ears. Sleek hair does for women who have small classic faces. The contours are so pure and correct in themselves that they should be left to speak for themselves. The role of the hair in that instance is the negative one of non-interference. But for some time now a plain, straight, severe coiffure has been adopted by women having all manner of features and types indiscriminately. Fashion ran in the direction of Greek knots and braided Alsatian coils. But a woman

CONSCIOUS OF ALL THE POSSIBILITIES OF HAIRDRESSING would have modified these fashions out of all rigidity, when by so doing the irregular, faulty contours of cheek or chin or profile could have been mitigated. A return of the chignon and of all manner of incidental elaborations of coiffure is not thoroughly bad news. Foreign hairdressers are beginning to build up coiffures with flowers and feathers for ceremonious occasions until the structures have a faint resemblance to small bonnets. This tendency of fashion might easily be abused, but at least it will give wider latitude to those women who are too timid to adopt the prevalent ideas in any department of dress to their own needs. If the style of doing the hair is rather inclined to be capricious and fantastic, they have at any rate a larger field of operations, and out of that they stand a better chance of hitting upon some lines and curves of the hair that may bring out the best look of their head and face. Study this matter of the lines—the lines and the outlines—of the head and hair. Half the secret of beauty, or at least the effect of beauty, lies there. A head of hair was not given to woman alone as a crown of glory, but as a sovereign ally to be bent to her best uses.