

# The Ladies' Journal,

DEVOTED TO LITERATURE, FASHION, ETC.

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## OUR PATTERNS.

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## REVIEW OF FASHION.

For a dressy basque what is prettier than short, round, or square fronts in jacket form of velvet, plain goods covered with braiding, or a contrasting woolen goods edged with tiny grelots over a full front of surah, crepe, or the dress fabric pleated at the top to imitate a pointed yoke, and again at the waist-line in the form of a pointed girdle. The full sleeves may be slashed at the top to admit a puffing of the second material.

Round waists have one plain and one full front, the latter crossing the former at the waist line. Then add a row of vandyke points around the neck in the shape of a yoke, and cuffs to match on the leg o' mutton sleeves, and a very becoming waist appears. Another bodice is slightly pointed, back and front, with a fullness from the arm-size drawn to the centre of the waist-line under a long curved buckle, and the upper part turned over in revers matching the tiny V and collar. The sleeves are very full at the top and close at the wrists, with cuffs of the revers materials.

For theatre wear some pretty little short jackets are made in plush, velvet, or brocade, richly embroidered and trimmed with splendid Byzantine galloons in bullion or raised gold work. These jackets are red, heliotrope, mousse, or buttercup, cut short and square in front, edged with the galloon, and a profusion of grelots and drops in gold passementerie. They open over a gauze chemisette (either pink, lilac, green, or white) drawn or gathered, and forming four puffs, separated across with galloon bands; the back is covered with embroidery, and the sleeves are either velvet, or they match the chemisette.

Bows of ribbon, tulle, or lisse, arches of jet work, and puffs of material, all stand up at the top of sleeves. Some sleeves are composed of four or five puffs, about the size of sausage, looking like curls, well drawn up toward the top; others look as if they were composed of a lace or crepe de Chine pocket-handkerchief, with two corners knotted up on the shoulder, then allowed to fall down the inner side of the arm, and again caught together by the lower corners, and knotted on the outer side of the arm just above the elbow.

In the house fancy shirts are much worn with little cutaway coats. The coat may be navy or bright blue, brown or ruby, and is considered in good taste if worn with almost any skirt, and if not an unpleasant contrast of shade. With a black skirt and a blue coat, a light blue linen or silk shirt and tie can be worn. Sometimes there are gold buttons on the coat. The coat is made exactly like a man's cutaway coat, fastened across the chest by one button, with a turned-down collar and lapels. It is tight-fitting at the back.

Regular walking-skirts are quite a feature now for young ladies taking health walks, and are of sensible length, width, and material. Some are very plain, and look like a short habit, with jacket to match, sometimes open to show a white or checked waistcoat, or closed nearly to the throat, and displaying the neat collar and tie. All the fullness of the skirt is massed at the back, the front and sides being gored to sit as plain and flat as possible. This only suits a slim or quite girlish figure. The other style has gathers all round, mounted into the waistband, and is almost always worn with a silken or flannel shirt. These skirts average three and a half yards wide, and reach only to the ankles, or even a little above. Rough serge is much used for them, also the so-called "blanketing," which is rough in texture, but quite light in weight. This is usually in dark or light gray. With these walking-skirts, small sailor hats are usually worn, and

also rather flat-heeled laced or buttoned boots, very high in the leg and thick in the soles.

An idea of drapery is given in the latest French plates by tiny panniers, a slight lifting of the sides and front, all of which points to the idea of more drapery, yet long effects, with the advent of thinner fabrics for summer wear. Bodices all have full fronts of some kind, and the jacket designs grow in favor. Full sleeves are greatly worn, especially the leg o' mutton shape in one piece, leaving off the huge, deep cuff that first appeared.

To the tea-gown it is difficult to do justice in a written description, and one especially is extraordinarily fanciful and brilliant. It is of the surprise order of attire—"as shines the moon in clouded skies," so its wearer might enter, swathed and draped in clinging folds of pale blue-gray Indian silk, wrapped round her in shawl fashion. Suddenly, with an upward movement of the arms, she would fling back the two long, soft, ample scarfs, fastened in at the shoulders, which compose the drapery, so that they should fall like a straight mantle behind to her feet, mingling with the rest of the full back, which is of the same blue-gray silk, and revealing in front the most gorgeous garments imaginable—a rendering of Japanese embroidery, flowers and clouds and butterflies, wrought by a Parisian artist, on a background of black satin, in gold and silver and all manner of lovely colors, pearl and azure and amethyst, and cut at the throat so as to show to the waist a glimpse of the soft whiteness of a blouse or skirt of lisse, while from beneath bell sleeves of the embroidered satin-peep bishop sleeves of the white lisse. A bridesmaid's dress, to be converted at will into a ball-dress, is composed of soie de Chine of a delicate heliotrope tint, with white revers. The front of the skirt of heliotrope, drapes gracefully on the right side over a white panel covered with a sash of heliotrope crepe, wide and drawn to a point with tassels, and draped at the back in butterfly folds. The bodices of the heliotrope crepe is made high, and in the Empire shape, and draped in front with soft folds of the white crepe; bows and ends on the shoulders; coat sleeves with white cuffs. By removing the heliotrope handkerchief vest and long sleeves this costume can be converted into an evening dress, and is so light-looking it may be worn at a ball.

Nothing is more refined for an elderly matron's best dress than a black armure or gray faille, trimmed with lace pleating around the neck, sleeves and down the front as a jabot. Sometimes the basque is left plain, and either a white or black lace scarf draped to form a loose plastron, with lace to correspond basted in the sleeves. The pansy shades, in vogue once more, are charming on women past their middle bloom as well as their first freshness.

Princesse back and fichu or surplice fronts over a slightly draped skirt front abound in the spring styles. Others have the entire front and sleeves of a second fabric. The newest India silks have full gathered backs, shirred sides, draped fronts leg-o'-mutton sleeves, a knife-pleating turned down from a high collar, back at the wrists, and on the edge of the full bodice, which is full from both shoulders or only one, full from the arm-sizes, or only full from not having darts, with the material there taken up in tiny pleats. The bodice is pointed, back and front, and outlined with ribbon folded, and ending under a rosette on one side.

A charming afternoon gown is of porcelain blue surah, having an almost plain front, two box-pleats on each side, and a gathered back, with a border of black velvet all around the foot of the skirt below a row of black lace vandykes pointing up. Down the centre of each pleat run two rows of the lace, with the points meeting in the centre, and on the straight edges are bands of velvet about two inches wide, which still leave enough of the pleat exposed to show what it is. The round bodice is without darts, and gathered in the middle, front and back, of the waist-line; leg-o'-mutton sleeves, with a velvet band and three vandykes of lace on each wrist. The collar is of velvet, with vandykes set around, pointing down, like a yoke; belt of velvet, shaped in a girdle point in front.

Home-made candies are not only superior to the cheap mixtures sold by the grocers, but cheaper as well. Excellent cream taffy can be made as follows: Three cups of granulated sugar, half a cup of vinegar, half a cup of water, butter the size of a walnut. Boil without stirring until it will candy when dropped in cold water. Flavor, and pour out on a buttered dish. When cool, pull till white, then cut up in sticks with sharp scissors.

## JEWELS OF THOUGHT.

The ground of all great thoughts is sadness.—[Bailey.]

The dead man is wise, but he is silent.—[Alexander Smith.]

The deeper the sorrow the less tongue it has.—[Talmud.]

Satiety always follows close the greatest pleasure.—[Cicero.]

With women tears are oftentimes only moistened joy.—[Boufflers.]

We grow tired of ourselves, much more of other people.—[Hazlitt.]

The hand of Law strikes the poor; its shadow strikes the wealthy.—[Laudor.]

Mistaking taste for genius is the rock upon which thousands split.—[J. T. Headley.]

Unless after virtue is the best guardian of a young woman.—[Mme. de Genlis.]

Would that experience had a soul which remembered the tears it has cost.—[Jules Sandeau.]

The true use of speech is not so much to express our wants as to conceal them.—[Goldsmith.]

Men are probably nearer to essential truth in their superstitions than in their science.—[Thoreau.]

There are two things in a man's life women never pardon: sleep and business.—[Alphonse Karr.]

When man is not properly trained he is the most savage animal on the face of the globe.—[Plato.]

Temperance is a bridle of gold; he who uses it rightly is more like a god than a man.—[Burton.]

There are four varieties in society,—the lovers, the ambitious, observers and fools. The fools are happiest.—[Taine.]

The worst "might have beens" are those that we ourselves have thrust aside, or changed, or passed unheeded.—[Mrs. Whitney.]

Some people believe they are intimately acquainted with the bird, because they have seen the egg from which he was hatched.—[Heine.]

Let us be of good cheer, however, remembering that the misfortunes hardest to bear are those which never come.—[James Russell Lowell.]

If men had only temptations to great sins, they would always be good; but the daily fight with little ones accustoms them to defeat.—[Richter.]

It is necessary to love one's friends as true amateurs love pictures; they fix their eyes upon the good points and see nothing else.—[Mme. d'Epinay.]

Be assured that when once a woman begins to be ashamed of what she ought not to be ashamed of, she will not be ashamed of what she ought.—[Livy.]

Satires and lampoons on particular people circulate more by giving copies in confidence to friends of the parties, than by printing them.—[Richard Brinley Sheridan.]

The Samaritan who rescues you, most likely, has been robbed and has bled in his day, and it is a wounded arm that bandages yours when bleeding.—[Thackeray.]

## A Caution.

Why must women always jump to the most torturing conclusions where the one they love best is concerned? In most matters, in fact, are they not inclined to form conclusions too hastily? The most matter-of-fact seem to possess a little superstition—just enough to make them convince themselves that there must be something in the convictions that haunt them. Common sense urges them to put them aside, but jealous fears bring them back again, and superstition whispers that it is because they are founded on truth, and that it is only right to search for every item of proof. Then, oh, how much of it speedily presents itself! When one begins to look for it, it arises on every side, and life is made a burden by it.

In these days there is so much said of unfaithful and unjust and tyrannical husbands, that it can not but have made an impression on the minds of women who really have little to complain of, and made it easier for them to doubt the husbands who are really trying to do the best they can. The habit of complaining and fault-finding may become as infectious and appalling as any poisonous epidemic, if effort is not made to check its first advance. It steals upon its victim quite as stealthily, and does its work so subtly that she does not realize the necessity of fighting against it.

It is a fact that many wives have themselves to blame for their husband's misdeeds; it is also a fact that many, whose lives are blameless, have to suffer and to live when death would be preferable; and it is well known that a very large class of women are unhappy because they are trying to climb a mountain of trouble which exists only in their imagination.

It is the aim of the JOURNAL to be a comfort to those who are really in trouble, but like anyone who offers help and sympathy, it does not like to be imposed upon. It asks of its readers, not that they refrain from making known their troubles, but that they hesitate before doing so long enough to make sure that they have real grievances and are not victims to the prevailing and altogether too fashionable epidemic—"Complaint of one's husband!"