

# The Ladies' Journal,

DEVOTED TO LITERATURE, FASHION, ETC.

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## REVIEW OF FASHION.

Ladies will be safe in making up surah, India or washing silk blouses, as well as those of striped flannel, percale and gingham, for wearing with extra skirts. Skirt waists like those worn by boys, with tucked or pleated bodies, and worn with a belt will also be in vogue, and black lace waists are and will be worn with black and colored silk skirts, with a broad waist-belt or sash fastening in front under a long, carved buckle. The neck and full sleeves are finished with lace frills, turned over, and on the lower part of the front ends are draped like a fichu from the fullness brought from the shoulders.

New French bodices are without darts, the fullness laid in fine pleats shaped like a girdle, and the opening put on the left shoulder and under-arm seams, where the bodice fastens invisibly with handsome buttons. For a slender figure a very tasteful basque has a pointed front under small pieces shaped like jacket fronts, which meet over the bust only, with a few pleats to form a slight fullness held by a buckle somewhat after the style of one of the frontispieces shown in the February number.

A low evening bodice is composed entirely of rows of black lace, and is made with uniting lines of pink velvet bows of narrow pink ribbon appearing on the back and shoulders, where the lace is so placed as to give great additional height. Nothing could well be more becoming to the figure, or more easily put on. It ends at the waist in a row of pink velvet threaded through the lace. Some dinner and theatre bodices are made with long open sleeves of lace over close-fitting ones of the bodice material beneath, or none at all. The bodice will have a V-shaped neck, draped front and pointed back. Double-breasted jerseys of very nice quality are made with sleeves and girdle of velvet, or have a large silk fichu over the shoulders, with scalloped edges.

The cording of bodices is spoken of in "Trimmings," and new combinations show the sleeves in contrast with the basque, though matching the trimmings or accessories. The princess garments probably met with favor on account of their hanging from the shoulders, and every woman welcomes any change from heavy skirts dragging on the hips. Dainty velvet jackets over silk or lace sleeves and plastrons transform odd skirts into dressy toilettes. One of black velvet is cut in the round Figaro shape, with sleeve-caps to the elbows and edged with gold drops beneath a row of gold passementerie. The full sleeves, high collar and blouse are of red crepe, and when worn with a black silk skirt the effect is Spanish and stylish.

Cotton waists are round and full, pleated and belted or in blouse form for young ladies. Gingham and percale skirts are simply full, hemmed and gathered. Embroidery is always a neat finish, and the belt is of the material, ribbon or leather. A pearl buckle and No. 16 ribbon make a round waist look rounder and as trim as possible.

An elegant toilette for a church wedding is a princess gown of tan-colored camel's-hair, with bodice drapings and "glove" sleeves of silk, and a trimming of gold braid. Tan gloves, a fabric and brown velvet toque, and a shoulder-cape of seal-skin are worn. Fur shoulder-capes, by the way, will be worn throughout the spring over thin dresses, and in the summer they will be used by the seaside and in the mountains when a wrap is needed.

A tea-gown has a princess back made of a velvet leaf brocade on a gauze ground, and of so dark a blue that it looks like black; it is interthreaded with gold, which is almost invisible, but the front is one soft, graceful drapery of brilliant cherry-colored crepe de

Chine, bordered on either side with pleated red frills. Ribbons confine the fullness at the waist, and a high wired Medici collar stands up at the back. The sleeves are full and come to the elbow, and are also of the red crepe de Chine, opening on the outside of the arm, to show the skin; the skirt is exceedingly long. Another wonderful tea-gown is modeled on ancient German modes of the time of Maximilian, being made of a thick repped silk in a rich shade, something betwixt petunia and heliotrope. The whole of the back of the full bodice is gauged, and a square collar of point lace is set into a Holbein yoke and braces of dark purple velvet, embroidered silver, while the full sleeves are set into cuffs to match. Others, more simple, are made of cashmere, with a fancy silk front, and trimmed with a thick ruche of silk, resembling feathers, at a distance. Pale gray or cream is often trimmed with a dark green ruche. A silver-gray soft silk gown, trimmed with ruching of its own color and material, is a pretty becoming gown for mourning and quiet wear.

Black silk gowns for house wear are stylishly fashioned with a full blouse of gold or silver embroidered mousseline, crepe, etc., with a yoke or jacket of silk cord passementerie. Young ladies like their black silk and Henrietta gowns brightened with a yoke, girdle, collar, and cuffs of Tartan surah edged with gilt braid, and a plaid buckle in a black girdle, or a gilt one in a girdle of the surah. The skirt is slightly draped in front, and may have a border of the plaid a full width of it in the centre back, or not show any of it. The bias gowns are only suitable for perfect figures, as they "fit like wax." The bodice lining is shaped as usual, and hooked up the front, while the bias-cut bodice, without side forms of darts, buttons over the shoulder and arm seam, fitting without a fold over the front. The skirt is also cut on the bias, with very scant front and sides, and a gathered back; the only full portions of the costume is the sleeves.

Pointed bodices fastened down one side are frequently cut with a V at the neck, which is filled in, and surrounded with ornamental buttons. The collar, a pointed belt, and sleeves are of velvet and a velvet "sham" on the skirt is shown where the full front is draped on the right side. Although skirts still have straight effects, more drapery is creeping in, like Arab folds in the back, jabot sides, Grecian aprons, or fronts in clusters of pleats high on the sides; and one of the prettiest backs is hooked up over the pointed basque.

A very small bustle is worn with a basque or princess dress if the form needs it; while round waists worn with a sash may go without. One reed, twelve inches below the belt, or two elastics hold the skirt back properly if ladies object to the reed, as many do. A good deal of latitude is allowed nowadays in the way of comfort and individual taste when an attractive or stylish woman takes it, otherwise untold latitude is not a success.

## LITERARY NOTES.

*Wide Awake* for April opens with a burst of Easter beauty and hope; the frontispiece, by W. L. Taylor, "Easter Offerings," embodies the spirit of youth and bloom and gladness, while Mr. Butterworth's beautiful story, "The Pilgrims' Easter Lily," ought to go far to settle the question of America's national flower. W. J. Rhee of the Smithsonian Institution, under the title, "What's In a Name?" gives a brief history of the English founder of the famous institution at Washington, with three portraits of Smithson, and then goes on to give fifty or more examples of the mistaken ways in which people address letters to the Institution. The *Difficulties of a Darling*, by Mrs. L. B. Walford, is an amusing story of the way a little sister proved her devotion. "How Simon and Sancho Panga helped the Revolution," is a first-rate true historical story by Olive Risley Seward. "Work and play," by Mrs. Fremont, is another true story of this number, showing a delicate woman's business energy and success. "Nervy's Wicked Summer," by Lucia Chase Bell, is also true, evidently; the kind of story that children read eagerly. "The Fugitives of French Cross" is a pathetic Acadian story, true also, by Grace Dene McLeod. The other departments and features of this foremost young people's periodical are fully sustained. *Wide Awake* is \$2.40 a year, D. Lothrop Company, Publishers, Boston.

*Scribner's* for April is a superb number. "In the Footprints of Charles Lamb," by Benjamin Ellis, which commanded so much attention in the March issue, is concluded; "Expiation," Octave Thanet's clever story is also concluded. "In the Valley," the serial by Harold Frederic, is continued, and the instalment is most entertaining; "John Ericsson, the Engineer," illustrated by M. J. Burns, J. D. Woodward, V. Perard, J. Reich, and A. F. Leicht; engraving by G. Kruell, T. Johnson, Tietze, Van Ness and Schussler, is concluded; "The Point of View" contains articles on a variety of interesting topics, and the whole number is especially attractive.

## VARIOUS TOPICS.

If you happen to pick up at a fashionable auction a fine bit of china in the shape of a cup, the saucer of which is lacking, you must stand it on your toilet table among your silver, keep it half filled with pink powder, and a very fluffy puff with a silver handle fills the other half. If the cup happens to be Royal Dresden the effect is particularly good.

Velvet sleeves form part of every costume, and are reviving the little sleeveless jackets of a few years ago, as no coat sleeve can be made large enough to go on without crushing their soft fullness. The sleeves are cut with one seam only, the lining being the only part that has a seam at the back, and the upper part being draped or puffed on the lining and much raised at the shoulder.

Another quaint fashion lately reinstated in favor is the evening dresses with long sleeves and extremely décolleté bodices. These sleeves are sometimes so long they extend to the knuckles when they spread out a little; the upper part is puffed, but from the elbow to the wrist they fit the arm closely. With them are worn evening gloves with a single button, fastening their extreme by short twists, which are frilled about with broad dainty lace falling over the hand.

Have you seen the new pencils? The perfumed ones? You don't need to put sachets in with your bodices, or throw a liquid scent on them, risking staining the cloth, but you just keep one of these dainty little trifles, and you mark the inside of your gown here, there, and everywhere with it, and from this comes a delicate odor of your favorite essence. Of course this comes from France, the country where an exquisite scent is supposed to surround a woman as it does a flower.

A good tailor could make a smart frock or jacket out of a coffee bag. This sounds exaggerated, but just look about and see the driving jackets that are made of that heavy linen which is used for men's tennis breeches. It's mode color makes you think at first that it's cloth, and you have to feel it to be absolutely sure that isn't. It has a semi-loose back that is held in by a belt and a double-breasted front with buttons that are beautifully enamelled. The sleeves are loose enough to give full play to the arms, and no matter how the ponies may pull, that proper fullness in the back keeps the coat from riding up, and does not make the good driver feel as a tight coat would, that the seams are all going to burst. A woman can make a frock, a tea gown, or a dinner dress, but there is no doubt about it, it takes a man to make a coat.

The severity of styles in dress demand a richness and sumptuousness of material to make gowns original, rich, and difficult to vulgarize. The skill of the artist in needlework and painting is required to produce satisfactory results. Ordinary silk embroidery, elaborate work in gold and silver thread and colored beads, raised flowers of every description, so modelled and wrought that they have the exact appearance of the natural blossoms, are all employed in the decoration. Velvet orchids outlined with fine chenille are beautiful on a ground of pale pink or blue faille, with every stalk and leaf painted by hand with most delicate finish. A sky blue satin ground has an elaborate design worked in jet, with long sprays of convolvulus made of sky blue crepe in the exact shape of the flower; and acorn colored crepe de Chine is ornamented with tufts and garlands of Parma violets made of silk and painted in imitation of the natural flower. Black lace appliques are another favorite decoration; the separate patterns of the lace, generally large flowers or sprays cut clear of the wet ground and appliquéd at intervals over the skirt, which should be of some bright shade, either in red or sky blue.

## Care of the Teeth.

At the meeting in Berlin last spring of the German Association of American Dentists, the best means of preserving the teeth were discussed, and Dr. Richter of Breslau said:—"We know that the whole method of correctly caring for the teeth can be expressed in two words—brush, soap. In these two things we have all that is needful for the preservation of the teeth. All the preparations not containing soap are not to be recommended, and, if they contain soap, all other ingredients are useless except for the purpose of making their taste agreeable. Among the soaps the white castile soap of the English market is especially to be recommended. A shower of tooth preparations has been thrown on the market, but very few of them are to be recommended. Testing the composition of them we find that about ninety per cent, are not only unsuitable for their purpose, but that the greater part are actually harmful. All the preparations containing salicylic acid are, as the investigations of Fernier have shown, destructive of teeth. He who will unceasingly preach to his patients to brush their teeth carefully shortly before bed-time, as a cleansing material to use castile soap, as a mouth-wash a solution of oil of peppermint in water, and to cleanse the space between the teeth by careful use of a silken thread, will help them in preserving their teeth, and will win the gratitude of the public."