

The Ladies' Journal.

Devoted to Literature, Fashion, &c.

APRIL, 1881.

Illustrated Models.

This month is an important one for ladies, because it is the one in which the change is made from winter clothing to that suited for a milder temperature. The frequency with which the seasons returns does not prevent the question of preparation for them from being a perplexing one to women, who have to combine with the gratification of their taste, the eternal adaptation of old and new ideas, and resources to means and ends. Often it is not an easy thing to do, and whatever simplifies the process is welcome. Some of this help we hope our readers will find in the designs for the present month, all of which are new, and diversified enough to be useful to almost every one.

The first design to which we call attention is the "Pilgrimage" costume, which consists of a gored walking skirt trimmed with a flounce arranged in clustered plaits—a polonaise with a flat Watteau plait, which forms the drapery in the back of the skirt—and a cape with a collar, and lacing with cords in the back and on the shoulders. The drapery across the front, it should be understood, is not cut in one with the polonaise; it is separate from it, and may be of a contrasting material; as may also the clustered plaits in the flounce. The whole may also be made of one material, such as spring wool tweed, camel's hair, spring serge, or cloth-finished flannel.

A great novelty in outdoor garments is the "Mother Hubbard" pelisse. It looks odd at first, but is very becoming to slender figures, and very distinguished in its effect. It is also adapted to a great variety of materials. It may be made in silk, satin, cashmere, camel's hair, grenadine, or lace. It should not be made in any very common, coarse goods, and in colors looks best in satin to match the dress. The trimming may be fringe or lace; a rich fringe is most suitable for satin.

The "Scarborough" ulster is an excellent and very seasonable design for spring ulsters in cloth-finished tweeds, and for summer ulsters in linen or Louisine. The sleeves are cut in one with the shoulder and side pieces, and the front is buttoned overs as to give a double-breasted effect. The advantage of this design over many others is that it has a neat and close appearance without being tight like a dress, or close over the arms. It is very easily taken on or off, and is every way well designed for a wrap. The hood may be omitted if preferred. It is finished with a facing and several rows of stitching, and with smoked pearl buttons, the size of which may be graduated to suit the taste.

There are two other outdoor garments, each of which has a hood attachment, which shows how universal the hood is this season. To the "Scarborough" ulster, and measurably to the "Clarendon" jacket (the newest and prettiest design of the season of



DINNER DRESS.

this kind), the addition of the hood is a matter of choice, but it is an essential part of the new "Paletot Visite," a garment well adapted to ladies of large size, who cannot well wear a tight-fitting jacket. The "Clarendon" is a pretty and becoming style, and we should advise the retention of the hood, as it is not only a graceful, but a novel feature, and marks the new jackets from the old more distinctly than any of the minor changes in cut and style. Fine mixed cloths are the kinds preferred for spring wear, and the majority are in light colors, as they adapt themselves to every description of dress. The buttons may be pearl or shell, and the cords and spikes may be added or omitted at pleasure. A light tinted cloth should be faced with silk of the same shade.

Skirts and bodices are represented by some good and graceful designs. The "Antoinette" train is a very effective style, only suitable for a dinner or evening dress, but admirably adapted for use by those who are obliged to make an elegant appearance upon a limited income. It consists of a plain under-skirt, trimmed with narrow plaited flounces upon the sides, and a draped over-dress, shirred high on one side, while on the other it is ar-

ranged in a graceful cascade. A black or white "Antoinette" train may be made of brocade and satin for the plaitings, mounted upon an underskirt of black or white French twilled silk. Figured grenadine and satin or silk may be treated in the same way, and handsome white fabrics also of a thin, silken texture, and with the contrast between plain and figured. Over-skirts are always in order with thin cotton or woolen materials, so no one will complain of the graceful "Lotella" which is so well suited to light bareges, muslins, grenadines, as well as the new gingham, batistes, and cambrics. If one of the new and pretty percales or cotton batistes is selected, the border will be found with the goods or it may be supplied most charmingly by Cash's colored embroidery, put on plain, instead of being gathered into ruffling. A neat and well-fitting basque for spring woolen dresses is the Perdita, but a more novel "waist" is the surplice corsage "Imogen." This is round and has shirring back and front; in the front it is crossed, and gives the surplice effect.

Velvet bodices are very stylish when made with the high Medici collar, lined with coloured satin and an inner ruffle of rich Mechlin lace.

Street or Traveling Costumes and House Dress.

(See Large Engraving.)

FIG. 1.—Traveling costume of caprine brown cloth and velvet-finished tiger-tinted plush. The design illustrated is the "Pilgrimage" costume, arranged with a polonaise of cloth cut with a Watteau plait at the back, and completed by a small shoulder-cape of the plush. The short skirt is trimmed with alternate bands of plush and plaitings. "Leonardo da Vinci," hat of the plush, trimmed with shaded gold and brown plaid *natte* silk. Small cordeliers of brown and gold silk ornament the cap, and a larger one is suspended loosely around the waist. Price of costume pattern, thirty cents each size.

FIG. 2.—Street dress composed of the "Clarendon" jacket, the "Lotella" overskirt, and a plaited skirt. The jacket is of light gray cloth, trimmed with garnet velvet pockets, hood *revers*, cuffs, and collars; the hood is lined with garnet silk, and ornamented with garnet silks pikes and small cords. The skirts are of garnet camel's-hair cloth, trimmed with bands of striped red velvet and light gray satin, Charles IX. hat of black chip, trimmed with garnet velvet and natural ostrich plumes. Pattern of jacket, twenty-five cents each. Overskirt pattern, thirty cents.

FIG. 3.—A pretty house dress of cream-colored vicuna cloth, made with the "Imogen" waist, "Lotella" overskirt, and a short skirt bordered with a deep kilt-plaiting. The overskirt shows the front view of the one illustrated on Fig. 2. The waist has a box-plaited skirt added to it all around, and has drapery on the front arranged *en surplus*. Blue satin belt and sleeve knots. "Vermicelli" lace ruffles in neck and sleeves, and necktie of blue and white polka-dotted satin. Price of overskirt pattern, thirty cents. Waist, twenty cents each size. Skirt pattern, thirty cents.

Fashion Department.

The designs and illustrations of this department are from the celebrated house of Mme. Demorest, the acknowledged representative house of Fashions in Europe and America. Always the first premium and recipient of the only award over all competitors for patterns of Fashions at the Centennial Exposition, and the Medal of Superiority at the Paris Exposition. Paris, London, and New York. Dominion of Canada 341 Notre Dame street Montreal.

Mrs. Rachel Allen died recently at Chester, Mass. in her 103rd year. Her faculties were unusually good till the last.

A little miss has a grandfather who has taught her to open and shut his crush hat. The other day, however, he came with an ordinary silk one. Suddenly he sees the child coming with the new stovepipe wrinkled like an accordion. "Oh," grandfather, she says, "this one is very hard. I've had to sit on it, but I can't get it more than half shut."

Madame Modjeska's toilette at a Sunday evening reception given by herself in London was considered an achievement in dress. It was of fawn-colored silk contrasted in broad stripes with alternate bars of rose, the skirt bouffant, the corsage filled in with rose-colored tulle, and outlined with a half-wreath of white roses and pink lilies. On the same occasion Mrs. Edwin Booth wore a pale blue silk embroidered in silver and pearls, the sweeping train trimmed with lace and a narrow ruffle of crimson and gold. Her daughter wore white *gaze de Chambéry*, with bretelles of claret-colored velvet harmonizing with her full soft black eyes.