

Ladies' Journal,

DEVOTED TO LITERATURE, FASHION, ETC.

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REVIEW OF FASHION.

A glimpse into the future, as regards the Fall styles, will doubtless be of interest and profit to our readers, who wish to have an idea of the designs and materials to be in vogue, long before they begin shopping for the coming season. As "Fashion is a fickle jade," she may change in many respects between July and October, but the main ideas will doubtless be as we now give them.

We have gleaned from the best European and American sources our forecast, which is made with a knowledge of the tastes and needs of the American women, who do not accept French or English styles without many original modifications. In the way of colors, brown, tan, mode, gray, clear dark blue, deep rich red, a more purplish heliotrope, and old-rose having an almost brownish-lavender cast, are seen in every material. A new brown of a fawnish or castor tint bids fair to be exceedingly rare and stylish. Cream of a very deep shade, pearl gray, ecru, lavender, faint rose-pink, ice blue, and yellow are the chief evening tints.

The black note appears everywhere. Astrakhan, fur, and velvet trimmings and garments will please our luxury-loving tastes. Ostrich feather bands will trim expensive woolen gowns. Scarf effects, or fronts of contrasting goods are among the French novelties, while borders are buried too deep to appear for a time. Rough effects are stylish, and one shall see checks and plaids, both in tartan and novelty mixtures, from a quarter of an inch to fifteen inches square. Expensive woolen goods must present the appearance of a heavy, coarse material, while serges and cashmere cannot be too fine.

Velvet and silk sleeves relieve any and all costumes from monotony. Combination dress patterns and elegant "robes" show most exquisite embroidery, and grading of shades. That high sleeves will be worn seems a settled fact, though they will not probably scrape as far skyward as many now seen. Flaring collars are advocated by designers for cloaks, jackets, and basques. Fur and cloth shoulder capes will take on a new lease of life. Cloaks that are long, with large hanging or coat-sleeves full at the top, and lapped fronts in Russian style, ulsters having capes, and close-fitting jackets are duly announced.

Tinsel, galloon, piece and ribbon velvet, silk embroideries, a fine fringes, and fine jet passementerie, crocheted and metal buttons, and large and small buckles are offered for trimmings. Bodice designs show pointed and rounded fronts, drapery over the chest, invisible and visible openings, fancy belts, girdles, and corselets, long and short coat-tail backs, darts and no darts, fewer jacket effects, and some plainly buttoned models for the heavy, rough fabrics. Skirts have long effects, slight pannier draperies, a contrasting g facing to show when lifting one side, or any flat fronts of a most elaborately trimmed scarf-piece, and long aprons lapped to the side. Carriage dresses will drag, but the fashion will not

obtain for walking dresses. A frivolous effect is not encouraged in materials, or designs of making. In millinery, feathers and velvet will be the prominent features.

To come down to current events, white embroidered muslin and flannel blouses are made with a pointed yoke, rolling-collar, shirred sleeves, and the body portion laid in knife-pleats, with a drawing-string in the hem, which holds it to the figure. Muslin waists have the seams joined under a row of beading, which gives a pretty and neat finish. One white lawn waist is slightly V-shaped, back and front, with a fullness gathered around the point of the V, and again at the waist-line, with a row of edging turned over around the neck. Dotted linen lawn waists are shirred at the centre of the waist line, front and back, made long enough to tuck below the belt, with rolled collar and cuffs buttonholed in scallops with silk, the color of the figures. Others have the same collar and cuffs, and are tucked, back and front.

The latest gingham gowns have appeared with a flat front, triple pleated sides, and gathered back, cut on the bias, and hemmed as described in "Home Dressmaking." The basque has a round or pointed front, coat-tail back, and full sleeves, with pearl buttons sewing through on the front, sleeves, and coat-tail. Light-colored ginghams, trimmed with velvet ribbon seem out of place, but they are as much worn as those decorated with embroidery.

A white India, figured with heliotrope, has a slightly gathered front, one large box-pleat on each side, and a triple-pleated back. The bodice opens on the left, with the front full at the point, and draped like a jabot at the neck; the skirt fastens up over the back with two velvet rosettes. The very large leg-o'-mutton sleeves, and Medici collar are of heliotrope faille.

Handsome silk costumes for elderly ladies are of faille, or peau de soie, with a vest, and narrow fan-pleated front of green, Suede, or white silk, or mousseline de chiffon; a little fine jet trimming appears on the collar and sleeves. A black lace toilette has a gathered ruffle set on the skirt edge across the front; the "drop" skirt is five yards wide, and ends on the left in a jabot, which shortens it to show the narrow ruffle. The pointed bodice is shirred at the waist-line in the back, is full from the shoulders, and lapped in front, with a frill of lace down the edge. A ribbon around the basque edge ends under a rosette at the left side. A similar rosette and ribbon trims the collar and wrists; the sleeves are of the shirt shape.

A white crepon has a wide facing in front of white surah laid in knife-pleats, which shows under the draped apron, long on the left, and forming a short jabot on the right side, with box-pleats in the back. The crepon sleeves are of the "gauntlet" shape, having shoulder puffs of silk, which also forms the collar, and deep pleated yoke. The "habit" back is trimmed with white silk buttons, and the fronts are full from the arm-sizes, lapped, and finished with a long pearl buckle holding the lapped end.

There is a fancy for lining all thin white or light-colored woolen gowns with silk, but, unless transparent, satin will answer as well, with less cost. Figured and plaid veilings are frequently made up bias, with the material pulled in shape over the bodice, full in at the arm-sizes, and draped above the bust in crosswise folds that are becoming to a slender figure. The sleeves and collar are of plain-colored silk, matching the lace corselet from the side-seams. The skirt has a fan-pleated back, and nearly plain front and sides over a frill of the silk on the lining-skirt edge.

Superfluous hair, birth-marks, moles and all facial blemishes permanently removed by Electrolysis. Dr. Foster, Electrician, 133 Church Street, Toronto.

History of Mrs. Mackay.

Louise Hungerford, with a younger sister who is now the Countess of Telfener, the wife of an Italian count, left New York when about 12 years old. John Hungerford was a journeyman barber in New York, but enlisted in the Mexican war; later he was employed at his trade by one George W. Ciprico, whose shop in San Francisco was known as "Montgomery Baths," and the chair that John Hungerford used is pointed out to the customers of the Ciprico barber shop to this day. Mr. Ciprico advanced \$500 in gold to his employee, who immediately sent for his daughters. When Louise Hungerford and her sister arrived in San Francisco they went to the house of Mr. Ciprico, who took them into his family, they being nearly the same age as his own daughters. Here they were treated as members of the family, being taught Italian and French and music by the daughters. They lived with their benefactors six or seven years.

In 1885 Hungerford opened a barber shop on his own account at Mokelumne Hill Cal., and Louise, who was then about 19 years old, acted as her father's housekeeper—they having one room in the rear of the shop. He was proprietor of but short duration, for he soon "busted" up in business. During this period a Dr. Bryant, who kept a small drug store at Nevada City, about 100 miles from Mokelumne Hill, paid attention to Louise, and she was married to him after a short courtship. Dr. Bryant, being a man of dissolute habits, died two or three years afterward of delirium tremens, leaving Mrs. Bryant no means of support for herself and daughter Eva, now the Princess Colonna. Her father's failure in business and her husband's death compelled her to seek service in the family of J. W. Walker, brother of the late ex-Gov. Walker of Virginia, and there she met for the first time J. W. Mackay, superintendent of the Bullion mine at Virginia City, Nev. Louise Bryant, for a brief time previous to her going into the service of Mr. Walker, had tried a hand at keeping a boarding house for the miners.

Mr. Mackay was comfortably fixed and could provide her a home, such as the miners used in those days, simply a cabin of two rooms. So he courted and won the widow Bryant. Her father in the mean time had gone back to his former "boss" and procured employment and helped to pay the youngest daughters board. Mrs. Mackay was cook and general housekeeper and laundrywoman, and helped entertain her husband's co-workers in the mines.

Mr. Mackay soon after attained great wealth, and Mrs. Mackay and her sister had the advantage of a good common school education and could speak fluently Italian and French, through the association of the Ciprico family, who were remarkably well educated; three of the daughters of Mr. Ciprico are school teachers in San Francisco to-day. When Mrs. Mackay, her daughter Eva, and her sister went abroad, it was to get away from her former associates. When she returned for the first time to San Francisco she called upon the Ciprico girls, but from that day to the present she has ignored her former teachers and benefactors.

The people of San Francisco who know the facts as above stated are indignant at Mrs. John W. Mackay's ingratitude to a family that had done so much for her in her early days of poverty and somewhat adventuresome life.

John Hungerford—now known as Col. Hungerford of the United States army—was formerly known as "Jack Hungerford, the barber." He was a good artist and there is no disgrace attached to his business. Louise earned her daily bread as a boarding-house keeper. But the worst of ingratitude comes in to those who took care of her and gave her the advantages of an early education. This we think the worst of crimes.

The above is a true history of the Bonanza Queen of European society.

How to Lace a Corset.

"If I lace you must," said a handsome and smart actress "use three sets of laces in your corsets, one starting at the top and ending two or three holes above the waist line of the corsets, to tie there; the second starting at the lower edge of the corsets, extending up to two or three holes below the waist line of the corsets, to tie there; the third lacing the space left between, and tying just at the waist line. Then, reducing the size of your waist—that is, pulling the middle cord—don't going to drag you into a straight line above and below the waist. Also, you will wear your corsets, even though tight, with more comfort."

"There is a place—ain't there, dear doctors?—just about the waist line, that I think God must have left, knowing that we would lace, kill or no kill, where pressure came without tying our necessary and indispensable viscera into hard knots. By

the suggested arrangement of cords we can reduce the size of the waist with less violent offence to heart and lungs, and also without sacrificing entirely harmony of outline. Just make beauty and hygiene clasp hands practically—every woman knows what I mean by that—and we will rejoice more than the doctors. Oh! Right here I might as well suggest elastic cord for the upper and lower strings; and even for the one at the waist, if you dare. You will thereby gain a suppleness in movement and pose which is worth striving for, but which we cannot all of us take off our stays to obtain, as does the serpentine Sarah. Elastic corset laces, as I suggest, will at least prevent our looking as if we were padlocked into a board fence when we recline in an easy chair—say like Langtry with a cigarette in one of her "As in a Looking Glass" pictures."

Children.

What would the world do without them? It would grow sour and ugly and crabbed and dismal and grumpy, and finally die of old age and hypochondria. Take all the children out of the world and what would become of the smiles and shouts and grins and giggles that do so much towards making life enjoyable? Smiles would blacken into frowns, shouts into groans, grins into sobs, and giggles into snivels. Banish the youngsters from our midst, and the rosy-cheeked apples would rot in the bin, the pop-corn grow soiled and repulsive, and candy crumble to pieces and its gaudy colours fade away, the peanuts wither in their shells, and the raspberry jam sleep on in mouldy forgetfulness of its surroundings, while the scones and cookies and angel cake would grow dry and leathery, and become food for the rats and sparrows. With no children on whom to exercise their powers, what would become of the measles, whooping-cough, chicken-pox, mumps, hives and shingles that now do so much to enliven the world and make existence bearable? They would struggle on for a time, trying to get in their work on the thin-skinned, tobacco, coffee, and whisky soaked systems of the adult population, until, discouraged and disheartened, they would, like the legion of unclean spirits when cast out of the demoniac Gadarene, take refuge in a drove of swine and use them as a means of suicide by running them off into the sea and perishing with them in a watery grave. Without children our schoolhouses would be turned into jails, and our churches into insane asylums, wickedness would stalk like a giant through the land, and rum flow in torrents everywhere. Hurrah for the children! They are the fire that thaw out the heart of the cold and selfish world, and sends its warm blood coursing through its veins. They are heaven which, being deposited in the world's great flour barrel, keeps the whole batch stirred up from centre to circumference. They are as salt in the potatoes, as a mouse in a sewing society, as a spark in a magazine of powder, as oil on the troubled waters, as tears to the overwrought heart, as a benediction after prayer, as a poultice on a carbuncle, or roast beef and mashed potatoes to a hungry man.

German Girlhood.

Girls in Germany are simple in their tastes and habits, hardworking, rather serious. Frivolity among them is still quite an exception, but of course it exists. Attractiveness is not their prevailing characteristic. Partly because they are shy, partly also because habits of self control and renunciation, early acquired and steadily followed, do not always make it easy to sacrifice to the graces, particularly in a country where the art of conversation is not cultivated. Their powers of acquisition seem greater than their creative power. Both in literature and in art no German girl has ever produced anything first-rate; no German novelist has equalled one of the second-rate female novelists of England. In regard to poetry, an exception, however, must be made. Annette von Droste Hülshoff has produced works which, for depth of thought and beauty of form, rank with the best lyrics ever produced in the German tongue. She has had distinguished followers. Betty Paull, Emilie Ringisius, and others have written beautiful lyric poetry. Still the purely intellectual work achieved by the German girl might have been left undone without considerable loss. What the country will never be able to spare is the self sacrifice and the loving obedience with which she silently shapes the national life.

Why don't the buglarsjo in the movement for shorter hours? One of them was recently caught fast asleep under a bed, and he explained to the officers that he had been up so continuously for several nights in succession, laboring at his profession, that sleep overcame him while lying there waiting to get quiet.