

OUR PARIS LETTER.

There are no new novelties, which can properly be so called, appearing just now and which are so characteristic of the fashion; but a great many little details of all sorts, which give a peculiar elegance and grace to the toilette, are visible at all the leading modistes. For instance, we find that the dress skirts are now worn plain, almost without any ornament, while the underskirt fairly bristles with the most elegant of decorations. Beneath a costume of cloth, very modest, having a straight skirt slightly trained in seen, when the skirt is the least bit raised, an elegant under-skirt in silk of the same shade as the cloth, trimmed with a flounce of lace and a band of velvet cut in vandykes. With a robe of foulard extremely simple, the under-skirt is in silk trimmed with a flounce of Greek tulle ornamented with three ribbons of black moire. The ornamentation of these skirts, has become an absolute passion, which has never been excelled.

Of course it is necessary that luxury should have a pretext, that it should make for itself a place. It could never adapt itself to these plain exteriors, so it nestles in the almost invisible folds of a skirt and displays itself under a thousand charming aspects.

There is no more difficulty in matching the under-skirt with the costume; formerly the under-skirt was gray with a gray costume; beige with a robe of this shade, but more often black, especially if one was not able to match the robe. To-day that is not considered, but only how to produce an agreeable "ensemble" which shall not, however, be too striking. A robe of black silk or tulle will have an under-skirt in changeable silk with "frou-frou" flounces; while a deep flounce of black tulle striped with satin ribbon will subdue, somewhat, the sharp brilliancy of the changeable silk. This "make up" of the under-skirt is a very new fashion, and one that is essentially feminine.

The *cote de cheval*, a sort of ribbed goods, of which we have spoken before, with the light colored vigornes continue to be in great favor. This fine ribbed design is seen even on the crepons. A tobacco colored crepon, with this design, had a long skirt, with small train cut on the bias; the corsage vest opens on a waistcoat of silk of the same shade, was cut *decollete* at the top. The *decollete* vest was veiled by an *empiecement* in Venetian guipure cut in long pointed teeth. Under these points was another piece of guipure covering the entire waistcoat, and so arranged that its deep points reached to the lower edge of the basque. The revers, bordered with a little *piolet* of brown guipure, like the *empiecement*, edged the opening of the vest.

Another extremely pretty robe, seen at Longchamp, was in rose-colored vigorne variegated with black. The ornaments, both elegant and new, were of fine jet points and edged the bottom of the flounce. Three rows of these points were placed on the apron front, about two inches apart, and ascended the sides of the tablier in graduated heights. The corsage concealed its basques under the skirt, and was bordered round the waist with a row of jet points and leaves which reached the centre of the back. Two revers of rose faille, bordered the opening of the corsage over a plastron of guipure, arranged flat and forming a guimpe. So great is the rage for lace this season, that every one brings forth from their hiding places all the old laces or guipures and finds a thousand and exquisite ways of utilizing them. The *maignes*, *valenciennes*, English point, etc., are used to frame the plastrons of muslin, white silk, or those of colored silks. Very long plastrons mounted with ample fullness round the straight collar and trimmed with a beautiful flounce of lace are very charming, not only for the interior of a vest but also for a corsage. Sometimes the plastron, mounted as a chemise, is adjusted to the body by a belt as an inset to a jacket. A flounce of lace placed quite simply, crosswise, a little below the chest. Irish and Venetian guipure prove especially effective for the prettiest costumes.

With the large scarfs of ancient blond and the deep flounces of Chantilly are made very beautiful, elegant and delightfully dressy camails. The flounce and the back forms the body of the mantle, with little bits of sleeves forming epaulettes; all this is of straw colored silk or *peau de soie* embroidered in various ways. The scarf or

flounce is supported at the edge of the shoulders and passes over the body of the garment, which it completes, in a most stylish manner.  
FELICE LESLIE.

No. 1054. RECEPTION TOILETTE.—The model illustrated is of dark green bengaline and beige-colored velvet. The short trained back is cut with bodice and skirt in one, while the fronts of the skirt and bodice are joined. The bengaline skirt is edged at front and bottom with a ruche of the same fabric, and opens on a velvet tablier which is ornamented with a long fringed tab of passementerie at the middle. The bodice has a velvet plastron covered with passementerie and surrounded with bengaline ruches, while the sleeves of bengaline terminate in deep cuffs of velvet and passementerie beaded by a ruche.



No. 1054.

No. 1055. WEDDING GOWN.—White crepe de Chine is used for this gown which is cut in princess form and worn over a separate under skirt of white silk bordered with a lace flounce across the foot of the front. The bodice is laced in the back, the plain back and side forms expanding below the waist into the train. The front is shirred at the neck and waist, and is trimmed across the bust with lace headed by a

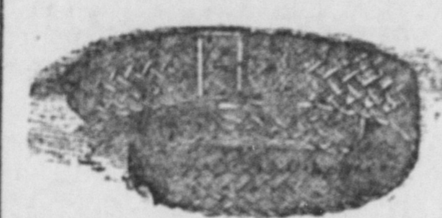
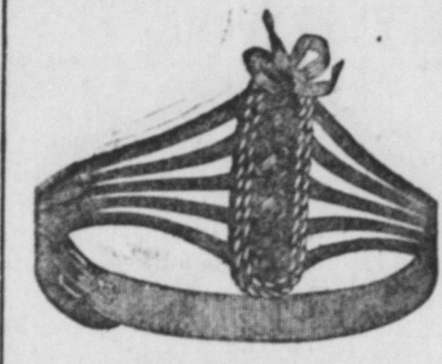


No. 1055. BACK VIEW.



No. 1054.

No. 1055.



No. 1058.

slender vine of orange blossoms. A thick ruche of lace encircles the high neck. The sleeves are full and gathered to a deep lace cuff. The front of the skirt is festooned in points with clusters of orange blossoms, showing the lace flounce beneath. Other clusters catch the front of the skirt and are placed at the waist and on the sleeves.



No. 1059.

No. 1056. FOULARD GOWN.—The bodice of this gown has a pointed front and basque back. The front has a yoke of white embroidery, to which the silk is shirred with a heading, the fullness being drawn in pleats to a point at the waist. The back is without a yoke and pleated, the pleats being turned from either side toward the middle. The sleeves are full, with deep close cuffs of embroidery and a ruffle of embroidery with a ribbon bow crosses the shoulder. Bows are also placed at the elbow and the yoke, and at the belted point of the bodice. The plain skirt hangs straight in the back and is draped in front by small folds on the hips.

No. 1057. UNDER-SKIRTS.—Our first model is a skirt of gray alpaca; the front and side breadths are gored and the back breadth straight. It is finished at the top with a round belt and draw-string. The bottom is trimmed with a box-pleating about eight inches deep, lined with foundation and ornamented with black silk feather-stitching.

The other two skirts are made of changeable tafeta and trimmed with pinked ruffles of the same. The upper one has two ruffles, one plain, the other cut in deep scallops. The lower skirt is ornamented with three ruffles, the two lower ones being four inches deep and plain, while the upper one is about eight inches deep and cut into deep notches which are tucked in narrow tufts.

No. 1058. represents two leather belts to be worn with lawn tennis costumes.

No. 1059. TRAVELING COSTUME.—The material of this gown is *outré*-colored wool of light weight, trimmed with silk of a darker shade. The foundation skirt is of light silk, and the wool over-skirt opens on a graduated



No. 107.

panel of silk. Bands of silk placed on the bias, cross this panel and are fastened with silk buttons. The pointed bodice has a plaited front of silk, crossed at the lower part by silk tabs fastened with buttons like those upon the skirt, and is invisibly closed on the left side. A row of buttons from the wrist almost to the elbow, ornaments the high shoulder sleeves; the flaring collar is of silk. Hat of black Neapolitan straw ornamented with black ostrich tips.



No. 1060.

No. 1060. NIGHT DRESS.—This night dress is made of fine linen with a pointed plastron of embroidery, and revers of linen edged with embroidery. The flat collar is also made of embroidery, and bows of wide ribbon are placed on the sleeves, at the neck and at the bottom of the pointed plastron.



No. 1061.

No. 1061. SUMMER HAT.—Capote of gray straw edged with a looped fringe of narrow lemon colored baby ribbon; fan pleatings of white muslin chiffon surrounds the crown and a cluster of yellow flowers is placed in the centre of the front. The crown is of white lace and steel-jointed net; jetted lace leaves and butterfly in the back. Strings of gray velvet ribbon faced with lemon-colored satin.

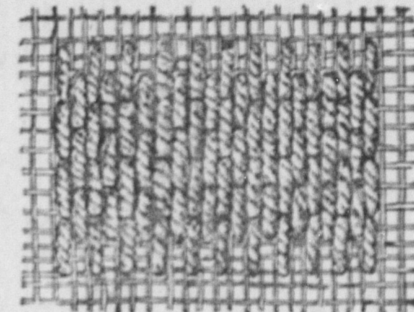
NOTHING is small in God's sight. The tiny flower which your eye can scarcely see may be just as perfect as the most showy plants in the garden. The smallest diamond may be as brilliant as the Kohinoor, or the largest gems that flash in the crowns of kings. So the least acts may be just as beautiful, as pure, as honorable, as the greatest deeds that shine in dazzling splendor before men.

THE VOICE WITHIN.

A little Quaker girl one day Paused in her busy round of play, As her dear mother came that way. "May I?" she said, as soft and clear She whispered in her mother's ear, So low that no one else could hear. Her mother answered, as she smiled, "By nothing wrong be thou beguiled!" "What says the voice within thee, child?" The little Quaker went her way. Soon back she came. I heard her say, "The little voice within says, 'Nay.'"

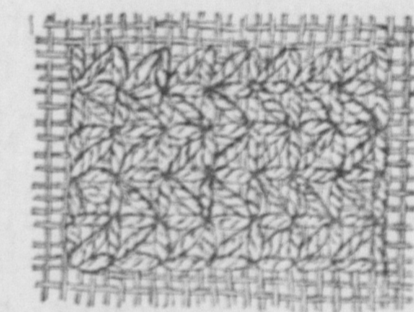
FANCY WORK.

At last, we have a new name for embroidery upon canvas, a work which still retains its popularity in spite of the many other varieties of fancy work which have lately appeared. "Ivory work" owes its name to the fact that, however varied are the colors used for the outlines, the fillings are always executed with white or cream silk, or cotton. This work has a certain faint, it must be confessed, resemblance to inlaid ivory, and perhaps that has given to it the name; it is not difficult to execute and the work possesses a great attraction, therefore we shall expect to see it become very popular this season. The designs form scrolls, stars, leaves, and sprays, all of which, from the very nature of the canvas, must be somewhat stiff, though much less formal than those usually worked upon this material. The great drawback of "counting" is almost entirely obviated by having the design marked on the canvas. The filling in and the outlining, requires but little counting, only enough to get the stitches of the right length. The different fillings constitute the variety of the patterns, for there are numberless pretty stitches, and combinations of stitches, which are suitable for this work. We will give a few of the most effective, but besides these there are cross and tent stitch, darning and herring bone, both plain and fancy, in fact any stitch that can possibly be worked on canvas may be used in ivory work.

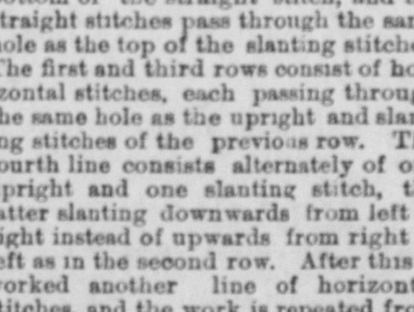


No. 1, consists of upright stitches, each taken over four threads of the canvas. Two threads are missed between each stitch. In the following rows the stitches are arranged so as to alternate with those in the preceding row. They are also taken over four threads, two of these threads being on a line with the lower half of the previous set of stitches.

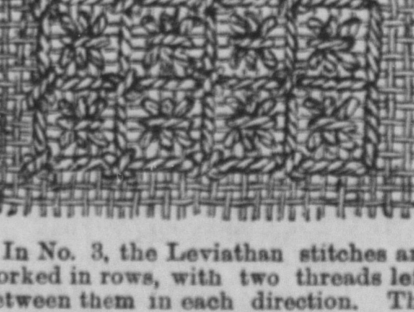
In every second row, the upper end of the stitches is passed through the same hole through which the lower



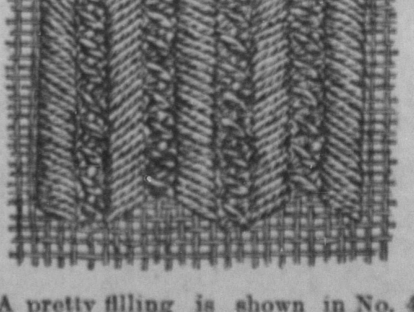
ends of the stitches in the corresponding row were drawn. This arrangement, as the illustration shows, covers the entire surface of the canvas. No. 2, is more complicated. Every stitch is taken over three threads of the canvas. In the second row are worked alternately, one upright stitch and one slanting upwards from left to right. The slanting stitch springs from the bottom of the straight stitch, and the straight stitches pass through the same hole as the top of the slanting stitches. The first and third rows consist of horizontal stitches, each passing through the same hole as the upright and slanting stitches of the previous row. The fourth line consists alternately of one upright and one slanting stitch, the latter slanting downwards from left to right instead of upwards from right to left as in the second row. After this is worked another line of horizontal stitches, and the work is repeated from the second row.



In No. 3, the Leviathan stitches are worked in rows, with two threads left between them in each direction. The crosses are then enclosed in a square by working round them four long stitches over six threads. The point where four of these stitches meet is covered with two small cross-stitch slanting over two threads.

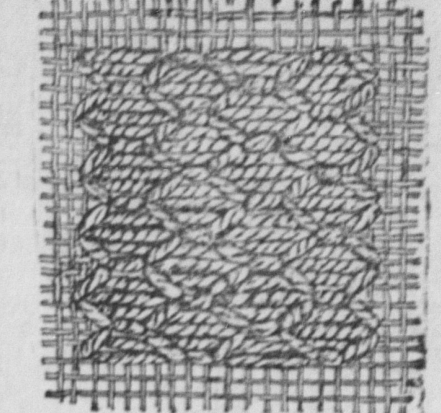


A pretty filling is shown in No. 4 which is more effective upon a large surface than when the surface is small. The first stripe consists of stitches over three threads slanting downwards from left to right, each stitch being placed exactly below the preceding one. The second stripe consists merely of cross-stitches, each taken over two threads of canvas. In the third stripe the slant-

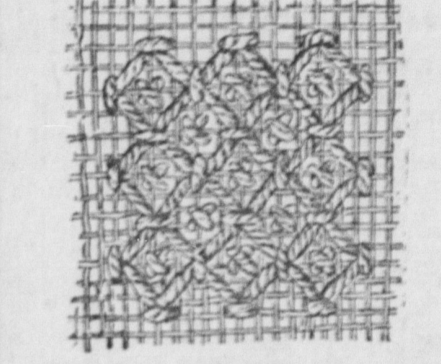


ing stitches are repeated, but are slanted in the opposite direction; the fourth is cross-stitch, and the fifth stripe is like the first.

The next pattern, No. 5, is very easily worked. It forms a lattice over the surface of the canvas, each stitch being taken in a slanting direction over three threads. An ordinary cross-stitch is worked over the two middle stitches of the open squares thus made. At each angle of the lattice is worked a straight stitch over two threads; these are arranged so as to be vertical in one row and horizontal in the next, and cause the lines of the lattice to look as though they were composed each of one long strand of cotton held down by these short stitches.



No. 6, is worked in two parts. First, a series of lozenge-shaped designs is made thus; work an upright stitch over two threads, then one over four, and one over six. Each of these stitches is longer by one thread at each end than that which precedes it. After working over six threads, work over four, and then begin another lozenge with the stitch over two threads. In the second row, the stitch over six threads must fit into the shortest stitch of the previous row, and the shortest stitch must be worked into the same hole as the bottom of the preceding stitch over six. This renders the pattern very close, but when it is all done a set of slanting stitches taken over two threads is made between each row of lozenges. This will be easily understood by noticing the row of stitches at the top and bottom of the illustration. Most of these fillings lend themselves very well to the curves and slopes of an elaborate design, but the worker will find that the shorter the stitches of which any particular filling is composed, the more easily it can be adapted to intricate patterns with many curves and windings. The outlines of ivory work are usually followed with gold thread, or colored silk or cotton, worked in outline, chain, or back-stitch according to fancy. Chair cushions, tea-cloths, side-board slips, d'oyles of all sizes, and night dress and brush and comb sachets may be ornamented with this work. French single-thread canvas or tannery cloth is the material most generally used as a back ground.



Two Tempting Dishes.

You will find the following a nice little dish for breakfast:  
First cut some nice thin slices from the fillet of veal. Sprinkle over each a little minced parsley, a little chopped shallot, and one dressed mushroom; lay on this a lump of butter, a fillet of anchovy, dust over it a little cayenne pepper and salt; roll the slices up separately, and fasten them with fine skewers to protect the stuffing. Put each of these tid-bits into a well-buttered writing paper; screwed at each corner to form a case. Lay them on a gridiron, on which you have previously placed a sheet of buttered paper, hold it over a slow, clear fire; turn the cutlets without disarranging the wrappings; serve them on some well-buttered toast on a very hot dish. While these are cooking, pare a dozen fine Spanish olives round and round, as you would an apple, close to the stone, without breaking the continuity of the peel. Have ready a dozen blanched fillets of anchovies, squeeze over each a few drops of juice from a lemon, and a grain or two of cayenne. Then put them carefully through the olives, keeping the fruit in its original shape. Lay them on slices of lemon, and arrange them prettily round the dish.  
If you want a pretty little "surprise" dish that will first puzzle and then enchant the children, try this simulation of bacon and eggs:  
Dissolve and mix together in an enameled stewpan one quart of milk, one gill of cream and two ounces of isinglass, sweetened and flavored with lemon. Stir it one way until it comes to a boil, then strain it through a sieve into five different jugs. Color one with chocolate, another with cochineal and a third with saffron. Now pour into a dish which has been well soaked in cold water the chocolate liquid about the thickness of the rind of bacon; when it is set, pour over it one of the white mixtures; when that is firm, pour over it the red, then just a suspicion of the chocolate mixture. This will form the bacon. Put it away on ice to set. Now take half-a-dozen small patty pans, which have also been well soaked in cold water, and pour the remaining white jelly into them. When these are set, pour in the saffron mixture, in such a manner as to resemble poached eggs. The jelly that has been put on the ice will now be ready; cut it into thin slices, arrange it on a dish as you would bacon. Remove the eggs from the moulds, place them in uniform order over the bacon and garnish with parsley.  
June is from June, the patron saint of marriage, and is, therefore, the favorite month for weddings.