

OUR PARIS LETTER.

It is a long time since we have seen a fashion as pretty as that of the trains for evening gowns of ceremony. Instead of the long, supported train, dragging like curtain at the back of the skirt without grace or harmony, the gown is now constructed in such a manner that it spreads at the foot like a wheel, just as wide as one may desire, but without a fold—in true bell shape. Of course this is a style not adapted to robes of gauze and tulle, but to the beautiful robes of silk it gives an added elegance. Nothing is better to give increased height and dignity to a woman, than one of these gowns.

In the play at the *Odeon* called "Amoureuse" *Mlle. Rejane* wears a marvellous costume out after this fashion. It is of rose colored satin ornamented with large applications of velvet arranged in bands and cut like feathers. The front of the skirt shows a straight tablier in plain satin, bordered by two bands of application. A smaller band is placed, slightly on the bias, on each side and others follow this plan from the waist to the lower edge of the skirt in such a manner that the two bands meet exactly in the centre of the back.

One can readily imagine what grace this combination gives to a woman, also what an added height.

Many gowns are simply cut on the bias, as were our skirts formerly, with the bias seam in the centre of the back. All the designs are not so clever as the one we have just described, for this is impossible with fabrics of narrow width. For these the only way possible is to cut the breadths on the bias as formerly. All skirts show the utmost simplicity. The trimmings consist of ruffles, drapings of lace or silk muslin. We have seen a gown of brocaded satin the stripes of which formed arches; the colors were rose and gray and the skirt was ornamented with a drapery of rose and gray silk muslin, which was cut through the length so as to give a selvage edge for the bottom. The bodice, closed in front, was draped in front by sort of *fichu* in azalea colored silk muslin which covered the shoulders, and formed a collar in



No. 1074.

over the hips while the back is gathered. The bodice is draped and has crossed fronts with a French back which is slashed at the waist, and has a ribbon belt drawn through the slits, finished with a long sash bow at the middle. Long jacket fronts of lace almost cover the bodice fronts, and the high collar and small plastron are of the same lace. The full sleeves are striped with lace and have deep close cuffs of lace.

EXCURSION TOILETTES.—No. 1074. The costume on the left is of plaided cream-colored and chestnut-brown wool



No. 1073. FRONT VIEW.

the back. In front the *fichu* points extended to the waist line where they were held by a jeweled pin. The pretty sleeves were puffed at the top and close at the wrists. Three ruffles trimmed the deep cuffs. The hat worn with this was very small and trimmed with a wreath of roses and a pair of wings in the back. Many of these ruffles are used to border skirts and as headings to flounces. With a skirt of *ecru tussor* is used as garniture a flounce of English lace with very fine tracery and thick designs; at the top of the flounce a small ruche of white *fallu* ribbon, and all the draw strings of the same ribbon. A charming gown of tobacco colored *crepon* is trimmed in the same style. The skirt is ornamented with a draped flounce of crepe tulle, of the same shade as the gown, and is surmounted by a little ruche of tobacco colored satin. The coat of *crepon*, with long basque, is lined with deep straw colored brocade, while the long chemisette of Greek tulle is held at the waist by a belt ornamented with oriental embroidery. The fronts of the coat are detached from the shoulders fall in revers at the wrists; ornaments of large buttons. Completing this costume is a hat of tobacco rice-straw, trimmed with a large ruche of dahlia velvet and an *sigrette* of roses in the back. As trimmings for the neck of gowns are worn pleating and collars of the sheerest linen cambric, with embroidery, drawn work or lace. Linen collars are again seen and are always worn with tailor gowns; plain linen bands with the points turned over, or the collar which faces slightly, are much favored.

With these collars are worn a chemisette and a four-in-hand scarf of *crêpe de Chine*. Linen cuffs are wide and fastened with linked buttons of gold or silver. The most fashionable neckties are made of linen or pique and are folded like a man's with a pin in the centre. Some have tiny horse-shoes and other devices printed on them, but white is the most stylish. Belts with chateaux are still worn but jeweled pins are preferred to brooches. Handkerchiefs printed all over in colors have made their appearance, but will never prove a success with people of refined tastes.

FELICE LESLIE.

No. 1073. SUMMER GOWN.—This dainty gown is of figured batiste; the skirt is draped in front by small pleats

which is attached, by straps, a small folding chair. No. 1075. The second costume is of gray cheviot trimmed with bands of black braid. The plain skirt has at the foot one broad and two narrow bands of braid. The bodice is made with back and side basques and is open in front on a chemisette of fine striped linen, with collar of the same. Revers edge the open fronts of the bodice and form a flat collar in the back. Close sleeves trimmed at the wrists with braid and a row of buttons on the outer arm seam, while the pelerine sleeves reaching to the elbow are trimmed with three rows of narrow braid. Belt of



No. 1073. BACK VIEW.

cut on the bias. The trimming consists of three rows of narrow brown braid which surrounds the skirt and trims the opening of the front. The back and side basques furnish ample fullness for the skirt, while the fronts open on a pleating of brown velvet. The round waisted bodice opens on the left side, the opening being concealed beneath bias folds of the dress goods through a quilling of brown velvet through the centre. Straight collar of velvet open on the left side; high shouldered sleeves, close at the wrists and finished with cuffs of velvet. Belt of leather to



No. 1077.

edged with gold lace, and three rows of gold lace and jet outline the bottom of the waist, to which is added a deep flounce of lace. Long angel sleeves of lace finish the garment. Hat of black lace, pink roses and black velvet ribbon.



No. 1075.

SUMMER GOWN AND LACE TRIMMED JACKET.—No. 1078, is a gown of tan-colored *drap d'ete* having the front of the skirt ornamented with embroidery, bodice draped and finished with an embroidered belt which covers the joining of the waist and skirt. Worn with it is a long sleeveless paletot, with a border of embroidery and flounces of black lace. No. 1079. STREET MANTLE.—Gray striped silk trimmed with gray r black lace are the materials employed for this elegant mantle. The material is cut on the bias, the back and side basques furnishing the necessary fullness for the skirt; the fronts close in the centre and are buttoned to a short distance below the waistline. Short high shouldered sleeves finished by deep flounces of lace; high collar draped with lace and closed at the right by a knot of lace. A flounce of lace gathered at the neck trims the top of the bodice while a similar flounce ornaments the feet of the skirt. Hat of gray straw trimmed with panoses, yellow roses, white lace and gold ribbon. No. 1080. CHILD'S PIQUE FROCK.—This pretty frock is of white pique and the trimming outline work in colored cotton. The skirt is straight and joined to the waist by gathers; the lower edge is ornamented with pattern in outline work. The waist has three box-pleats in front and the same in the back, each of these embroidered in outline stitch with colored cotton. The round, flat collar and the cuffs of the

leather with straps for holding a chair. Hat of gray straw trimmed with black velvet and gray and black wings.

No. 1076. MANTLE OF CHINA CREPE.—This elegant mantle for a young girl is of China crepe trimmed with gold embroidery. It is mounted on a yoke, with high collar and buttoned in the centre of the front, and falls in full pelerine shape in the back. Double revers embroidered with gold ornament the shoulders, furnishing a long tab in front which is held by a knot of the silk. The front of the mantle is caught up beneath this knot of silk. Hat of bronze straw trimmed with straw colored crepe and white wings.

No. 1077. BLACK LACE MANTLE.—The charming model illustrated is made of black lace, trimmed with jet and gold lace. The pointed yoke and bodice are striped alternately with the gold lace and jet. High Medici collar



No. 1076.



No. 1080.

full sleeves are scalloped and worked with the same cotton as that used for embroidering the skirt and waist. Ribbon sash knotted on the left side.

FANCY WORK.

Fancy work this season seems to divide itself into two classes, according to the materials upon which it is executed. These are lined and canvas, and one will be greatly surprised at the variety which can be made, by the different methods of treating the designs prepared for working. In linen embroideries, the aim and object of the worker appears to be to utilize as many fancy stitches as possible. As a whole, the effect is good; but it is possible to carry this to extremes, and to give a confused look to the work instead of that rich, clear appearance so much desired. Many persons use colors in the same way, and their work displays such various shades that it seems as if they had used all the scraps of materials which had accumulated during the past season. It is a great pleasure to turn from such work to the tea cloths worked with a simple outline pattern in one color. In these cloths the design is taken over the linen so as to cover the cloth almost entirely, and no fillings are used. Although every one can work outline stitch, there are but



HEAD-REST.

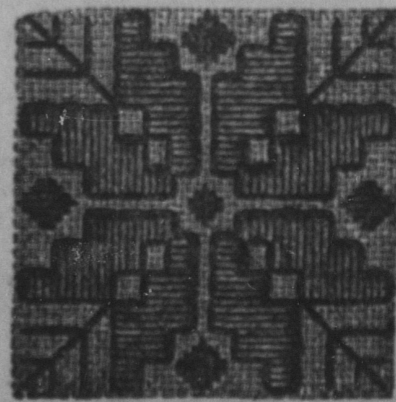
few people who can do it well or can succeed in keeping the intricate lines of a pattern clearly defined. For such persons, the best outlining consists simply of back-stitch. Although an old stitch there are few to equal it in effect or delicacy. A stitch known in Mountmellick embroidery as "snail-trail" is very suitable for this style of work. It consists of a series of simple knots worked, at regular intervals, over a line of the working thread which is held down by the thumb of the left hand.

Those who are able to embroider well, and have the time to give to it, are very fortunate for they can make their rooms attractive at comparatively little cost. Handsomely embroidered cushions will make the plainest of sofas and arm-chairs comfortable and even luxurious, for the cushions are so downy and so large that they tempt one to rest awhile. And surely no one will deny but that the daintily worked tea cloths make even not only second rate cups and saucers show at their best, but give also to the tea an added flavor.



HEAD-REST. 2a.

Tea cloths may be decorated in a variety of styles. A very handsome one has a large circle of drawn work placed toward one corner of the cloth; across this is thrown a spray of conventional daisies, outlined and veined in blue and white flax threads. White linen cloths with Swiss worked borders and insertion are very popular; the

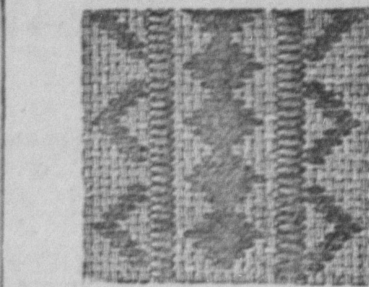


HEAD-REST. 2b.

corners have set patterns of conventional flowers, while the materials used are gold thread, that will wash, mingled with white and colored flax thread. The prettiest novelty in embroidery is a design carried out on fine, white matten in white linen thread. A varie-

ty of point-lace stitches imparts a light lace-like effect, to give force to the pattern, which is outlined with white silk cord. There is nothing more attractive than this for ornamenting the corners of tea cloths. The design is self-colored which is one of its great charms but colored silks may be used if desired. Ivory work on Zulu cloth, of which we have spoken in a former article, is very easy. Formerly it was done on congress canvas, but as so many ladies objected to the trouble of counting the threads of the foundation, the designs are now traced on cream Zulu cloth, so that all that is required is to work over the traced portions.

This work is also adapted for toilet sets and table covers. There are very few fancy stitches used upon linen and similar fabrics that cannot, with careful management, be adapted to single-thread canvas, while at the same time many simple stitches are quite as effective as those more elaborate. The method of finishing the edges of the canvas has always been a difficulty, as there are but few kinds of work which



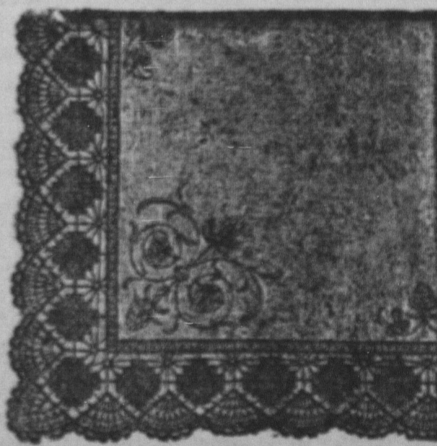
HEAD-REST. 2c.

seem to agree with the rather formal style of the embroidery upon this material. The trouble, however has been obviated by the introduction of a particularly soft make of yellowish crocheted cotton, which almost exactly matches the cream color of the canvas.

Another branch of fancy work which finds much favor consists of knitted purses, vests, hose, wristlets, mitts and infants wear, made with the knitting and crocheted silk prepared so carefully, also the handsome laces that will wear forever and trim underwear and aprons so well, when knitted or crocheted with linen thread. One of the latest ideas carried out in crocheted is the making of small butterflies, and sprigs of raised flowers and leaves to be appli-

qued to the corners of tea cloths and similar pieces of work. To carry this out successfully, it is essential that the work should be executed closely and evenly and that the finest thread only be used.

HEAD-REST.—The cover for this head-rest is made of *ecru* Russian linen. It is twenty-seven inches wide by twenty-four in circumference, and is decorated with flat stitch embroidery in old-rose and blue, forming a band around the middle and a narrow border at each end. The work is done in thick loosely twisted embroidery cotton. The band shown in 2a, is worked along the middle; on either side is a row of stars shown in 2b, and then the narrow border shown in 2c; 2c is repeated again at the ends of the cover. This cover surrounds a roll pillow stuffed with hair; it is tied at the ends with a colored cotton cord with ball tassels.



TEA CLOTH.—For this cloth take a square of thirty inches of cream white twilled linen. A scalloped border is worked around the edge in open stitches which have a lace-like effect. The corners are ornamented with a design of clover worked in straw-colored washing silk, with the blossoms veined in washable gold thread. The upper part of this design is repeated at the middle on each side. The border is outlined in chain stitch, the heavier lines in plait stitch and the dots and cross stitches in with it is filled in are done in terra-cotta and straw-colored silks, with some gold thread.

MOTHERHOOD.

BY MRS. M. E. PRATT.

I hold within my arms to-day,
A priceless bit of mortal clay;
Divinely fashioned, and so fair,
The angels well may kinship share.

My soul with gratitude is filled;
My heart with mother love is thrilled;
My eyes brim o'er with newborn joy,
While gazing on my cherub boy.

O, precious one! through tears I see
A mighty task awaiting me;
My happy sky grows overcast—
Life's duties loom so grand, so vast

To shield from wrong, to right incline
This little life now linked to mine.
Divine the gift, Oh, may the world
A heart of truth and honor hold.

Help me, kind Heaven, to know the way
From out the tangles of each day.
To guide him safe, to husband's prime,
And all the glory shall be thine.