

OUR PARIS LETTER.

"Too many flowers," says Calchas, his head wisely tipped to one side as if deciding a very momentous question. "Too many amusements," we reply somewhat snappishly; bazars for charity, representations given at private houses before the elite, ostensibly for the benefit of some poor unfortunate, balls, weddings, flower fetes, races, etc., etc., occupying all our time and exhausting all our energies!

It is true that we have in return the great pleasure of admiring many very pretty things, for the women have never displayed more taste, more artistic invention, and a greater delicacy of tact in arranging their costumes than in the present season. The combination of materials, of colors and of trimmings is now managed with such wonderful intuition that one cannot help being charmed with the delicate, dainty costumes that are produced.

Sheath or bell-shaped skirts still prevail, very long, smooth at the top and expanding towards the bottom. The front breadth is made to fit smoothly by means of darts, and the other breadths are simply draped on each side and cut on the bias at the top. Whatever may be necessary to give fullness to the skirt is added to each side of the front breadth, while the sheath form is obtained by the bias seam which joins the two parts of the skirt in the back. Foundation skirts are now but seldom used, the skirt being lined with silk and supported in the back by two or three *trou-frou* flounces. Sometimes, if the skirt is very long and the material heavy, it is lined with light muslin with a broad hem of silk faced up on the right side. We hasten to say that all the world does not follow this fashion of skirts, so clinging to the form and at the same time so embarrassing.

Among the novel things that we have admired, sometimes at the races, sometimes at the *fetes* at the "Petit Trianon," we will describe for our readers a pretty robe of periwinkle sicilienne trimmed with cicada velvet. The skirt, in sheath shape, had three narrow pleated ruffles set under the lower edge; the front, almost to the waist, ornamented in the Directoire style. The round waist was encircled by a deep girde of cicada velvet fastened by a gold buckle. The plain bodice was simply gathered at the waist-line. For trimming, two brochettes of velvet losing themselves in the girde both in front and back and each passing through a buckle of gold over the chest. Straight sleeves finished by plain cuffs. This costume was a work of art, but of a simplicity most charming and attractive.

Another costume was of mercury-gray embroidered with arabesques of fine jet. Clinging skirt with deep border of embroidery; embroidered designs were also placed at the bottom of the waist, on the hips, descending in the back to the bottom of the skirt, and edging the fan-shaped breadth of the train. The bodice, buttoned at the left, was very close fitting with fronts of embroidered lace. Sleeves a *la italienne*, in lace, with smooth cuffs.

Many skirts are trimmed at the lower edge, which gives to the extreme simplicity of these long gowns a very stylish effect. A ruche, a puff of velvet, pipings or a flounce of lace are the kind of trimmings usually seen. Vests without sleeves are largely worn as they are found to be so practical.

At the Salon of the *Champ de Mars*, the princess S. was lately seen in a toilette of black sicilienne and a jacket of black cloth dotted with jet shot. The short pointed sleeves of this jacket permitted to be seen the sleeves of the sicilienne bodice; a band of black feathers surrounded the arm-holes faced the Medici collar and ornamented the fronts.

A pretty model in gray cloth was trimmed with narrow rows of steel and gold braid; the fronts were widely open on the bodice of the gown, and a row of flat buttons in gray silk were placed on each side just above the waist line. Straight sleeves and plain cuffs. With this was worn a small hat of brown straw trimmed with knots of sky-blue satin.

The little ones follow very rapidly in the footsteps of their elders as far as dress is concerned. A girl of eight wears a coat of moss-colored velvet with yoke and collar of bronze velvet; large sleeves with smooth cuffs of the same velvet. A hat of tobacco-colored straw faced with moss-colored tulle and trimmed with ribbons of the same shade. Another, a baby of scarcely two years, is dressed in a cloak of rose colored faille ornamented with Irish guipure. The fronts are crossed and ornamented with double rows of buttons; the long skirts have pocket flaps and the revers are enlarged by a trimming of guipure. Large hat of rose-colored lawn veiled with lace and pink plumes.

FRANCE LESLIE.



No. 1105. STRAIGHT SKIRT.—No. 1104. Straight skirt in plain material draped to form paniers on the hips and with straight folds in the back. The plain front is ornamented with small embroidered bows half way up the skirt.



No. 1106. This is a straight apron skirt made of silk or woolen goods and is mounted in very full pleats; the front is plain and trimmed at the foot with a pleated flounce.



No. 1107. BACK VIEW. No. 1106. GOWN FOR A LAWN PARTY.—This charming model is made of cream-colored foulard dotted with bouquets of scarlet flowers and trimmed with cream lace and scarlet ribbons. Plain skirt of foulard with the left side ornamented with a draped redingote side of the same material edged with lace, the right side is trimmed by long loops and ends of ribbon depending from the broad ribbon belt. The full bodice is gathered at the neck, and closed on the left side under a brotelle of lace which descends from the shoulder and meets the flounce upon the skirt. Full sleeves, half long, finished with a frill of lace and band with knot of ribbon. High draped collar. Hat of white lace straw trimmed with wild flowers, scarlet ribbons and lace.

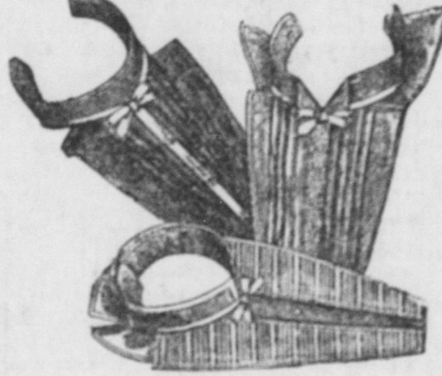
No. 1107. SUMMER GOWN.—This gown may be made of any light material such as challi, foulard, etc. The skirt is pleated in the back and draped on the hips and in front, so as to simulate small paniers; the bottom is finished with a deep flounce of the dress goods set on to form a heading. The bodice is plain, pointed in the front, slightly open at the neck and is trimmed with brotelles of black lace headed by narrow black velvet ribbon. Flaring collar of pleated lace and sleeves trimmed with the same lace.

At the lower point of the bodice in the back is placed long loops and ends of black velvet ribbon.



No. 1107. FRONT VIEW. No. 1108. CHEMISETTES.—These shirt fronts are to be worn with a tailor dress which is cut down at the throat. The one at the left of the cut is of light blue Chambray, with the hem down the middle of the front, and the narrow tie at the throat of white lawn. A second is of pink Chambray, with a band of insertion down the middle, and a narrow tie of white lawn at the lower edge of the collar with turned down points.

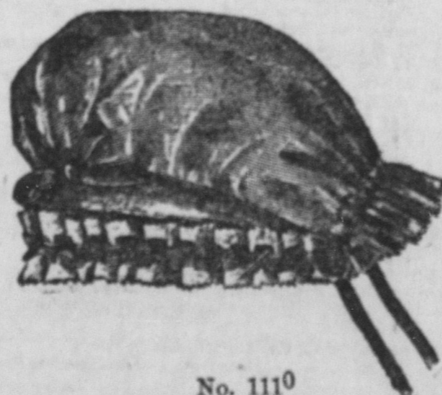
The third collar in the group is of repped white pique, with a band of pink Chambray let into the front, and with a pink collar bound with white, and finished with a narrow white white tie.



No. 1109. LADY'S BATHING SUIT.—This suit is made of dark blue flannel, trimmed with bands of white on which are lines of red souches. The drawers and waist are made separate and joined by a broad band; the plastron, ornamented with an embroidered anchor, is sewed to the left front and buttoned underneath the right side.



No. 1110. BATHING CAP.—For this use light-colored silk. The crown and cape are cut together but separate from the front, to which they are joined with a row of braid. The back of the cap is pinked at the edge, while the front is ornamented with a pleated ruche made of a graduated strip of the silk pinked at the edges.



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No. 1111.



No. 1111. GIRL'S BATHING SUIT.—This suit is cut with blouse and drawers forming one piece. The top of the blouse is cut square in the neck and finished with broad bands buttoned on the shoulders; the fullness at the waist is confined by gathers and concealed beneath a buttoned belt. The bottom of the drawers are gathered and finished with a band and frill of the same material. Any pretty striped flannel may be used for this model.

No. 1112. CREPE PLASTRON.—Materials: Mauve-colored crepe and cream-colored tulle, embroidered with small gold buttons, and pale green ribbons. This full plastron has at the top two puffs of crepe bordered by three strips of ribbon ornamented with gold buttons; high collar in ribbon edged with pleated crepe and closed by a knot of ribbon. The bottom of the plastron is gathered at the waist line and finished by a flounce of embroidered tulle and a full bow of ribbon.

HOT WEATHER COOKERY.

It is a fact that never are soups more welcome than in summer. Not heavy meat or dried vegetable soups, but light consommés and broths made from veal, poultry and green vegetables. We have simplified one of the most delicious soups of a great artist, which, if you will not let the name frighten you, we will still call

*Consomme a la Creme.*—Put over the fire in your soup kettle the carcass of one or more roasted chickens, a ten cent knuckle of veal and some roast beef bones, if you have them, and cover with a quart of water for every pound of meat and bones. Let this come to a boil slowly, and add the usual soup vegetables; simmer four hours and strain. This broth will be transparent, nourishing, and of a rich yellow color. Remove the fat, if any, from the top, and return it to the fire with a teaspoonful of carrot, turnip and leek for each three pints of the broth. The carrot and turnip should be peeled and then cut in water-like slices, halving and quartering the slices of turnip if large; simmer until they are tender and finish with a few spoonfuls of asparagus tips parboiled until tender in boiling water. Cut some thin slices of bread, butter them, cut in small dice and dry in the oven; put them in the tureen and pour the soup over. This is not a troublesome or expensive soup if you take the opportunity to make it when you have the materials on hand. The turnips and carrots can be those left from yesterday's dinner, as also the asparagus, in which case they will need only to be made hot in the broth.

*Cucumber Soup.*—This is a delightful warm weather soup. Have ready such a broth as that given above, but instead of adding turnip, carrot and leeks, add cucumbers prepared as follows: Pare two medium-sized cucumbers, remove the seeds with an apple corer and fill with chicken or veal forcemeat; place them in a saucepan with thin slices of salt pork and enough broth to cover; cook slowly for half an hour; lift them out and when partially cool cut in round slices half an inch thick; lay these in a soup tureen with some dice of dried bread and pour over the hot broth. The broth in which the cucumbers were cooked may be strained and set aside for use another day.

*Gooseberry Cream.*—Boil a pound of green gooseberries; drain, and when cool press through a fine sieve; sweeten to taste with white sugar and add double the quantity of sweet cream whipped stiff. Serve in little china or glass cups with sponge cake or lady fingers.

*Frozen Cherries.*—Stone a quart of sour cherries, cover with one pound of sugar and let them stand for an hour or two, then stir until the sugar is dissolved, add a pint of water and freeze.

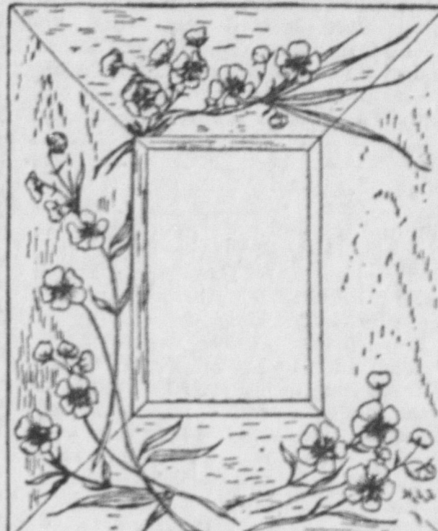
*Jelly.*—All small fruit jellies are difficult to make because care enough is not taken in the selection of the fruit and in expressing the juice. Let the berries be rather under than over-ripe; put them in a stone jar, stand this in a larger vessel of cold water, set over the fire, and boil until the fruit is soft, keeping it covered. Squeeze out through a jelly bag, and allow a pound of sugar to each pint of juice. Heat the sugar in the oven, in earthen dishes, and boil the juice twenty minutes from the time boiling commences, add the hot sugar, and as soon as dissolved fill the jelly tumblers. The writer has never failed to have firm jelly when these directions have been carefully followed.

IMITATION OF INLAID WORK

BY MINNIE A. BARNEY.

Among the pretty things within the scope of the amateur wood-carver's skill is the imitation of inlaid work. It is rapidly and easily done, and artistic enough to gratify the most esthetic taste. A veiner of the smallest size, i. e., one thirty-second of an inch, is the only tool needed. The other requisites are a fine water-color paintbrush and a small quantity of unslacked lime. The wood must be either cherry or mahogany.

We will suppose that the first articles for experimenting upon are a writing tablet, ten by fourteen inches, one-fourth inch thick, and a bangle board twelve and a half inches long and four and one-half inches high. On the former sketch across the upper left-hand corner a spray of wild violets and grasses, and the words from Shakespeare: "Devise, wit, write, pen." On the bangle board outline a half dozen butterflies in flight.

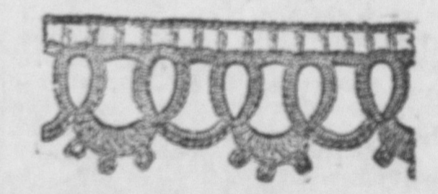


Follow carefully with the veiner all the pencil marks, then clean the surface with an eraser. Put into a cup about two tablespoonful of the lime and add enough hot water to make it the consistency of cream. Using this mixture as paint, cover the design with a heavy coating and let it dry for twenty or thirty minutes, then brush it off with a stiff brush. A second coat will be needed if the design is not several shades darker than the background.

When the contrast is sufficient and the work satisfactory, clean the surface with turpentine and follow this with a coat of raw linseed oil well rubbed in with a woolen cloth. Allow twenty-four hours for the absorption of the oil and then dress the surface with a thin polish of white shellac dissolved in alcohol. Alternate the treatment with the oil and the polish several times, always allowing twenty-four hours to intervene between the applications.

A word to the designer: Conventionalize the flowers enough to leave spaces between the petals, and make as few overlapping leaves as possible. The whole treatment should be that of a silhouette.

Articles that may be beautified with this unique style of decoration will continue to suggest themselves to the worker if he has never so little originality. Glove boxes, portfolios, table-tops and essels are all among the possibilities. The accompanying butternut design is suitable for a frame for cabinet photographs.



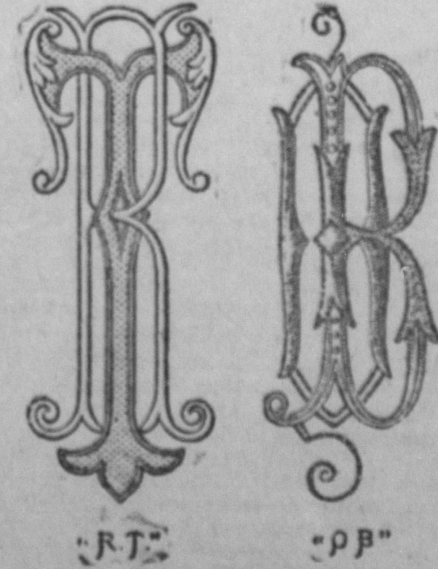
CROCHETED EDGE.—This pretty crocheted edge is suitable for under-wear and is made as follows:

1st row.—17 chain, close the last 14 into a loop with a slip stitch, 9 single crochet around the first 5 chain of the loop, 6 chain, 10 singles around the 6 chain, 9 singles around the next 5 chain of the loop, 17 chain, close the last 14 of them into a loop with a slip stitch, 9 single around the next 5 chain of this loop, 6 chain, connect to the first of the 9 singles before the last, 1 single and 10 double crochet around the preceding 6 chain, separating the 2d and 3d, 5th and 6th, and 8th and 9th, of the doubles by a picot (for a picot 4 chain and a slip stitch on the preceding double), 9 singles around the succeeding 5 chain of the loop; repeat from 1, but in every repetition, after working the 6 chain succeeding the first 9 singles, connect to the first of the last 8 singles of the preceding pattern.

2d row.—Along the straight edge work 4 singles around the unoccupied chain spaces of the last row.

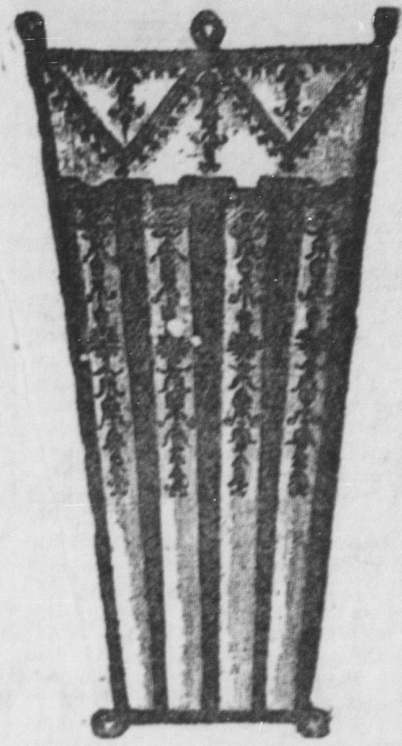
3d row.—A double on the next, 2 chain, pass 2.

No. 1000. HOUSE DRESS.—The model shown may be made of mousseline de laine or of India silk. The skirt is bordered all around with a shirred flounce ten inches deep. The front is taken up slightly on the hips, and the back pleated in two broad box pleats. The bodice has cut-away jacket fronts with short, broad, lace covered revers



opening on a pleated vest. The sides and back are lengthened by a shirred flounce eleven inches deep. A velvet ribbon belt crosses the front twice and hangs in a long bow at the left side.

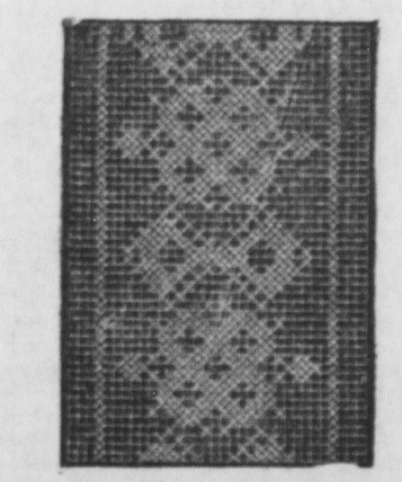
EMBROIDERED INITIALS.—This illustration shows the latest designs in embroidered initials for marking bed linen.



CASE FOR PARASOLS AND UMBRELLAS.—This useful case is made of thick brown Holland and may be embroidered in cross-stitch with red and blue cotton, using any pretty pattern. The front and back of the case are bound with broad scarlet braid. For the back a piece of double material thirty-three and one half inches long and seventeen and one half inches wide at the upper end, and nine and three-fourth inches wide at the lower end is required. The front of which the pockets are formed is made of a square of Holland twenty-six and three fourth inches large; this is placed on the back so as to be wider above after the material has been drawn in at the lower edge, by laying four box pleats each of the same size, to the width of nine and three fourth inches. The hollow of each pleat is fastened to the back of the case with a length of braid stitched on; the latter also being used for the Vandykes at the top, and for the loops by which it is hung up.



CORNER FOR A HANDKERCHIEF.—This pretty design is worked in tambour stitch, the filling in French knot and the branches in out line stitch.



CROSS-STITCH DESIGN.—This pretty design is to be worked in cross-stitch as a border for children's gingham dresses. For this purpose washable embroidery cottons should be used. This design is also very pretty when used as a border for tray cloths, or as an ornamented band for stools, cushions, etc.

If used for the latter purpose it should be worked with wools on canvas.

MAKE BUT FEW EXPLANATIONS; the character that cannot defend itself is not worth vindicating.

THE best dressed woman in the world is said to be Queen Margherita, of Italy. She seldom wears a dress more than once.

GOOD intentions are at least the seed of good actions; and every man ought to sow them, and leave it to the soil and seasons whether they come up or no, or whether he or any other gathers the fruit.

MRS. ZERILDA G. WALLACE, the venerable mother of General Lew Wallace, is now in her seventy-fourth year, but she still lectures with eloquence and enthusiasm on her favorite theme of woman's suffrage. She has this season addressed large audiences in Washington and the large cities of the West.—(Helen Marshall North in the N. Y. Ledger.)

CHERRY RATHER PUDDING.—The cherry season is a short one on this side of the Rockies. In San Francisco you may eat cherries for four months of the year and not make yourself bankrupt either. Beat three eggs, add a pint of sweet milk, half a teaspoonful of melted butter and three and a half cups of flour sifted with two heaping teaspoonfuls of baking powder. Stir in one pint of stoned cherries drained from juice and dredged with flour; pour into a buttered mold, stand in a pot of boiling water and boil without ceasing for three hours.