

## DESCRIPTION OF ILLUSTRATIONS.

FIGURE No. 4.—Pattern No. 3411, price 30 cents, furnishes this design which is intended for a travelling or driving wrap. Any of the plain, striped, checked or boucle goods intended for outer garments are appropriate for such a design. The back is close-fitting and cut with extensions, while the sacque fronts hang long and plain; the cape simulates sleeves, arm sleeves only being in the cloak, is fitted with the dolman seam over the shoulders, buttoned over the chest, and the lower part turned back with large buttons. Outside pockets are also ornamented with stitching and buttons.

FIGURE No. 5—Silk, woolen, or cotton goods are prettily made up after our illustration (Pattern No. 3423, price 30 cents), which can be trimmed with lace or embroidery around the neck, sleeves, and down the front. The back is cut off below the waist, extensive cut on the side form seams and skirted on the centre back; a ribbon sewed in either side seam ties in front over the gabielle fronts. Ordinary coat-sleeves, and a high collar finish the garment, the flunco being optional.

FIGURE No. 8—Woolen or silk goods are appropriate for Pattern No. 3415, price 25 cents. The square postillon is laid in a hollow box-pleat, sides sloped high and fronts pointed. The upper part of the fronts is cut wider than usual, gathered in the shoulder and again near the waist, forming floun drapery over a contrasting vest, which is laid plainly over the lining; the lower part of the fronts extend from the darts and button over, simulating a corselet. Collar, cuffs and vest of velvet.

FIGURE No. 12.—The flat tablier of this design may be embroidered, braided, or of contrasting material. The remainder of the skirt hangs in alternate box and clusters of side pleats; the drapery is round and full with lengthwise pleats closely overlapping in the belt; the apron is draped high with numerous cross-pleats on either side. Pattern No. 3424, price 30 cents.

FIGURE No. 16.—Clusters of kilt-pleats alternate with box-pleats in this cut; the flat tablier should be of a contrasting goods or decorated with some of the fashionable braiding, embroidery, or applique. The drapery hangs in rounding form, with a short, round pavier on the left side and a scarf on the right, the latter extending from the front of the pavier to the back seam. Pattern No. 3422, price 30 cents.

## DOMESTIC ART.

Figure No. 35 shows a section of scrim with the threads pulled out, caught in strands of four with linen thread, and the plain strips between worked in feather-stitch. Since drawn work has been so enthusiastically revived, it is used on all cotton, linen, or silk materials selected for fancy work; is admirable whether on a tidy of fine bolting-cloth or serving as a border for towels, doilies, buffet covers, scrim curtains, and a host of pretty things.

Figure No. 37 represents a table cover of velvet or plush lined with silk and edged with guipure, Richelieu, or any heavy "art" lace. The bedroom slipper shown in Figure No. 40 can be made of any size. Buy a cork sole of the proper size, line it and the upper part with silk, satin, etc.; fit the upper part over the foot, make it of velvet, embroidered, and sew to the sole; edge with silk cord and decorate with ribbon loops on top. A sponge receiver is illustrated in Figure No. 38. It is made of a square (12 inches) of macramé lined with rubber and edged with a box pleating of ribbon; at the four corners are placed straps of macramé lace with pom-pom balls at either end, and a bunch hanging from the centre underneath. A ring at the top serves to suspend it by. Canvas worked in silk or wool can be used if care is taken to weave into same lace.

Horsethoe pincushions are made of plush with large beads for the nails. Fan shaped cushions are hung from the wall, also the sun-flower, with its green velvet centre surrounded by petals cut of yellow cloth and suspended by a green ribbon. Mattress pincushions are twelve inches square, made of brocade, tufted with silk, edged and hung with a cord.

Useful party-bags for carrying one's slippers and fan in are made of French cretonne or brocade silk, lined with satin or satin, shaped like a lens, silk purse with a slit in the centre, gathered to a point at either end, tipped with tassels and held by a bone ring buttoned over in coarse silk. Circular work-bags of plush or velvet, lined

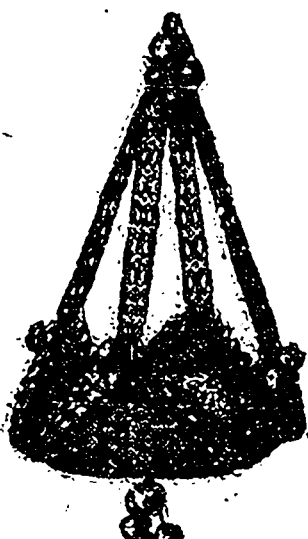


FIG. 38.

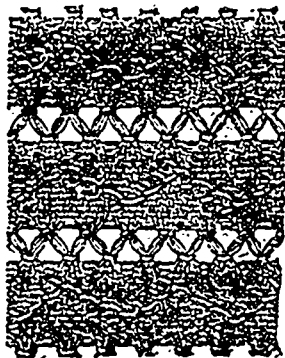


FIG. 35.



FIG. 40.



FIG. 37.



FIG. 39.



FIG. 41.

with Surah and edged with lace, are used for fancy work. Cut a circular piece of cardboard 18 to 22 inches in diameter, cover the outer side with plush and the inner with Surah, then join on a straight piece (5 inches wide) of plush lined with Surah, hide the joining with a silk cord, and edge the upper part with a deep fall of lace. A draw-string is placed inside of the upper edge and tied in a handsome bow. The same style of bag can be made of brown Turkish twill with deep coral lace and red ribbon.

Tiny baskets for the writing or dressing table are made of stiff net, edged with wire, covered with satin, finished with a silk cord and bent in any desired shape. A sunflower footstool is made of brown plush and edged with petals of yellow plush. New match-boxes are of wood-shaped like an opera glass and gilded, the barrels are covered with plush, and hung, with the large end uppermost, from satin ribbons with a bow at the mill. One of the quickest modes of forming a pretty quilt is to procure a white curtain with an old point design. Line with colored sateen and add a deep frill of lace as a border on the sides. A deep coffee tinted curtain is the best. Outline the pattern with bears silk, taking up with the needle a couple of lace threads, leaving long stitches of silk on the outside. The centres of scrolls or flowers are raised by working over a cord with the button-hole stitch. It is also an improvement to introduce a little gold thread. A pretty one had the outside in brown, centres of gold color, and the fringe of pale blue.

Landscap pictures worked in silks on shaded satins have been lately introduced by an American lady. The satin is shaded in different tints instead of being gradations of one color; and is prepared expressly for this purpose by an American silk firm. Curtains, covers, and many other things can be decorated in this manner. The effect aimed at is the important point of the work, as the stitches are put in for that purpose without setting rules; the worker trusting to her eye and knowledge of light and

shadow, working quickly, as an artist, upon the impulse of the moment. A specimen of flower-painting with the needle shows a spray of damask roses with their leaves springing from one corner and staying upwards. The background is of old gold deepening into brown.

A quaintly beautiful old church stands gray and grand in the centre of rich, russet woods against a pale blue sky. In the foreground are blocks of fallen stones softened by creepers and moss. A lake scene, with mountains far and near, has a rugged foreground thickly studded with undergrowth and trees in shades of green and russet. The sky is of pale yellow and the water of cool grayish green. Another lake scene is worked entirely in different grays on a shaded gray background. A sunset commences at the top with yellowish pink, deepening into vivid red; against this rises the ruin of an old castle in neutral silks, boughs and brushwood in various greens, and a dark olive-green satin foreground with water. The joining of the green satin is hidden by foliage. This new application of the art of embroidery offers ample scope for industry, taste, and artistic inclinations.

## SHOES.

Figure No. 41 represents a glove-kid boot, foxed with patent leather and buttoning as far as the black silk bow with its silver buckle, which loops over. The tie shown in Figure No. 39 is of French kid, in the common-sense style for outdoor summer wear. Shoes laced in front are recommended for tender feet. Buttoned shoes of French kid foxed with patent leather are fashionable for street wear. Cloth-tops with kid foxing are general favorites. We are glad to report the genuine French heel entirely out of date, while the common-sense style grows more general. The Louis XV. low shoe in kid with a jet buckle is neat for walking in pleasant weather. It has a high slip on the instep, with the sides crossed over and held by a buckle. Black and brown kid ties for house wear are beaded in

bronze, jet, gold, steel, or garnet beads in the form of a large butterfly on the toe. Evening designs in satin are decorated with colored pearls. Louis XV. shoes for evening toilettes have bead embroidery on the toe and flap, and paste buckles.

Bronze slippers can be worn with toilettes of any color, as are the black ones. Full ribbon bows are tied on many of the house shoes. Slipper ties of black kid are lined with dark colored glove kid. Gros grain and faille slippers to match the predominating shade, if not of the dress fabric. Some Louis XV. shoes are dotted all over with embroidered silk, chenille, or bead flowers, insects or birds. Others are shown of brocades outlined with beads, heavily beaded toes, straps, etc.

## Marriage-Service Blunders.

Ignorance is the mother of blunders. An English clergyman, the incumbent of a parish where many of the laborers were unable to read, amused himself in noting the blunders they made while repeating after him the words of the marriage-service.

One groom, when giving the ring to the bride, said: "With my body I thee wash up [worship]; and with a'l my hurdle [worldly] goods I then thou [endow]."

A bride one day almost startled him out of his self-control by promising to take her husband "to 'ave and to 'old from this day forth, for betterer horse, for richerer power, in siggerness health, to cherries, and to bay."

She thought she was repeating the words, "to have and to hold, from this day forward, for better for worse, for richer for poorer, in sickness and in health, to love, cherish, and to obey."

Another ignorant bridegroom, who could read a little, had "cramped" before taking his place before the altar. But, unfortunately, he had also read the baptismal service, and the answer to its question, "Dost thou renounce the devil and all his works?" lingered in his mind. When asked, "Wilt thou have this woman to be thy wedded wife?" he answered, "I renounce them all."

A candid girl gave a much better answer. She had been forced by her parents to a disagreeable match, and when the clergyman asked her, "Wilt thou have this man to be thy wedded husband?" she replied,—"Oh dear, no, sir; but you are the first person who has asked my consent to the match!"

## The Care of the Hair.

The hair is the covering of the roof of "the home of thought and palace of the soul." Where baldness, which sometimes occurs in quite young persons, is hereditary, it is doubtful if anything can be done to prevent or remedy it. Avoid "restora ives" and other nostrums, and, as a rule, do not use pomatums or oils upon the head.

The hair should be occasionally washed, and if there is much dandruff, the yolk of an egg will be most efficient in removing it. Work the egg with the fingers well into the hair, a little at a time, to bring it in contact with the scalp; then wash it out thoroughly with water, and the hair will be beautifully clean and soft. Avoid all shampooing liquors; those used by barbers are strong potash solutions. They call it "Salts of Wormwood" and "Salts of Tartar," and use it without knowing its real nature. It is very effective in cleaning but ruinous to the hair. If the falling of the hair is not prevented by thorough brushing, some stimulating application may be made. Cantharides is most commonly used. Half an ounce of the tincture of cantharides added to a quart of bay rum will answer better than most "hair tonics."

A man of his word—An orator.

