



TWO BAD EGGS.

"Waiter: 'Bring me a gun. Look sharp.'"

A Pretty Afternoon Dress—Marking—Pretty Stationery.

A pretty afternoon dress that is not expensive, and yet smart-looking, is a thing that is certain to be useful to a great many of us. I think that with such a multitude of new materials it is well to know how best to utilize them, and what are the most effective ways of making them up. Some of those that are universally becoming, such as greys of various shades, are particularly pretty when made up in this style. The original of the design I give was of mouse grey beige, or very thin cloth, and had a double waistband of paler grey satin ribbon, the lower line tied behind with the ends hanging down over the skirt of the dress. I give a back view of the bodice to show that the ribbon of the upper line crosses like *bretelles*, and finishes

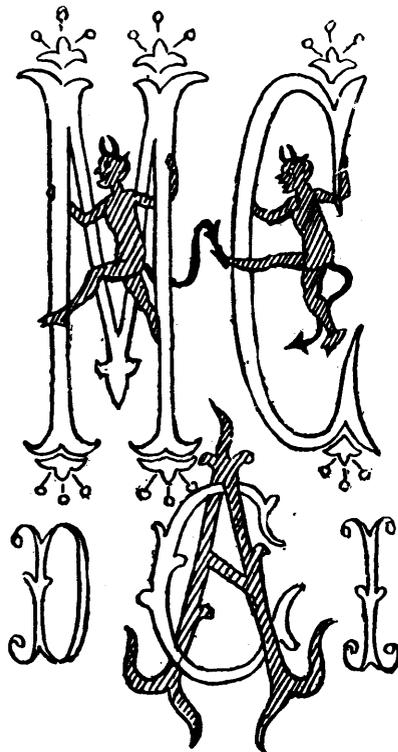


on each shoulder seam, which you will, I am sure, notice as a great novelty. The *guimpe*, or chemisette, was of cream surah, but if a more dressy arrangement is desired I would suggest one of green, with green waistband, or even ruby velvet, and waistband of velvet ribbon. By taking out the *guimpe* and substituting a fichu of soft Indian muslin or gauze *chiffon* the dress will be converted into a costume suitable for home evening wear. In that case a band of the same coloured velvet or ribbon should be worn round the neck to match the lines of the waist-

band, and the muslin being on each side of the neck or chest should fold across the front, making an open V shaped opening to the bodice.

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Marking is a pretty accomplishment that very few ladies take much trouble about, because nowadays they can get it done for them so easily; and yet it is such lovely, dainty work, and there are few nicer presents for either a gentleman or lady friend than some specially fine and good cambric pocket-handkerchiefs, nicely marked with either monogram or initials by the donor's fair hands. I give some designs of letters for marking either handkerchiefs or table napery, and any one with a little ingenuity can develop any other letters they require from these in the same style. To mark really successfully it is best to draw your letters very clearly and correctly on a piece of note-paper, out-lining them quite distinctly in ink. Then fold this two or three times, so as to make it thick and firm, and tack it into the corner of



your handkerchief, so that a line from the centre of the corner would come up in the exact middle of your letters. A great deal of the success of the embroidery depends on the tacking, which should be done most carefully in and

out of all the little interstices of the letters, so as to make the cambric lie perfectly tight and smooth on the paper. Now with your fine embroidery cotton follow out the pattern in a fine running stitch till it is all traced round. The thick parts of the letters will need stuffing to make them stand up in high relief. This is best done by using a coarse, soft cotton, like darning cotton, or thick, loose embroidery cotton, which, when necessary, may be used double. Work backwards and forwards in ordinary chain-stitch, so as to make it firm and hard till you have made it stand up above the level of the cambric. When all the thick parts of the letters are stuffed, then take your fine embroidery cotton and work the whole in satin-stitch very closely, so that the threads make a smooth, even, shiny surface like satin. I am a great advocate for using coloured cotton sometimes for the initial of the surname, or to outline letters with, as it makes them more distinct, and is thus of great service to the laundress, who can quickly see it when sorting the handkerchiefs. I hope it is not great treason to say so, but in the marking of stockings and underclothes I must confess that I am heartily tired of the old rigid sampler style of cross stitch marking, and immensely prefer the quicker and quite as effective chain-stitch, which does not necessitate that daz'ingly, fidgety business of counting threads. Well embroidered monograms are also very pretty on the covers of furniture when they are of some plain material like brown holland or linen, and not a chintz or cretonne. They are also very effective on counterpanes, afternoon tea-table cloths, etc., etc., and, of course must be sufficiently large to show up well.

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Pretty stationery is, I confess, a great weakness of mine, and I am always on the look-out for it. I fear our English stationers are not very enterprising, for nearly all the very prettiest writing paper comes from Paris and Vienna. I was prowling about the other day in one of my favourite "hunting grounds," in the neighbourhood of New Bond street, and I saw most lovely kinds of note-paper that were quite a novelty. Some were adorned with the rich purple heads of the heartsease flower dotted about at the top, which was certainly a pretty suggestion. Nothing but sweet, soothing words ought to be written on that paper. It would be a horrible travesty of these favourite blossoms to write some of the snappy things that people's relatives all over the world seem occasionally to delight in doing. The other two kinds were also very new, and consisted, the first of a pale green brocade pattern, very finely drawn all over the paper, and the other covered with quaintly-printed thread lines in pale blue, like blue linen, which was very neat, and unlike any of the various kinds to which we have been treated for a long time.