

DOMESTIC ART.

Gold plays as important a part in fancy work as it does in the trimmings and millinery of to-day. Outlines of fine gilt cord look well in embroidery on velvet, while gold threads and silks are profusely used on silk and canvas work. Gilt, copper, bronze, steel and silver beads are also introduced, with bright and novel effects. Macaroons of silk about six inches in diameter are embroidered with small sprays, edged with gold cord, and scattered around different articles made of silk, as tidies, work bags, table covers, babies' afghans, etc. A pretty effect can be given by painting the tiny circles and working the rest of the decoration. Tidies of cream-colored silk canvas are painted in water colors and edged with Fedora lace, which is pulled around the corners until it turns over on the tidy, forming a rosette caught with ribbon bows.

Figure No. 43 shows a round cushion for an easy-chair. The material is ecru canvas worked in point-Russe and satin stitch, with pale blue, garnet, olive and gold silk; the ends are finished with a frill of wide Oriental lace and full bows of garnet Ottoman ribbon lined with gold; the hanger is of the same, tied in a loose bow. If large canvas is used it must be lined with farmer's satin of the same shade. Our illustrations of different baskets have met with such favor that we present our readers with still another design shown in Figure No. 44. The model is almost square in shape, painted ecru-color, with the handles and supports gilded. The lambrequins are of ruby plush edged with gold cord and embroidered in tinsel or yellow silk; the pom-pom tassels are of ruby and yellow mixed with a dash of gold.

Home decorators can indulge in an art quilt or bed cover for summer only. It is composed of strips of unbleached linen sheeting worked in running patterns with linen crewels, and joined by narrower strips of Torchon insertion. The lace edging is sewed rather plain around the cover and very full at the corners to form rosettes that are turned back on the cover, with large bows of ribbon; this is not tucked in around the bedstead. Figure No. 40 represents a tidy of silk braid arranged as a border, with a centre of narrow ribbon crossed and recrossed with catchings of silk stitches, which can easily be copied from the illustration. Jam pots, to be placed on the table, are painted with the fruit therein. A cluster of cherries, spray of raspberries, etc., are laid on with a few touches of oils, and afterward varnished. Napkin rings are frequently of satin made over cardboard, with the monogram and favorite flower painted in water or oil colors.

FANCY JEWELRY AND ORNAMENTS.

A quantity of fancy jewelry seen in Paris is called Theodora, not that the name describes the style in the slightest, but the name is a rage, and therefore applied to necklaces, pins, bracelets, clasps and buckles of turquoises, rubies and emeralds set in old silver; even entire belts of silver are worn with a plaque or carved head in front. Broad collars of Rhine stones strung on fine gold chains are worn with low-cut waists. Crescents of gold studded with different gems are worn suspended from a dog-collar of velvet. Roman gold pendants, jeweled, and antique medals are seen on bangle bracelets. Figure No. 41 represents a bracelet of old silver; the shield in the centre shows Joan of Arc holding a sword and buckler. Heraldic fleurs-de-lis form the rest of the ornamentation. Figure No. 42 illustrates a chain and pendant of antique and satin silver set with three emeralds.

Fancy pins for cravats, fichus, caps and bonnets show comic faces in enamel, fleurs-de-lis, liberty cap, four-leaved shamrocks, horse-shoes, seed pearls, gold and silver



FIG. 44.

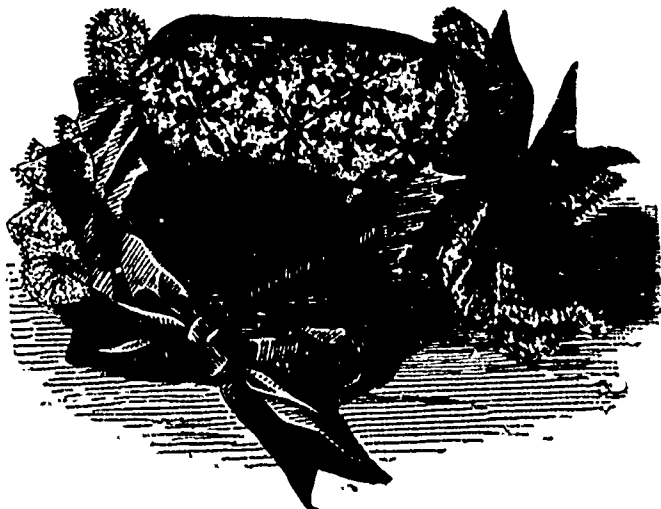


FIG. 43.

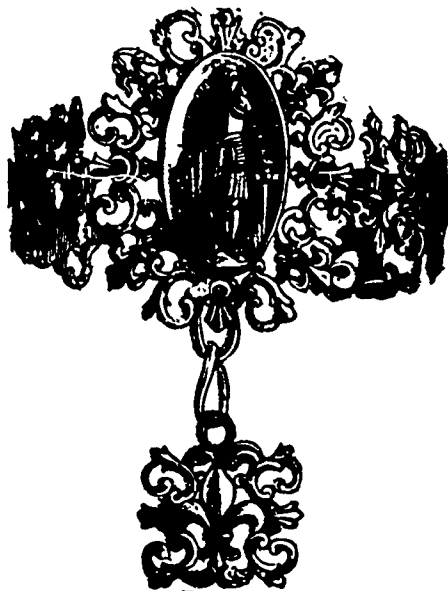


FIG. 41.

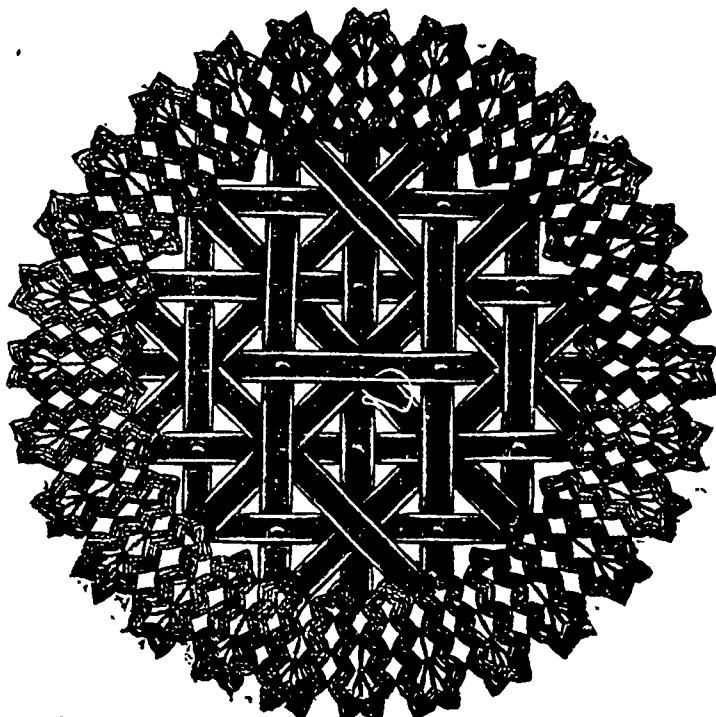


FIG. 40.

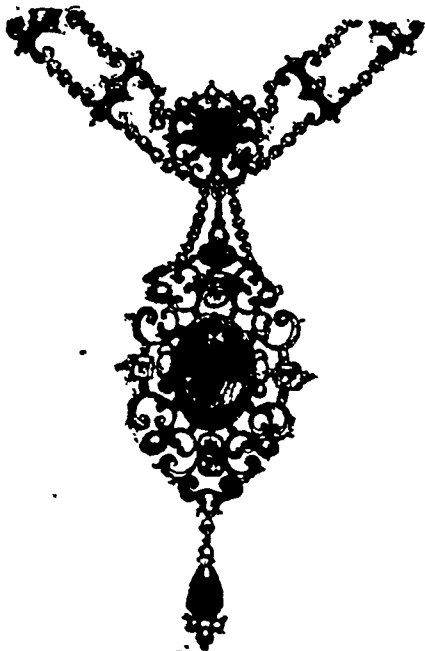


FIG. 42.

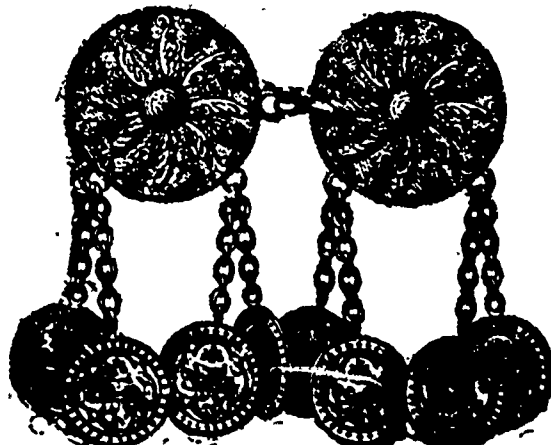


FIG. 45.