

is fitted to the neck, uniting upon the bosom, with a bow and ends of ribbon and graduating down the front till it is concealed by the bodice. This, when worn with an open dress leaves nothing but the lace in sight, thus the whole opening is filled with delicate point. Undersleeves of Honiton point are made to match this chemisette, and the fine styles of lace are once striking and so delicate.

SLIPPERS.

No. 1.—Is a slipper of brown bronzed kid, soft and pliable to the foot as satin itself. It is cut low upon the foot, bound with narrow galoon and a large bow of brown satin ribbon, edged with brown blonde lace, half covers it in front. The lining is of soft white kid. The soles are delicately polished, and they are mounted behind on rather high well shaped black heels.

No. 2.—Is a gaiter-boot of fine drab stuff. No leather is used above the soles, and these are furnished with great skill and delicacy. The stitching up the front is perfect. A narrow lapped folds over the foot to the left, where it is fastened with five drab buttons fitted to neatly wrought button-holes. A block-heel of moderate height throws the boot forward in walking.

No. 3.—Is also a bronze slipper with a more golden brightness on the brown tint. It is without heels, and the front, cut low like that we have described, is embroidered with an arrow head pattern of white satin, apple-green embossed over with a cluster of wild flowers and leaves cut from the bronze kid and enwrought with crochet edges in green, red, gold and purple; a binding of white galoon and a white satin rosette completes this beautiful morning slipper.

WAX MODELING.

The color may be made with carmine and ultramarine, and applied with a common camel-hair pencil. As indicated upon the pattern the parts of the calyx are to be applied in two rows of three each, with the painted side inwards. If the calyx is properly curled, it should appear a little crumpled by the harder pressure of the smaller pin; and the upper edges should be much everted, to show the striping.

The flower head is now complete. The stalk is made by covering the wire with green wax cut in narrow strips, and pressed on lengthwise. This stalk wax should be made to cover the lower part of the calyx, to steady and strengthen the petals, &c.

To make the leaf, the usual and most simple proceeding is as follows:—Having selected a camellia in leaf of embossed calico, a thin wire of about eight inches in length should be laid along its upper side, in the hollow of the central vein, leaving the stalk free; a sheet of dark green wax, with the glossy side outwards, should then be so pressed with the thumb and finger to the calico, that it completely adheres, and holds the wire in its place, between the wax

and calico. If this is properly done, the impressions of the calico should be indistinctly impressed *through* upon the layer of wax. The under side of the leaf of the camellia, like that of most evergreen leaves, is of a very light color, and therefore a light green shade of wax is chosen to cover the calico on the under side, in the same manner as on the upper. When thoroughly adherent, the superfluous wax must be cut away, leaving the edge *serrated*, or cut like a saw; the superfluous wire should then be twisted spirally round the principal stem, so that the base of the leaf is close to it, the leaves of the camellia being nearly stalkless or *sessile*, like those of its near relation, the orange tree. There should be two leaves—one close to the flower; the other lower on the stalk: when these are attached, the stalk covered, and the leaves arranged tastefully, the flower is complete.

We have now given the complete history of the formation of a waxen imitation of *Camellia alba plena*, or a large white camellia—which is interesting, not only on account of its beauty, but because it is a near relation to a plant which furnishes to us the most indispensable article of diet—TEA. The infusion of the leaves of the camellia makes a very good imitation of this beverage, and the plant which actually supplies it, belongs to a genus of the camellia tribe. The camellias also are allied to the camphor tree of Jamaica on the one side, and to the orange tribe on the other.

As the sheets of wax of which artificial flowers are composed may be easily procured, we shall postpone for the present the instruction in the method of preparing materials, and give instruction for the formation of another flower; taking for granted that for the purpose of learning, the pupil has procured a small stock of wax in sheets, and the proper brushes and colors.

The first thing for the learner is to procure a piece of cardboard, marked with circles and divisions in such a way as to enable him or her to lay out the parts of a natural flower in a particular order. We have been thus particular because we wish the beginner to learn how to imitate real flowers in wax, and not servilely to stick together pieces of wax cut according to pattern. In ignorance of natural flowers the wax-flower maker must depend on patterns purchased, and will make the bequests in a stiff and formal manner; in the other case the artists in wax will be able to make all their own patterns, and will learn lessons of elegance which will give a peculiar gracefulness to their arrangement of leaves, flowers, and stems, and add a natural charm to their groups of waxen portraits which the mere worker by card patterns can never attain. We do not wish our pupils always to be dependent upon us; but rather to be able at any time to imitate the exquisite gems of the meadow, hedge-side, or green-house, without directions.

In the present article we propose to gather a fuchsia, and to proceed, step by step, to its facsimile in wax.