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SECOND QUARTER 1900.

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PUBLISHERS,

ST. JOHNS, P. Q.

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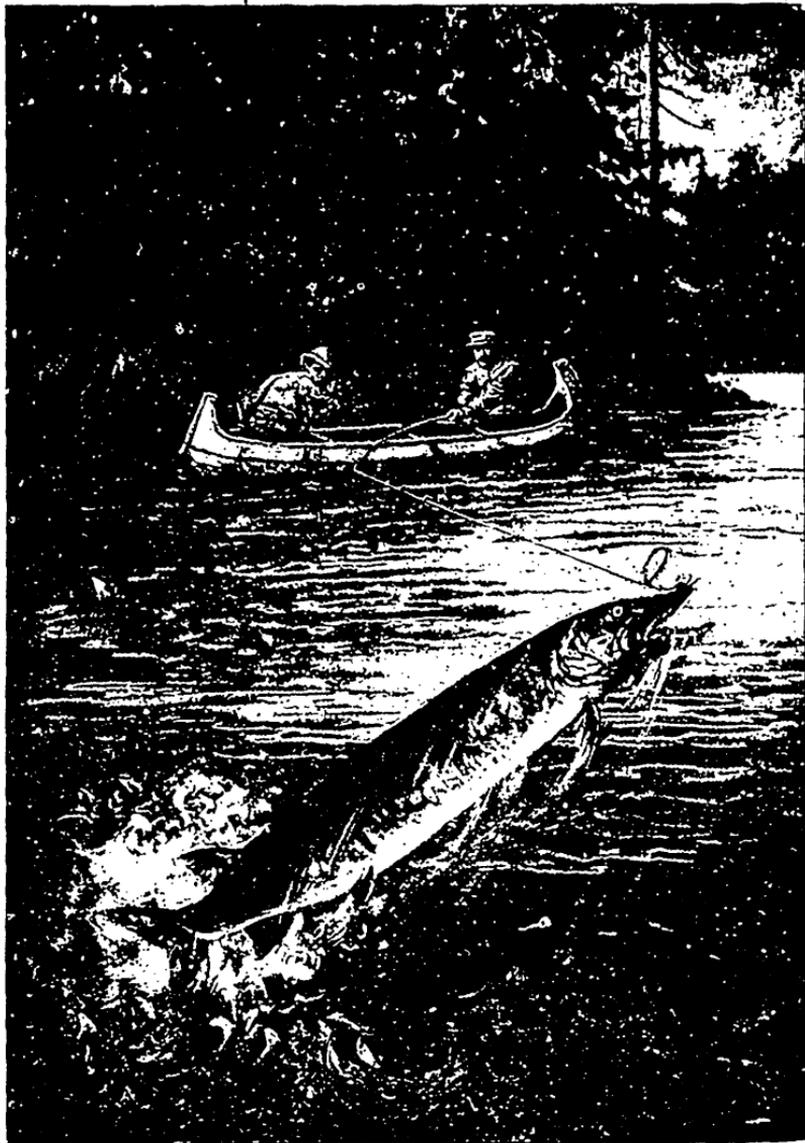
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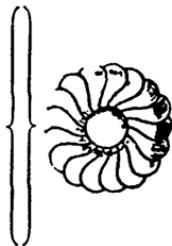


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# CORTICELLI HOME NEEDLEWORK

Second Quarter, 1900.

A QUARTERLY MAGAZINE DEVOTED TO INSTRUCTION IN  
**ART NEEDLEWORK, EMBROIDERY AND CROCHET**

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## FANCY WORK BOOKS.

Needleworkers who have recently subscribed for CORTICELLI HOME NEEDLEWORK will be glad to know that they can obtain the back numbers for 10 cents each. To get the most benefit from Mrs. Wilson's "Embroidery Lessons" you should have all the back numbers. The contents of each issue is as follows:—

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CONTENTS.—Centerpiece Designs and Colored Plates of American Beauty, Catherine Vermet, Marechal Niel and La France Roses, Tulip, Iris, Scotch Thistle, Red, Poppy, Morning Glory, Carnat on, Fuchsia, Maidenhair Fern, Golden Rod, Holly, Forget-me not, Pansy, Bird and Butterfly, Strawberry, Cherry, Honeysuckle, Orchid, and Wild Columbine. "Ecclesiastical Embroidery," by Emma Haywood, illustrated by two Colored Plates. Complete instructions for the new work called "Decore Crochet" Pin Cushions, Monograms, and Cross Stitch Sofa Pillows. Also L. Barton Wilson's article, "The Theory and Method of Embroidery." This tells how to prepare for work, and gives illustrations and full explanation of all the different embroidery stitches. Contains more real information than any other one book ever published. 115 illustrations, 30 Colored Plates. Price, 10 cents.

### April 1899 issue of Corticelli Home Needlework.

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### July 1899 issue of Corticelli Home Needlework.

"The Story of Some Famous Laces," by Virginia Mitchell; fully illustrated. "Renaissance, Battenberg, and Irish Lace," by Rebecca Evans; illustrations of all the different lace stitches. "Corticelli Battenberg Lace," by Mrs. J. H. King Van Rensselaer; six original designs for dress garniture, and Point Lace Initials. Centerpiece Designs of Clematis, Yellow Brier Rose (Colored Plate), Violets, Sweet Pea (Colored Plate), Carnations, Honeysuckle, Holly, California Pepper Berries, Pansy, Apple Blossoms (Colored Plate), Narcissus, La France Rose, Tea Rose, Wild Rose, Buttercups (Colored Plate), Azalia Design with new Decore edge. Violet Tea Cloth. Decore Crochet Centerpiece and Sofa Pillow. Cross Stitch Sofa Pillow. Vacation Books. Embroidery Lesson, "How to Embroider the Wild Rose," by L. Barton Wilson; 14 illustrations. Fashion Article, by Emma Hooper, with 13 figure illustrations. 163 illustrations, 7 Colored Plates. Price, 10 cents.

### October 1899 issue of Corticelli Home Needlework.

"Work for Nimble Fingers," by M. C. Hungerford. Decore Crochet: two designs with Colored Plate. "Lessons in Embroidery"—Daisy, Holly, and Chrysanthemum—fully illustrated, by L. Barton Wilson. Centerpiece Designs: Fern (Colored Plate), Sweet Pea, Morning Glory, Cowslip, Violet, Orchid, Bridesmaid Rose (Colored Plate), Japan Pink, Dwarf Sunflower, Wild Rose, Buttercup, Maidenhair Fern, Forget-me-not, Daisy, Holly, Blackberry, Mistletoe, Lawson Pink, Chrysanthemum (Colored Plate), Fringed Genian, Blue-Eyed Mary, Maple Autumn Leaf (Colored Plate), Conventional Design, Palm Leaf, Red Poppy, Nasturtium (Colored Plate), Drawn Work Doily (Colored Plate). "Morris Embroidery" by Emma Haywood. Child's Crocheted Silk Cap. Doily, Clipping, Autograph, and Kod: View Books. Pin Cushion Bureau Scarf. Tea Cloth Designs, including a very pretty Harvard pattern. Decore Crochet Yale, and French Applique Sofa Pillows. Boston Shopping Bag. Photograph Frames. Decore Crochet Lamberquin. "Natural Tone Embroidery," by Avis Beach; three designs, Rose, Autumn Leaf, and Bird. Fashion Article, by Emma Hooper. Price, 10 cents.

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FRONTISPIECE—CROCHETED SILK CHATTELAINE BAG, DIAMOND PATTERN.  
See page 107.

## Publishers' Announcement.

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It was our intention to publish in this issue a large number of new Sofa Pillow Designs of special merit, several designs for Battenberg and Embroidery combined, as well as some very attractive novelties. Unfortunately, fire in our engraving establishment destroyed both the printing plates and the originals just as we were going to press, and duplicates could not be secured. We are therefore obliged to ask our readers to overlook what is lacking to make these departments as attractive as usual.

The popularity of Silk Purses and Chatelaine Bags is the reason we devote considerable space to crochet work. Those who wish additional patterns are referred to the January 1900 of CORTICELLI HOME NEEDLEWORK. Our July 1900 issue will contain an illustrated article on the laces used in costume, such as yokes, boleros, and revers. One of the ablest lace workers in the country already has this article in preparation.

We shall appreciate the efforts of our friends who send us the names of new subscribers. The price of CORTICELLI HOME NEEDLEWORK is 35 cents per year. Single copies cost 10 cents. Every regular subscriber has the privilege of asking for information on anything pertaining to the theory, method, or practice of needlework or home decoration. These questions are answered by mail as promptly as possible if a 2 cent stamp is inclosed.

CORTICELLI SILK CO., LTD.

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# Relief Crochet in Silk.\*

BY A. OLIVIA LONGACRE WERTMAN.

We have the evidence of history, attested by well preserved specimens of the work itself, that crochet and knitting were more or less of a pastime centuries ago. Attempts were made later to produce a raised effect in crochet work, for which the "Bullion" or "Roll" stitch was employed. This stitch, as the name implies, was done in gold thread with the needle. At that time the pure metal was beaten into thin plates and cut into narrow strips which were rounded with a hammer and filed to make threads or wire. The method as practiced by the Israelites is described in Exodus 39th chapter, 3rd verse: "And they did beat the gold into thin plates, and cut it into wires, to work it in the blue, and in the purple, and in the scarlet, and in the fine linen with cunning work." It was used exclusively in ecclesiastical embroidery. Who copied the "Bullion" stitch with the crochet needle is not a matter of record, but no doubt it was done at some convent, since the nuns are credited with producing the finest of all kinds of needlework. To the preservation of the "Bullion" stitch may be credited the many similar varieties of crochet and embroidery now so popular.

The "Russian Spoke" stitch, so called since it is copied from the Russian Darning stitch so much used in drawn work, was the result of many months of careful study by the writer. Like the Bullion or Roll stitch the Russian Spoke has its varieties derived in like manner and here illustrated and described for the first time.

These stitches combined with the simple crochet stitches with which almost every one is familiar produce a new kind of crochet work which is the subject of this article.

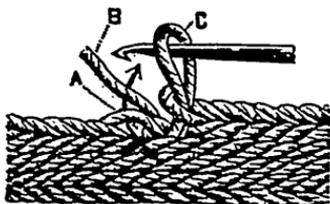


FIG. 47. MAKING SLIP STITCHES.

Many different threads may be used, depending on the nature of the article and for what it is intended, but there is nothing so beautiful for Relief crochet work as a high luster silk like B & A Crochet and Knitting Silk or B & A Purse Twist. The crochet silk may be obtained in No. 300. The purse twist is made similar in size to No. 300 Crochet silk, only it is a more compact silk, is three cord instead of two, and therefore a harder and a rounder thread.

Relief crochet has a peculiar fascination for crochet workers; the stitches must be studied if one aims to become proficient, and this adds zest to the task of mastering the different designs. The average worker has little trouble in copying

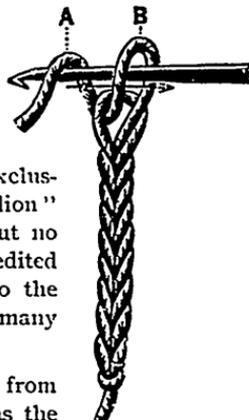


FIG. 46.  
MAKING  
CHAIN  
STITCHES.

*DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY.*

plain crocheting from a sample or in following the directions in a book, but when something more elaborate is attempted she invariably thinks that trouble lies ahead, but with application and perseverance no one should find the engraving and instructions here given anything but a pleasure to follow.

The possibilities of Relief crochet seem boundless. Among the articles for which this work may form a decoration may be mentioned collars, cuffs, yokes, revers, vest fronts, fancy bonnet crowns, shopping bags, purses, watch guards, trimmings for lingerie and passementeries for capes, dresses, and jackets. All these and many more worked in crochet silk or purse twist in colors to harmonize with

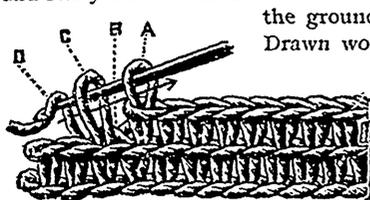


FIG. 48. MAKING SINGLES.

the ground material are effective in Relief crochet designs present a daintiness especially attractive for the dining room. Upon the table, sideboard, or buffet its use is in excellent taste. If the amount of work is no consideration, a beautiful border for table cloth and doilies may be effected by means of rows of insertion in a block or checker-board effect with wheels of Relief crochet substituted for the usual drawn work wheels or webs. Centerpieces, doilies, tray cloths, and buffet scarfs may be made to match. Or, if desired, wheels may be buttonholed in without the drawn work and the material cut away beneath.

A rich looking sideboard scarf is made of momie cloth with a decoration of wheels in Relief crochet and the ends finished with a deep silk lace. Handsome bedspread designs for those who can afford them are very effective in Relief crochet. An especially handsome and rich design is an eight pointed star of plain crochet in rib work with filling out of wheels in Relief crochet. This same design may be worked out in Crochet silk in delicate colors for toilet mats, and in white for table or buffet. Another handsome spread can be made with hemstitched linen squares and wheels of Relief crochet buttonholed on, with the linen cut out from under; these squares joined with a four inch insertion of Relief crochet and the whole edged with a lace to match the insertion. This pattern is very pretty done in linen thread, but silk gives a much richer effect. A simple design successfully completed will create a desire to try something more elaborate, until with practice nothing will be considered beyond one's ability.

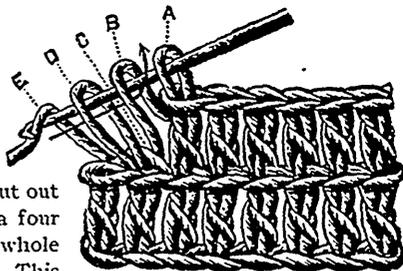


FIG. 49. MAKING DOUBLES.

A crochet hook of correct size is necessary for perfect work. The best way to select a hook is to try a number and choose the one the hook of which is just filled by the silk you intend to use. Run the silk back and forth. If the hook

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catches in the fibers of the silk it is too small and must be avoided as it would spoil the beauty of the work completely. If too large there will be trouble because you cannot easily draw the hook through a coil. The hook should just be filled. The crochet hook for Relief crochet work should slant to a point, as shown in the engravings, in place of being equal in thickness. This slanting facilitates the passage of the needle through the coil. A Star Crochet Needle No. 1 is the right size for No. 300 Crochet or Knitting Silk.



FIG. 50. SHOWING COIL ON NEEDLE.



FIG. 51. TAKING LOOP THROUGH FOUNDATION.

of the [left hand, which] facilitates the passage of the needle through the coil. Those who are not used to holding the needle in the hand can change about when they come to plain crocheting, but for Relief crochet they will find they can make the stitches better and with greater speed if the needle is held in the hand. Hold the thread in the left hand, give one twist with your little finger on the thread, then one with your forefinger and stretch it out. This gives just enough tension

The woman who wishes to learn the Relief crochet stitches must know how to do plain crochet. For the practice of beginners a coarse hard twisted carpet warp or chain or heavy wool with a needle chosen as previously described is quite satisfactory. The thread should be thrown over the needle and not held close to the point. The needle should not be held like a pen or pencil but in the hand and the coil kept in place by the thumb and middle finger



FIG. 52. THREAD OVER NEEDLE.

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for any kind of crocheting. A good plan in learning the Roll stitches is to



FIG. 53. SHOWING HOW TO DRAW THROUGH COIL.

lead up to them gradually. Beginning with the first of the plain crochet stitches proceed by drawing the thread through two loops at once (Fig. 48), through three, then four, then five, and so on up, until you can draw through twenty loops, when any design that has Roll stitch, daisies, or shells in the pattern may be attempted. When you know the Roll stitch you will find the others of this class very easy.

#### Plain Crochet Stitches.

*Chain.*—This is the first step in crochet, and is explained by Fig. 46, where thread (A) is drawn through loop (B), in direction shown by arrow, until foundation chain is obtained; hence the name. The position of the needle in forming a chain is shown in Fig. 46.



FIG. 54. THREAD THROUGH LOOP ON NEEDLE.

*Slip Stitch.*—Explained by

Fig. 47, where the hook, holding one loop (C), is to be passed in the direction of arrow through stitch (A) of foundation and around thread (B), which is then drawn through stitch (A) and loop (C), leaving a newly formed loop on hook.



FIG. 55. ROSE STITCH IN RING, SHOWING HOW TO DRAW UP, holding one loop.

*Single.*—Explained by Fig. 48, where the hook, first holding one loop (A), has been thrust through a foundation stitch (B) and the thread drawn through, forming a second loop (C). The stitch is completed by drawing thread (D) through two loops (C and A) in direction of arrow, again leaving the hook

*Double.*—Explained by Fig. 49, where the hook, first holding one hoop (A),

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has, with thread (B) over, been thrust through foundation stitch (C) and thread drawn through, forming another loop (D). With thread (E) over, draw it in direction of arrow through two loops (D and B), which leaves two loops on hook. Complete stitch by drawing thread through these two loops, which again leaves hook holding a single loop.

*Treble.*—Made the same as double, except that you pass thread twice around the hook previous to putting it in a stitch, which, (counting loop D, Fig.

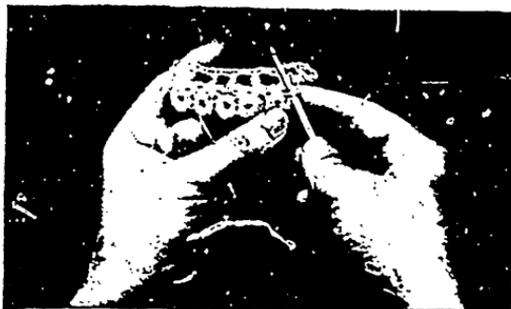


FIG. 56. ROLL PICOT STITCH IN SPACES, ALSO SHOWING DRAWN UP TIGHT.

49) leaves four loops on the needle; you then draw the thread through two loops at a time, putting thread over each time, until one only remains.

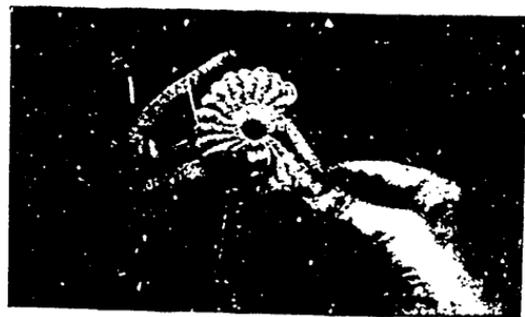


FIG. 57. ROSE TREBLE STITCH IN RING, SHOWING THREAD THROUGH TWO FIRST LOOPS OF TREBLE.

times thread over; work off the loops by twos, as in a treble.

*Septuple Treble.*—With one loop on the hook and six times thread over; work off the loops by twos, as in a treble.

The different kinds of trebles vary only in length, caused by putting thread over more or less times.

*Half-double.*—Formed by putting thread over once, as for a double; finish by drawing hook through the three loops at once.

*Double Treble.*—With one loop on the hook and three times thread over; work off the loops by twos, as in a treble.

*Triple Treble.*—With one loop on the hook and four times thread over; work off the loops by twos, as in a treble.

*Quadruple Treble.*—With one loop on the hook and five

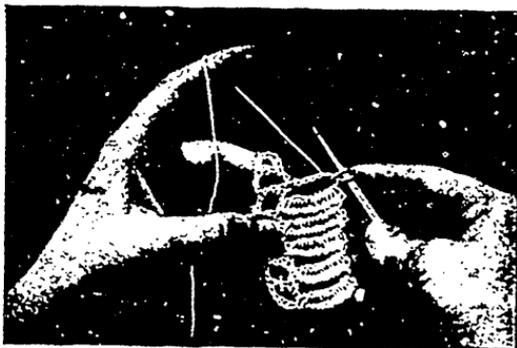


FIG. 58. RUSSIAN SPOKE STITCH ON A STRAIGHT SPACE EDGE, SHOWING 7 CHAIN WITH A LOOP TAKEN AROUND IT.

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*Double one and one-half long.*—Formed by putting thread over twice, as for a treble; finish by drawing hook through two loops, again thread over and through three loops.

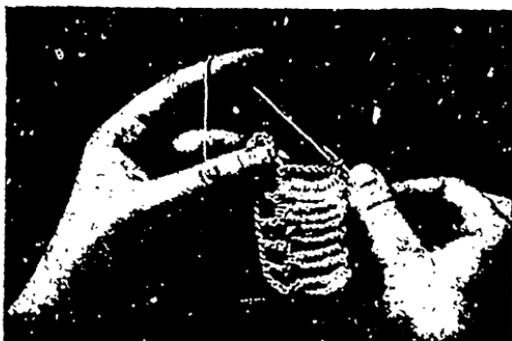


FIG. 59. SHOWING THREAD TAKEN THROUGH ONE LOOP.

\*.—The star is much used in crochet descriptions, to indicate two points between which one or more repetitions occur. It saves much space in explanation. The † is also used in same way.

#### Relief Crochet Stitches.

##### ROLL STITCH.

For a foundation make 10 chain and join in a ring. To make the first roll stitch, chain 3,\* now thread over the needle 20 times. See Fig. 50. Next put

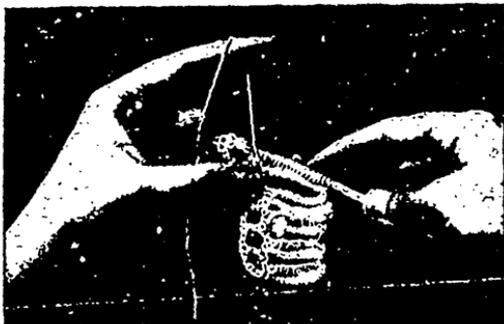


FIG. 60. TAKING LOOP THROUGH SPACE OF FOUNDATION.

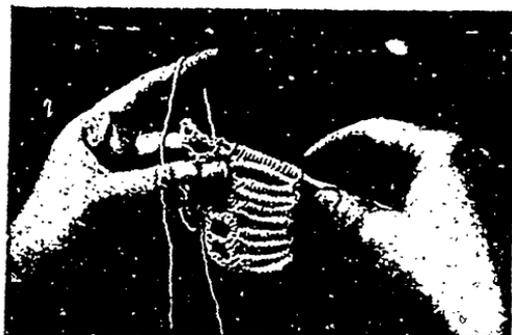


FIG. 61. THREAD OVER THE NEEDLE.

*Treble one and one-half long.*—Formed by putting thread over thrice, as for a double treble; finish by drawing hook through two loops, over, through two, over, through three.

*Picot.*—A small ring made on an edge, by 5 chain, 1 single into first stitch of 5 chain, 1 single into foundation stitch.

needle through foundation and bring up a loop. Fig. 51. Thread over the needle. Fig. 52. Draw through coil as shown in Fig. 53. Draw up the thread tight, but not tight enough to bend the roll, then thread through loop on needle. Fig. 54. Now the roll is done and has a straight string running up alongside of it. Now repeat from \* until your ring is full, then join to the top of first roll, and pull the eight chain slightly back so

s for as to hide it. This completes a Roll Stitch Daisy that can be used in innumerable ways.

### ROSE STITCH.

Make a foundation of chain stitches of a ring. If a ring, where you joined chain three,\* then throw thread 20 times over the needle (or as many times as called for), put the needle through the foundation, thread over, draw through one loop, thread over, draw through the coil, thread over and draw through



FIG. 6. SHOWING HOW TO DRAW THROUGH ALL THE LOOPS

tight (see Fig. 55) that it will bend the coil nearly half toward the foundation, now three chain again. Repeat from \* for as many stitches as you wish to make.

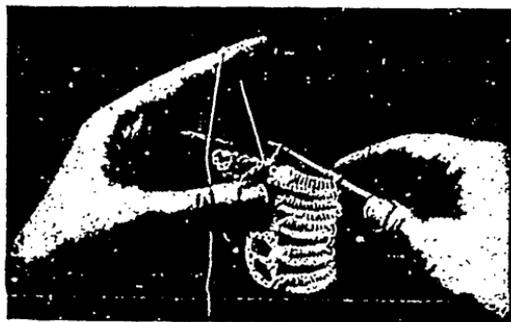


FIG. 7. TAKE A LOOP THROUGH SAME SPACE  
IDLE STITCH ON BACK OF NEEDLE.

or far apart. In a two chain space one picot is sufficient and instructions are given for such a foundation. See Fig. 56.

Make any length of chain, work back on it, with a double in the 5th chain, then \* 2 chain, and a double crochet in 3d chain. (Always count from the place where you worked in last. Repeat from \* until at the end of the chain.

Now turn and \* work exactly as the Rose stitch until the point at which you would

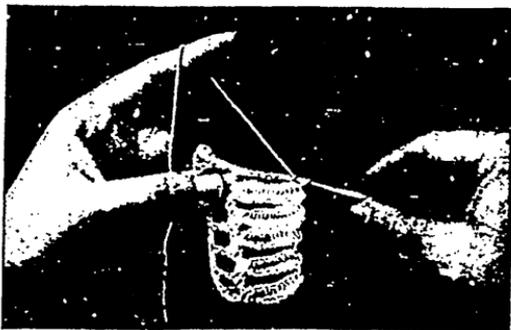


FIG. 8. TAKE LAST CHAIN THROUGH IDLE STITCH.

### ROLL PICOT STITCH.

This stitch is used mostly around the edges of open spaces, also for the edges of wheels in roll stitches. The stitches may be worked close together

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draw up the thread. In this stitch draw it up so tightly that both ends of the coil meet. See last stitch on Fig. 56. Now put needle through first space



FIG. 65. SPINNED STITCH ON A RING, SHOWING 3 SINGLE CROCHET ON TOP OF 7 CHAIN.

#### ROSE TREBLE STITCH.

As the name indicates there is a treble in connection with the Rose stitch. It may be a treble of any length, and if it is more than two throwovers it is designated as a long treble O 4, 5, or 6, as the case may be. When you meet with Rose tr. st. O 25 tr. 5, it means that you throw over 25 times and work off like a treble 5 times. It is to tell the length of the treble in connection with the Rose stitch. It is worked out in detail as follows:—

Make a foundation ring of 8 chain, joined. Then work 5 chain, for first stitch and \* thread over the needle 20 times (O20,) put needle through foundation, thread over, draw through the work, thread over, draw through two loops (see last stitch on Fig. 57), thread over, draw through two loops, thread over and draw through the remainder of the coil. Draw the thread tight to bend the coil together. Repeat from \* without making any chain between.

#### RUSSIAN SPOKE STITCH, ON A STRAIGHT EDGE.

Make a foundation of spaces as for Roll Picot stitch. Then for first spoke, chain 7, \* take a loop around the chain, close to the end. Fig. 58. Thread over and draw through one loop. Fig. 59. Repeat alternately the position of these two last figures until the 7 chain is very full. It takes 14 loops to fill. Next take a loop through space. Fig. 60. Thread over the needle. Fig. 61. Draw through all the loops on the needle. Fig. 62. Now you have a loop on the needle which we call the *idle* stitch, for it will not be used just yet. The stitch on the back of the

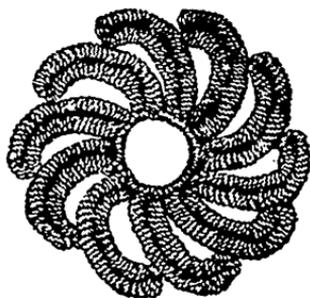


FIG. 66. RUSSIAN CURVE SPOKE STITCH FORMING A WHEEL.

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needle in Fig. 63 is the idle one. Take a loop through same space as seen in Fig. 63, also, work one chain from it; make a slip stitch in next space. Now chain 7 and take the last chain through the idle stitch on the needle. Fig. 64. Repeat from \* for the next stitches. Now if you wish to work on a ring or a curved edge you leave out the chain stitch and slip stitch on the foundation, and make the 7 chain from the loop you take first through the work. On top of the 7 chain before beginning the loops make 3 singles. See last stitch on Fig. 65. The size of a Russian Spoke stitch is designated by the number of chain for the foundation and the number of loops around the chain. The stitch described would be written Russian Spoke st. of 7 ch. and 14 loops.

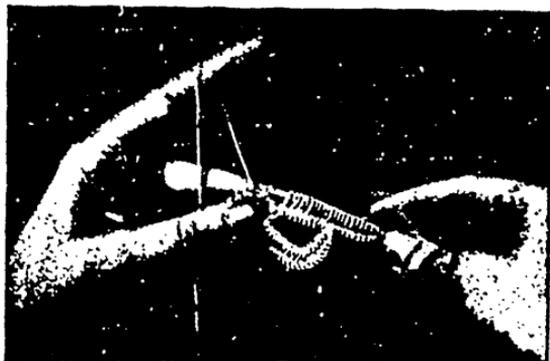


FIG. 67. SHOWING 2d STITCH OF WHEEL WITH 12 LOOPS ON BOTH OF 6 CHAIN.

#### RUSSIAN CURVE SPOKE STITCH.

These are more effective made in curves and rings than on straight edges, so will give instructions for a wheel. Fig. 66. Join 16 chain in a ring. Chain 12,

\* take a loop around the chain as in Fig. 58. Thread over, draw through one loop as in Fig. 59. Repeat from \* 24 times. Then take a loop through the ring, thread over the needle, draw through all the loops on the needle. Draw the silk tight enough to curve the stitch as seen in Fig. 67. Let this loop on the needle remain idle, and draw a foundation loop through the ring, then chain six from this loop and draw last chain through the idle stitch, now 6 chain again. Repeat from \* in same manner only making 12 loops on the first 6 ch. and 12 on the second 6 ch. See Fig. 67. Repeat the last stitch until the ring is full. At the last stitch, to join, chain 6 and fasten on the back of the first spoke. Fig. 68 shows wrong side of wheel with the 6 ch. on back of first spoke, and idle stitch on the needle.

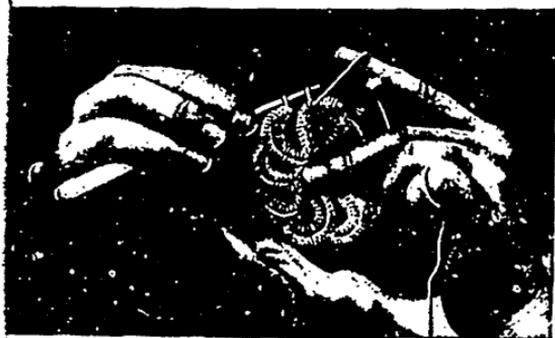


FIG. 68. SHOWING WRONG SIDE OF WHEEL AT THE JOINING, WITH 6 CHAIN ON BACK OF FIRST CURVE AND IDLE STITCH ON THE NEEDLE.

and draw last chain through the idle stitch, now 6 chain again. Repeat from \* in same manner only making 12 loops on the first 6 ch. and 12 on the second 6 ch. See Fig. 67. Repeat the last stitch until the ring is full. At the last stitch, to join, chain 6 and fasten on the back of the first spoke. Fig. 68 shows wrong side of wheel with the 6 ch. on back of first spoke, and idle stitch on the needle.

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Draw the last through the idle one and fasten off neatly. To do it make several very tight ch. st., cut off within half an inch, pull through, and with the crochet needle hide the end in a spoke.

#### RUSSIAN PICOT SPOKE STITCH.

Make a foundation of spaces like for Roll Picot stitch; \* chain 7 (take a loop



FIG. 69. PICOT SPOKE STITCH ON SPACE, WITH NEEDLE IN CORNER OF LAST STITCH TO ROUND OFF.

around the chain, thread over and draw through one loop), as illustrated in Figs. 58 and 60. Repeat until 14 loops are on the needle; then take a loop through the foundation, thread over the needle, draw through the 14 loops on the needle. Draw up the thread as tight as you can so that the stitch bends down to the foundation. Take a loop through the foundation, drawing it through the loop on the needle. Take the needle from last loop, insert it in the end of the stitch where it makes a corner (see last stitch in Fig. 69), and draw the loop through there; this rounds the corner. Repeat from \* to the end.

## CROCHET.

### EXPLANATIONS OF TERMS AND ABBREVIATIONS USED.

s.c.—Single Crochet.  
l.—Loop.  
ch.st.—Chain Stitch.

d.c.—Double Crochet  
h.d.c.—Half-double Crochet.  
tr. c.—Treble Crochet.  
l.tr.c.—Long Treble Crochet.

p.—Picot  
sl.st.—Slip Stitch.  
O.—Over.

Repeat.—This means to work designated rows, rounds, or portions of the work as many times as directed.

\*.—Stars or asterisks mean, as mentioned whenever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next\*.

The number immediately following the "O" after the Roll, Rose, Roll Picot, and Rose Treble stitches designates the number of times to throw the silk over the needle. *Example*: "Roll st. O 20" means to throw the silk over the needle twenty times.

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## Small Design Toilet Mat In Relief Crochet.

BY A. OLIVIA LONGACRE WERTMAN.

This mat is the smallest of a set; the large one may be made from these directions also. Two balls of B. & A. Crochet and Knitting Silk will make a set of three mats, two the size of the one illustrated, which measures six inches in diameter, and one having the open spaces and the roll stitches repeated. The engraving was made from a mat crocheted in variegated thread. Silk gives a much richer effect. Use a color to harmonize with the coloring of the room. No mistake is ever made in choosing white or cream white crochet silk.

For the center, chain 8 and join in a ring. Now ch. 8 and work 21 roll sts. O into the ring. Join to the top of 8 ch.

*2d round.*—Ch. 5, and sl.st. between each roll. Join to the 5 ch., not on top.

*3d round.*—Sl.st. to center of 5 ch., then 5 ch. and a slip st. in center of each 5 ch. Join to base of first 5 ch.

*4th and 5th round.*—Same as third.

*6th round.*—Ch. 8, into each space work 4 roll sts. O 20, if too full use 3 occasionally. (For the large size mat repeat now from the 2d round.)

*7th round.*—From where you joined ch. 8, and work a d.c. between 3d and 4th rolls, after this ch. 5, and a d.c. between 3d and 4th rolls, so on all around. Join to the 3d of the 8 ch. on the beginning.

*8th round.*—\*Ch. 5, sl.st. in next d.c.; now miss 1 space and work 10 roll sts. O 20 into next space, fasten with sl.st. over next d.c. Repeat from \* until all around. There should be eight scallops started.

*9th round.*—Sl.st. up to the center of 5 ch.; \*then 2 roll sts. O 10 between each roll, fasten to center of 5 ch. between scallops. Repeat from \* all around.

*10th round.*—Sl.st. over 3 rolls, then \* 5 ch. and sl.st. between rolls until to the last 3 rolls, then 5 ch. and miss the 3 on both sides. Repeat from \* all around.

*11th round.*—Sl.st. to center of 5 ch. then make a picot like this: \*Ch. 9, sl.st. back into the 6th ch., then 2 ch. and sl.st. on next 5 ch. Repeat from \* all around. If too full between scallops take three 5 ch. together there.

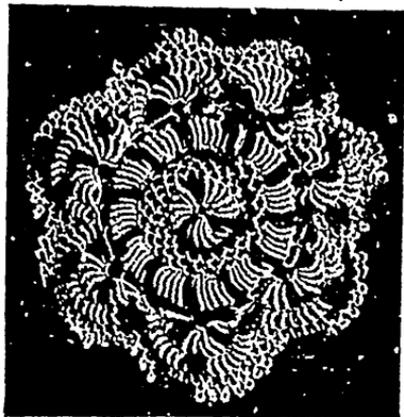


FIG. 170.

EXPERIENCED EMBROIDERERS USE ONLY B. & A. WASH SILKS

## Shell Design Toilet Mat in Relief Crochet.

BY A. OLIVIA LONGACRE WERTMAN.

This mat is nearly twelve inches in diameter and is the largest of this set; the smaller ones can also be worked from these directions without difficulty.

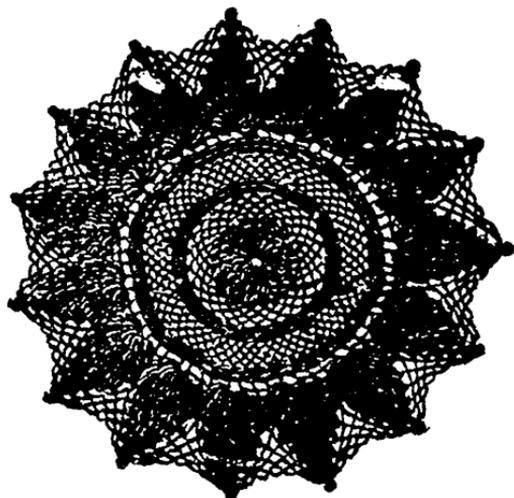


FIG. 71.

Work 12 ch. and join in a ring, then 8 ch. and 21 roll sts. O 20 into the ring. Join to the top of 8 ch.

*2d round*—Work rose sts. O 20 all around and between rolls. If it is rather full miss a roll occasionally, just keep it flat.

*3d round*—Work rose stitches under the 3 chains of the rose sts. of previous round, sufficiently full to keep flat.

*4th round*—Where you joined \* ch. 5 and sl.st. under rose st. repeat from \* all around. Join to base of first 5 ch.

*5th round*—Sl.st. to center of 5 ch., \* then 5 ch. and sl.st. on center of next 5 ch., repeat from \* all around. Join to base of first 5 ch.

*6th round*—Same as 5th.

*7th round*—Same as 5th only use 6 ch. in place of 5.

*8th round*—Same as 7th.

*9th round*—Turn the wrong side of work toward you. Ch. 1 and work a single in each ch. unless it makes it too full, then decrease, or not full enough, then increase. This round is the beginning of the ribs. Join to first s.c.

*10th round*—Turn, 1 ch. and single in s.c. always in the lowest loop, this makes the rib. At the end join to first s.c.

*11th and 12th rounds*—Same as 10th.

*13th round*—\* Ch. 5, with right side toward you, sl.st. in every third. Repeat from all around. Join to base of first five chain. (Now if you were making the mat next in size to the one illustrated, you would leave out the directions for the next spaces and ribs and go to the border.) Repeat from the 5th round, then you have spaces and ribs once more.

*Border: 1st round*—Begin with 8 ch. and d.c. in 4th s.c., \* then 5 ch. and d.c. in 4th s.c., repeat from \* all around. Join to the 3d of the 8 ch.

*2d round*—\* Ch. 5 sl.st. on next d.c., miss 1 space and 9 roll sts. O 20 into next space, fasten on next d.c. Repeat from \* all around.

*EACH COLOR BY ITSELF IN A HOLDER—NO TROUBLE.*

*3d round*—Sl. st. up to center 5 ch., \* then 2 roll sts. O 10 between each orll, fasten on center of 5 ch. Repeat from \* all around. The scallops should come out at the joining just as they are elsewhere.

*4th round*—Sl. st. over 1 roll, then ch. 4 and a roll st. O 10 into each of next 4 rolls, \* ch. 3, go across to next scallop, miss 1st roll, then 14 roll into 14 rolls. Repeat from \* all around.

*5th round*—Sl. st. over 2 roll, then ch. 4, and a roll st. O 10 into each of next 10 rolls, \* 5 ch. sl.st. on 3 ch., 5 ch., miss 2 rolls and then 10 roll into next 10 rolls. Repeat from \* all around. You always join to the top of the 4 ch. at the start.

*6th round*—Sl. st. over 1 roll, then ch. 4 and a roll in next 8 rolls, \* ch. 5, sl.st. in center of 5 ch. below 5 ch., sl.st. in next 5 ch.; 5 ch., miss 1 roll, 8 roll in next 8 rolls, repeat from \* all around.

*7th, 8th, and 9th rounds*—Worked like 6th round except in each round decrease two rolls on a scallop, and increase one 5 ch. space between.

*10th round*—Between the 2 rolls on each scallop work a roll picot st. O 20 and in between 5 ch. with sl.st. on the chains below.

*Materials*: Four  $\frac{1}{2}$  ounce balls of B. & A. Crochet and Knitting Silk will be required for a set of three of these mats. One No. 1 Star Crochet Hook. The color of silk selected is much a matter of personal taste. White, B. & A. 2002, or Cream White, B. & A. 2003, is always pretty. The mat from which the engraving was made was golden yellow, which photographed quite dark.

## Rose Centerpiece Design in Relief Crochet.

BY A. OLIVIA LONGACRE WERTMAN.

The diameter of this centerpiece is about seventeen inches. It is a very elaborate pattern and when worked in silk is handsome enough to ornament any table. If you do not understand Relief Crochet, see previous pages.

Begin in the center with a wheel like this: Ch. 10, join in a ring.

*1st round*—Ch. 6, 28 roll sts. O 20 in ring, join to top of first roll.

*2d round*—\* Ch. 7, a long treble between 2d and 3d roll sts., 7 ch. sl.st. in top of 1. tr. to form a tiny ring for the scallops, 7 ch. sl.st. between next 2d and 3d rolls. Repeat from \* 6 times.

*3d round*—Ch. 7, fasten with a slip st. of top of 7 ch. of previous round, or just sl.st. over the 7 ch. to the top. Then 9 ch., 11 rose treble sts. O 30 with the treble worked off four times. This is worked into the tiny rings prepared for it. The 9 ch. is not made at the other scallops, but passed from one ring to the other without chains. At the end join to the first scallop.

*4th round*—Under each scallop of 11 rose tr. sts. make 10 rose sts. O 20.

*5th round*—Make 2 knot sts., fasten on every other stitch on scallops, missing 2 in passing from scallop to scallop.

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*6th round*—One knot st. fastened on top of first knot of previous round, then 2 knot sts. from one knot to the other. Make the knot sts. about one-eighth or one-fourth inch long according to the open work desired.

*7th round*—Like the sixth.

*8th round*—On every other knot make a scallop of 16 rose treble sts. O 30, work off four times for treble part, fasten the scallop to knot next to it. Be careful to get just enough scallops to keep the part flat.

*9th round*—A rose st. O 20 under rose treble stitches of scallops, missing 4 stitches between them, two on a side.

*10th round*—Ch. 2 and a d.c. between rose sts., missing two or more between scallops as the case demands.

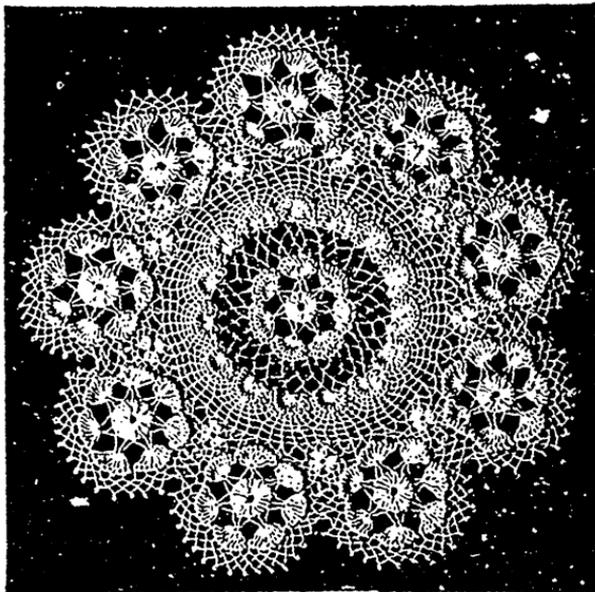


FIG. 72.

*11th round*—Ch. 3 and d.c. on each d.c., missing 2 spaces between scallops.

*12th round*—Ch. 4 and d.c. on each d.c., missing 2 spaces between scallops.

*13th round*—Ch. 5 and d.c. on d.c., this time not missing any space.

*14th round*—Ch. 6 and d.c. on d.c.

Now make 9 wheels like the center, leaving off the fourth round.

Also make 9 little triangles like this: ch.

6, join; ch. 5 and work 15 roll sts. O 10 into the ring; at every fifth roll make 5 ch. join with the last 5 ch., to top of first roll and fasten off.

Now count your spaces around your centerpiece and divide by 9; that number of spaces you must give to a triangle and one wheel. This piece had 72 spaces, consequently 8 spaces came to a triangle and wheel, which was exactly right.

*15th round*—Now join the triangles and wheels by making 4 ch. and passing from one to the other with a sl.st. \* Catch in a 5 ch. of a triangle first, then on a d.c., next on the center of 5 rolls, then on a d.c., then on 5 ch. again on the triangle. Now pass over two spaces with first 12 ch., then 10 ch., then 4 ch.

LADIES OF REFINED TASTES USE B. & A. WASH SILKS.

then catch in the center of a scallop of a wheel, then 4 ch., fasten on d.c., now pass over two spaces first with 10 ch., then with 12 ch. Repeating from \* all around.

*16th round*—In this round you join the triangles and wheels by working from one to the other by a series of chains to suit the space. Going around the outside of wheels with 5 ch. and d.c. between every 2 rose treble sts.

The directions for this round would be too confusing to give it stitch for stitch. Anyone who has the ingenuity to make the other part can also make the joining with these general directions: Finish off by going around once with 7 ch. and sl.st. in each space and then around once with 10 ch. sl.st. back in 4th for a picot, then 4 ch. sl.st. in space.

*Materials*: Three  $\frac{1}{2}$  ounce balls B. & A. Crochet Silk, Size 300. Crochet Cotton, No. 40, can be substituted if desired, but the centerpiece will not be as beautiful as if silk were used.

## Strawberry Centerpiece Design in Relief Crochet.

BY A. OLIVIA LONGACRE WERTMAN.

This design has originality. It measures almost fourteen inches in diameter and is one of the prettiest pieces of Crochet work we have seen.

Begin with 5 chain joined in a ring.

*1st round*—Chain 4 and work 12 roll sts. O 10 into the ring. Join to the top of 4 ch. in such a manner that it will hide the chain.

*2d round*—Ch. 4 and work 2 roll sts. O 10 on each of 12 rolls. Join to top of 4 ch.

*3d round*—Ch. 4 and work 2 roll sts. O 10 on each of 24 rolls. Join.

*4th round*—Ch. 4, \* 1 roll st. O 10 (all the rolls are of 10 overs, excepting where stated otherwise) on 1 roll; 2 rolls on next. Repeat from \* all around. There should be 72 rolls in the round if correct. Join.

*5th round*—\* Chain 5 and slip stitch between second and third rolls. Repeat from \* all around and join at the first 5 ch. There should be 36 spaces.

*6th round*—Slip stitch to center of first 5 ch. \* Now 3 ch. 1 d.c., 3 ch. 1 d.c. under next 5 ch., ch. 3 and sl.st on next 5 ch. Repeat from \* all around. Join to foot of first 3 ch. There should be 18 points started now.

*7th round*—Sl.st. to nearly center of point, then ch. 4. Now start a roll shell of this size: 2 rolls, 1 ch., 2 rolls; worked into the center space of point; now ch. 3 and \* on next point, start the strawberry with 8 roll sts. O 15. ch. 3, roll shell on next point. Repeat from all around and join to first shell. Nine berries are started now.

*8th round*—Sl.st. to center of shell. \* Shell on shell (always start first shell with 4 ch.), 3 ch. sl.st. on berry, between first two rolls, 4 ch., sl.st. between

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next two rolls, so on until there are six 4 ch. on the berry. Now 4 ch. Repeat from \* all round, joining to first ch.

*9th round*—Sl.st. to center of shell. \* Shell on shell 3 ch. ; sl.st. on 4 ch. of berry ; 4 ch. sl.st. on next 4 ch. Repeat on berry until 5 spaces of 4 ch., 3 ch. Repeat from \* all around, joining to first shell.

*10th round*—Sl.st. to center of shell. This time start with a larger shell all around. This size : 2 rolls, 1 ch. 2 rolls. 1 ch. 2 rolls. \* 3 ch. sl.st. on center of ch. of berry (4 ch. sl.st. on next) until 4 spaces, 3 ch. shell, on shell, same size as first. Repeat from \* all around. Join to first shell.

*11th round*—Sl.st. over two rolls. \* Now 2 small shells on the large one divided by 4 ch. ; 3 ch. sl.st. on 4 ch. of berry (4 ch. sl.st. on next) until 3 spaces, 3 ch. Repeat from \* all around. Join to first shell.

*12th round*—Sl.st. to center of shell. \* Shell on-shell 3 ch., d.c. under 4 ch. 3 ch. d.c. in same place. This is to start another berry round ; 3 ch. shell on shell ; 3 ch. sl.st. on 4 ch. of berry (4 ch. sl.st. on next) until 2 spaces, 3 ch. Repeat from \* all around and join to first shell.

*13th round*—Sl.st. to center of shell. This time make the large roll shell again all around. \* Shell on shell, 3 ch., start a berry in the 3 ch. between the d.c. with 8 rolls O 15, 3 ch. shell on shell, 3 ch. sl.st. on berry. 4 ch. sl.st. on next space, 3 ch. Repeat from \* all around and join to 1st shell.

*14th round*—Sl.st. over 2 rolls, 2 shells on shell divided by 4 ch., \* 3 ch. sl.st. over the berry same as directed for the first berries, 3 ch. 2 shells on shell divided by 4 ch., 3 ch., sl.st. on the one space of berry, 3 ch., make 2 rolls of the shell, then join it to the center of the shell last made. They touch each other. Finish shells. Repeat from \* all around and join to first shell.

*15th round*—In this round start another berry round. Sl.st. to center of shell and join the shells there. Now 7 ch. and a d.c. in the foot of it where the round joins. \* Ch. 3, a sl.st. on 4 ch., 3 ch. shell on shell, 3 ch. work over the berry, 3 ch. shell on shell, 3 ch. sl.st. on 4 ch., 3 ch. 2 d.c. separated by 3 ch. worked where the two shells join. Repeat from \* all around. Join to the 3d of the 7 ch.

*16th round*—This time start with the 8 rolls of the berry. Make 5 ch. before making the rolls into that space where you joined last. \* Then 3 ch. and a large shell again in this round, 3 ch. work over the berry, 3 ch. shell on shell, 3 ch. 8 rolls under the 3 ch. between the d.c. Repeat from \* all around and join to first of 8 rolls.

*17th round*—Work the 6 spaces over the berry, then 3 ch. \* 2 shells on shell divided by 4 ch., 3 ch., work 3 spaces over next berry, 3 ch. Repeat from \* all around, join to first part of berry.

*18th round*—Work the 5 spaces over the berry, \* ch. 3, shell on shell, 3 ch. 2 d.c. separated by 3 ch. under the 4 ch. to start another berry round, 3 ch. shell on shell, 3 ch. ; 2 spaces over the next berry. Repeat from \* all around, join to first space on berry.

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*19th round*—Work the 4 spaces over the berry, \* 3 ch. a large roll shell on shell, 3 ch. 8 rolls under 3 ch. between d.c. for a berry, 3 ch. a large shell on shell, 3 ch. one space on next berry. Repeat from \* all around, join to first space on berry.

*20th round*—\*Work the three spaces over the berry, 3 ch. two shells on large shell divided by 4 ch., 3 ch. work over berry with 4 ch. spaces, 3 ch. 2 shells on large shell divided by 4 ch., 3 ch. 1 slip st. on berry, now work half of next shell and join it to the center of last shell, finish shell, 4 ch. and make the next shell. Repeat from \* all around, joining to first space on berry.

Now finish off by going around twice with 4 ch. and slip

stitches at regular intervals, gathering up the spaces of the berries that are not finished, so that the shell borders meet. The last time around use 5 chain and if there is still more fullness than necessary, gather it up in the indents.

*Materials:* Three  $\frac{1}{2}$  ounce balls in B. & A. Crochet Silk, Size 300; or, if desired, Coats' Silk Finish Cotton may be used. Silk is much to be preferred.

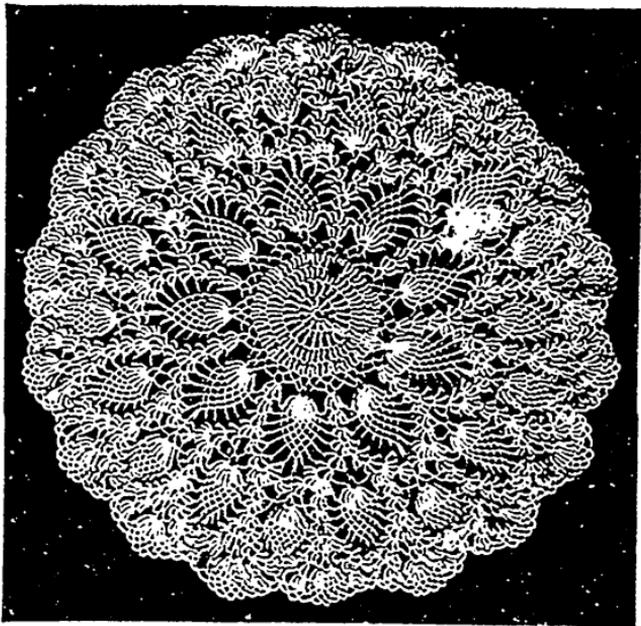


FIG. 73.

## Twelve Wheel Momie Cloth Centerpiece in Relief Crochet.

BY A. OLIVIA LONGACRE WERTMAN.

An effective use of Relief crochet is shown by the engraving of the Twelve Wheel centerpiece. White silk on a white background is always pleasing to the eye, and although dainty colors may be chosen for the wheels as well as for the surrounding buttonhole work the greatest care must be exercised in their selection. The following instructions are intended for an all white center. The wheels in Relief crochet are worked first; baste them in the circle, then with Sorrento bar stitches, going from the outside of the stamped line to regular intervals on the wheels, fasten down. Run a cotton thread on the stamped line of the circle,

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then with Roman Floss buttonhole around the wheels, graduating the length of the stitches to suit the space. Make the stitches very close together and at the widest parts in three lengths, and at narrower parts only in Long and Short to suit that space. The outside edge of the twelve scalloped circles is also buttonholed in Long and Short Buttonhole work. The engraving shows the slant and length of the stitches. The cloth is cut close to the buttonhole after the center is done, and is pressed with the right side down on a soft flannel in accordance with directions for washing embroidered centerpieces. Each of the twelve wheels is in a different design, but should not so great a variety be desired, one, two, or more of the wheel designs may be selected and these patterns repeated as many times as is necessary.

*Wheel No. 1.*

Chain 8 and join in a ring.

*1st round*—3 Chain and 8 rose sts. O 20 into the ring. Join to the first stitch underneath.

*2d round*—3 Chain and 2 rose sts. O 20 beneath each of previous round, making them in the 3 chains. Join to the 3 chain in beginning of round.

*Wheel No. 2.*

Chain 8 and join in a ring. Chain 8 and work 15 Russian Spoke stitches into the ring. Make 15 loops around first 8 ch. for first spoke, and the other spokes make 10 chain sts. long and work 3 half double crochets between. (See directions for spoke sts. or a ring.) Where you join make 8 chain up the back of the first spoke, then 2 chain and draw through idle stitch and on these two chain work the 3 h. d.c., this fasten down neatly and leave over half a yard of the silk thread to sew the wheel in position. Do this with all the wheels.

*Wheel No. 3.*

Chain 8 and join in a ring. Chain 7 and 22 roll sts. O 15 into the ring, join to top of first roll.

*2d round*—A rose st. O 15 between each roll stitch. Join to first rose st.

*Wheel No. 4.*

Chain 8 and join in a ring. Chain 8, and 21 roll sts. O 20 into the ring, join to first roll, being careful to hide the 8 chain behind the rolls.

*Wheel No. 5.*

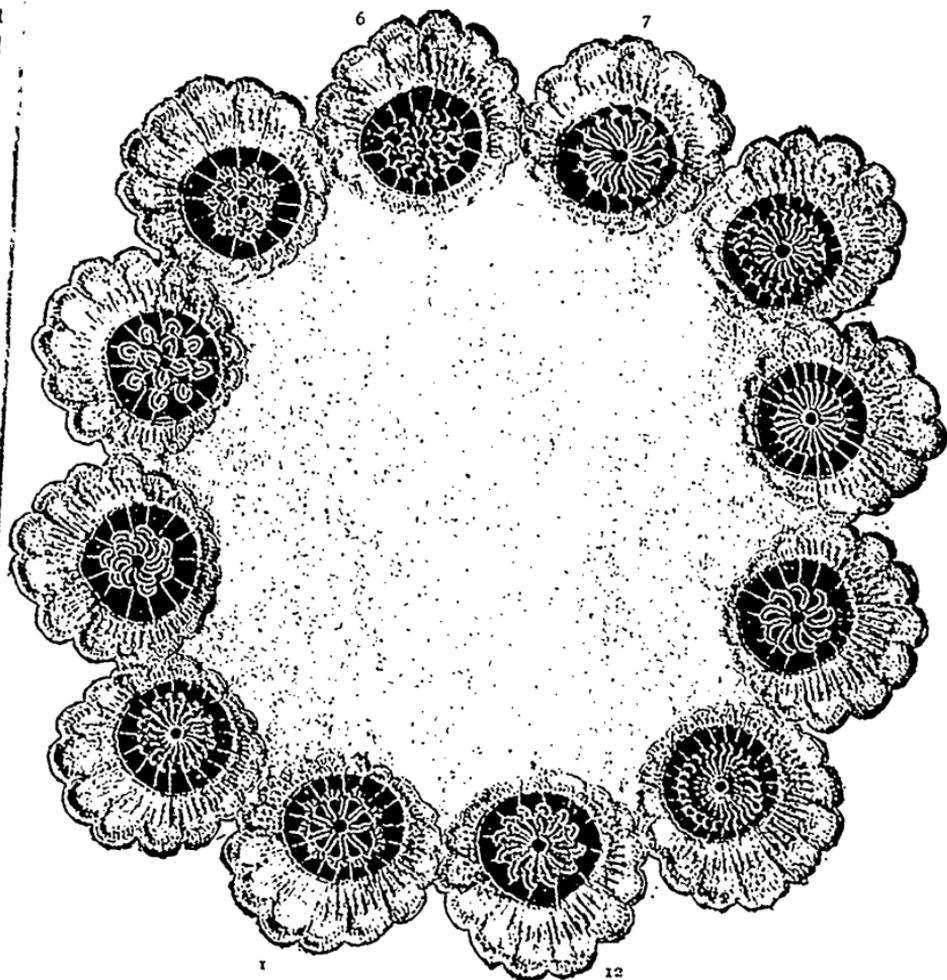
Chain 8 and join in a ring. Work 9 Russian Curve Spoke sts. into the ring. For first curve spoke use 10 chain, with 20 loops over it; for the others 5 chain, bring through idle loop, then 5 chain again, on these two 5 chains work 20 loops. Join invisibly on the back as shown in figure in directions for Russian Curve Spoke sts.

*Wheel No. 6.*

Chain 8 and join in a ring. Chain 7 and work 25 rose treble sts. O 20 treble into the ring. Join to first neatly so as to hide the 7 chain.

*Wheel No. 7.*

Chain 8 and join in a ring. Chain 5, \* a roll st. O 15 into the ring, then a treble, repeat from \* 12 times, join.



No. 74. TWELVE WHEEL MONIE CLOTH CENTERPIECE

2d round—A curve spoke st. of 4 chain and 6 loops around the chain into each roll st. ; but in place of making a chain to bring through the idle stitch, just bring the thread through and fasten down on treble, then make 4 ch. for foundation of next stitch.

*YOU CAN DO GOOD WORK WITH SILK IN HOLDERS.*

*Wheel No. 8.*

Chain 8 and join in a ring. Chain 5 for foundation for Russian Spoke st., loops around 5 ch. \*7 Chain for next spoke, when taken through idle stitch work 4 roll sts. O 5 over the first two ch. sts., then make the 10 loops over remaining 5 ch., repeat from \* 8 times. Join with 5 ch. on back of first spoke, then 2 ch. taken through idle stitch, on this the 4 roll sts., fasten down neatly.

*Wheel No. 9.*

Chain 8 and join in a ring. Chain 4 and work 18 rose treble sts. O 20 into the ring. Join to the first stitch so as to hide the chain.

*2d round*—A roll picot st. O 12 between each stitch.

*Wheel No. 10.*

Chain 8 and join in a ring. Work 7 Russian Curve Spoke sts. into the ring: Beginning the first with 7 ch. and 14 loops around it; the next and all following with 3 ch. taken through idle stitch, then 4 chain, with 8 loops around the 4 ch. and 6 loops around the 3 ch. Join invisibly on the back as directed before.

*2d round*—5 Ch. where you joined, 10 loops around it and insert needle right at the side of chain, draw through 1 ch., then a d.c. between next two spokes, this brings this spoke a little under those in first round, then begin with 5 chain again, all around and join to the first spoke.

*Wheel No. 11.*

Chain 8 and join in a ring. Make 4 picot spoke sts. into the ring of this size; 10 ch. and 20 loops around 10 ch.

*2d round*—Make a chain and fasten on top of first picot, hiding the chain on the back; \* then a picot on this, next 6 chain and a treble between picots of first round. Picot on top of treble, 6 ch. fasten on center of next picot. Repeat from \* all around.

*Wheel No. 12.*

Chain 8, and join in a ring. Chain 7 and into the 4th work 4 roll sts. O 5 and one roll into each of next 3 ch. sts. Join to the ring; \* now 4 chain and fasten it back on the 3d roll from center; then 3 chain and 4 rolls into the top of 4 chain, and 3 rolls on 4 chain, fasten on ring. Repeat from \* 5 times, at the last one joining the first arm to it.

*Materials:* 1 piece White Momie Cloth, 18 x 18 inches. One ½ ounce balls B. & A. Crochet and Knitting Silk, Color 2002. Roman Floss or Caspian Floss, 12 skeins 2002. See not, page 119. One No. 1 Star Crochet Hook.

*B. & A. SILK IN HOLDERS—NEAT, COMPACT, CONVENIENT.*

## Crocheted Silk Chatelaine Bag, Diamond Pattern.

FRONTISPIECE.

BY E. &amp; P. VERGES.

The recent revival in Crochet work as applied to Purses and Chatelaine Bags has been quite general, and the three designs for purses shown in the last (January 1900) issue of CORTICELLI HOME NEEDLEWORK have proved so popular that we again devote some space to crocheted bags. The Diamond pattern illustrated in the Frontispiece makes a very rich looking bag. Its length from top of purse clasp to end of fringe is ten inches. Should a shorter bag be desired; one or more rows of the diamonds can be easily omitted. The clasp top of oxidized silver is five inches wide. For abbreviations used throughout these instructions see page 96.

We desire to caution our readers to be sure that you secure genuine Purse Twist. Never use Knitting or Crochet Silk for purses or bags. The genuine Purse Twist is a three cord thread and will wear a long time, while Knitting or Crochet Silk will not. Your time and money will be thrown away if you use Crochet or Knitting Silk for these bags or purses.

String 1800 beads on the silk and start at the bottom with 160 chain stitches joined in a ring, work straight up.

1st round—1 s.c. (single crochet) in each stitch.

2d round—6 b. (s.c. with bead) 1 s.c., 5 b.

3d round—5 b., 3 s.c., 4 b.

4th round—4 b., 2 s.c., 1 b., 2 s.c., 3 b.

5th round—3 b., 2 s.c., 3 b., 2 s.c., 2 b.

6th round—2 b., 2 s.c., 5 b., 2 s.c., 1 b.

7th round—1 b., 2 s.c., 7 b., 2 s.c.

8th round—2 s.c., 9 b., 1 s.c.

9th round—1 s.c., 11 b.

10th round—2 s.c., 9 b., 1 s.c.

11th round—1 b., 2 s.c., 7 b., 2 s.c.

12th round—2 b., 2 s.c., 5 b., 2 s.c., 1 b.

13th round—3 b., 2 s.c., 3 b., 2 s.c., 2 b.

14th round—4 b., 2 s.c., 1 b., 2 s.c., 3 b.

15th round—5 b., 3 s.c., 4 b.

16th to 38th round—Like 2 to 15th.

39th round—Like 10th.

40th round—3 s.c., 7 b., 2 s.c.

41st round—4 s.c., 5 b., 3 s.c.

42d round—5 s.c., 3 b., 4 s.c.

43d round—6 s.c., 1 b., 5 s.c.

Repeat 6 times, 1 b., 75 s.c.

Repeat 6 times, 76 s.c.

Repeat 6 times, 1 b., 75 s.c.

Repeat 6 times, 76 s.c.

B. & A. WASH SILKS ARE THE BEST IN THE WORLD.

- 41th round—1 s.c. in each stitch.  
 45th round—6 s.c., 1 b., 5 s.c. }  
 46th round—5 s.c., 3 b., 4 s.c. } Repeat 6 times, 76 s.c.  
 47th round—4 s.c., 5 b., 3 s.c. }  
 48th round—3 s.c., 7 b., 2 s.c. }  
 49th round—1 b., 3 s.c., 5 b., 3 s.c. }  
 50th round—2 b., 3 s.c., 3 b., 3 s.c., 1 b. }  
 51st round—3 b., 3 s.c., 1 b., 3 s.c., 2 b. }  
 52d round—4 b., 5 s.c., 3 b. }  
 53d round—5 b., 3 s.c., 4 b. }  
 54th round—6 b., 1 s.c., 5 b. } Repeat 6 times, 1 b., 75 s.c.  
 55th round—5 b., 3 s.c., 4 b. }  
 56th round—4 b., 5 s.c., 3 b. }  
 57th round—3 b., 3 s.c., 1 b., 3 s.c., 2 b. }  
 58th round—2 b., 3 s.c., 3 b., 3 s.c., 1 b. }  
 59th round—1 b., 3 s.c., 5 b., 3 s.c. }  
 60th round—3 s.c., 7 b., 2 s.c. }  
 61st round—4 s.c., 5 b., 3 s.c. }  
 62d round—5 s.c., 3 b., 4 s.c. } Repeat 6 times, 76 s.c.  
 63d round—6 s.c., 1 b., 5 s.c. }  
 64th to 66th round—1 s.c. in each stitch.

On completion of the 66th round work in rows as follows: In the same direction 1 double crochet in every alternate stitch, 1 chain stitch until you reach the 79th stitch, turn and do one s.c. in every stitch, turn, do 3 chain stitches, 1 d.c. in 3d, one chain st. and one d.c. with 2 beads in every alternate stitch, turn, do one s.c. in 3d st. and one in every following st., turn and do one d.c. in every alternate st. with one chain st. between. Repeat the last 4 rows 3 times. Work on the other side the same without beads, fasten the clasp and decorate the bottom with fringe as described in Purse No. 2, only somewhat longer, strung 59 beads for one loop.

*Materials:* Two ½ ounce spools B. & A. Purse Twist, Color 2000, six bunches Steel Beads, 1 5-inch Oxidized Silver Clasp with chain complete.

## Crocheted Steel Chatelaine Bag, Fleur de Lis Pattern.

BY E. & P. VERGUS.

A smaller bag than the very handsome Diamond Pattern shown by the Frontispiece in this Fleur de Lis Pattern, which when finished as shown by the accompanying engraving measures four and half inches wide by about seven inches long from the tip of the fringe to the top where the two bands are attached which lead upward to the ring. One advantage in this pattern is that it requires

UNIVERSAL IN POPULARITY—E. & A. WASH SILKS.

o clasp or top, a small piece of whalebone being sufficient. This bag is just the right size to hold one's handkerchief and purse if desired. Genuine Purse Twist could be secured for crocheting this pattern, in which case the wearing qualities of the bag will be entirely satisfactory. This might not be the case if ordinary knitting or Crocheting Silk were used. String one and a half bunches of beads on each spool and commence at the bottom with a chain of 120 stitches joined in a ring, work one round plain, that is, one single crochet in each stitch.

*1st round*—5 b., 1 s.c., 4 b. Repeat 5 times, 1 b., 59 s.c. *2d round*—1 b., 1 s.c., 2 b., 3 s.c., 2 b., 1 s.c. Repeat 5 times, 1 b., 59 s.c. *3d round*—2 b., 7 s.c., 1 b. Repeat 5 times, 1 b., 59 s.c. *4th round*—2 b., 3 s.c., 1 b., 3 s.c., 1 b. Repeat 5 times, 1 b., 59 s.c. *5th round*—1 b., 3 s.c., 3 b., 3 s.c. Repeat 5 times, 1 b., 59 s.c. *6th round*—5 s.c., 1 b., 4 s.c. Repeat 5 times, 60 s.c. *7th round*—The same as 6th round. *8th round*—1 s.c., 1 b., 2 s.c., 3 b., 2 s.c., 1 b. Repeat 5 times, 60 s.c. *9th round*—1 s.c., 9 b. Repeat 5 times, 60 s.c. *10th round*—2 s.c., 2 b., 1 s.c., 1 b., 1 s.c., 2 b., 1 s.c. Repeat 5 times, 60 s.c. *11th round*—4 s.c., 3 b., 3 s.c. Repeat 5 times, 60 s.c. *12th round*—1 b., 3 s.c., 3 b., 3 s.c. Repeat 5 times, 1 b., 59 s.c. *13th round*—2 b., 3 s.c., 1 b., 3 s.c., 1 b. Repeat 5 times, 1 b., 59 s.c. *14th and 15th round*—1 b., 9 s.c. Repeat 5 times, 1 b., 59 s.c. *16th round*—2 b., 2 s.c., 1 b., 1 s.c., 1 b., 2 s.c., 1 b. Repeat 5 times, 1 b., 59 s.c. *17th to 60th round*—Like 1st to 16th. *60th and 61st round*—Plain



FIG. 75.

On completion of the 61st round work in rows, turn and do 1 s.c. in every st. until you reach the 60th st., turn and work one s.c. in every st. Work 10 rows like those, and 10 rows in one direction, cut the silk at the end and begin

ALL THE BEST DEALERS KEEP B. & A. SILK IN HOLDERS.

on the other end. 1st row, 6 times, 4 s.c., 1 b., 5 s.c.; 2d row, 6 times, 3 s.c., 3 b., 4 s.c.; 3d row, 6 times, 3 s.c., 3 b., 4 s.c.; 4th row, 6 times, 1 s.c., 2 b., 1 s.c., 1 b., 2 s.c.; 5th row, 6 times, 9 b., 1 s.c.; 6th row, 6 times, 1 b., 2 s.c., 3 b., 1 b., 1 s.c.; 7th row, 6 times, 4 s.c., 1 b., 5 s.c.; 8th row, 6 times, 4 s.c., 1 b., 5 s.c.; 9th row, 6 times, 3 s.c., 3 b., 4 s.c.; 10th row, 3 times, 4 s.c., 1 b., 5 s.c. Crochet one row of tight chain stitches around the last 10 rows, which form the lap. Crochet the strings on a foundation of 7 chain stitches as follows: 4 chain st. 1 b.c., w. 2 b., in 3d, 1 ch., 1 d.b.c., w. 2 b., in 5th, 1 ch., 1 d.c., w. 2 b., in 7th, turn, and do 1 s.c. in every st. Repeat this 2 rows until the strings are  $3\frac{1}{2}$  inches long. Fasten to a metal ring covered closely with single crochet, sew the foundations to the bag, insert a piece of whalebone between the 10 rows of the plain crocheting. Decorate the lap and bottom with fringe as described with purse No. 2.

*Materials:* Two  $\frac{1}{2}$  ounce spools B. & A. Purse Twist, Color 2000. 6 bunches No. 9 Steel Beads. 1 small piece Whalebone. 1 Brass Ring  $\frac{3}{4}$  inch in diameter.

## Crocheted Silk Opera Glass Bag.

WITH OVAL GATE TOP.

BY E. & P. VERGES.

Deep red Purse Twist is used for this bag with a center ornamentation in Green Silk. The pattern is original and beads of several colors are employed in different parts of the design. It is suggested that all read the remarks about the necessity of obtaining genuine Purse Twist which precede the instructions to the Chatelaine Bag, Diamond Pattern, on Page 107. The oval gate top has nine green Jewels ornamenting the clasp. Any oval gate top two and a half inches the longest way will be correct in size.

For this pattern it is very important in stringing the beads to count them very carefully; if this is observed, by following the rules given below even beginners may confidently undertake this elaborate pattern.

String 390 steel and 870 green metal beads on the red silk, and on the green silk 620 steel beads, and for the band, where the red figures appear framed with steel beads, 10 times 1 red metal bead, 4 steel beads; 10 times 3 red beads, 4 steel beads; 10 times 3 red beads, 2 steel beads; 30 times 4 red beads, 2 steel beads; 10 times 3 red beads, 2 steel beads; 10 times 3 red beads, 4 steel beads; 10 times 1 red bead, 4 steel beads, and 620 steel beads. If the first section of the red silk is completed, string on the remaining silk 400 green metal beads and 390 steel beads.

Begin at the bottom with red silk, make a chain of 75 stitches, turn and do one

*B. & A. SILKS IN HOLDERS DON'T SNARL OR TANGLE.*

single crochet in each stitch, turn and do one s.c. in each chain stitch on the opposite side; this forms a complete circuit with 150 stitches, in which work in rounds upward; work all stitches in one vein of the chain as follows:—

*1st round*—15 times, 9 s.  
*2d round*—1 gr. b. (1 single crochet with green bead). *3d round*—15 times, 4 s.c., 1 gr. b., 2 s.  
*4th round*—3 gr. b. *5th round*—15 times, 3 s.c., 2 gr. b., 1 s.c.  
*6th round*—1 gr. b., 1 s.c. *7th round*—15 times, 3 s.c., 6 gr. b., 1 s.c.  
*8th round*—15 times, 3 s.c., 3 s.c., 3 gr. b., 4 s.c. *9th round*—15 times, 4 s.c., 5 gr. b., 1 s.c.  
*10th round*—15 times, 4 s.c., 1 gr. b., 4 s.c., 1 gr. b. *11th round*—15 times, 5 s.c., 4 gr. b., 1 s.c. *12th round*—15 times, 4 gr. b., 5 s.c., 1 gr. b. *13th round*—15 times, 1 gr. b., 7 s.c., 2 gr. b. *14th round*—15 times, 4 gr. b., 4 s.c. 2 gr. b. *15th round*—15 times, 1 s.c., 3 gr. b., 4 s.c., 2 gr. b. *16th round*—15 times, 2 s.c., 3 gr. b., 4 s.c., 1 gr. b. *17th round*—15 times, 4 s.c., 1 gr. b., 5 s.c. *18th and 19th rounds*—Plain (1 s.c. in every stitch).

In the following instructions "st." will indicate "steel" beads.

*20th round*—30 times, 3 s.c., 1 steel bead, 1 s.c. *21st round*—30 times, 2 s.c., 3 st. b. *22nd round*—30 times, 2 s.c., 3 st. b. *23rd round*—30 times, 2 st. b., 3 s.c. *24th round*—30 times, 3 st. b., 1 s.c., 1 st. b.



FIG. 76.

This will complete the first section with red silk, tie the green silk and crochet the 23d and 24th rounds with 1 steel bead in every stitch.

ALL THE BEST DEALERS KEEP B. & A. SILK IN HOLDERS.

25th round—10 times, 3 st. b., 1 s.c., 6 st. b., 2 s.c., 3 st. b. 26th round—10 times, 2 st. b., 3 s.c., 3 st. b., 2 s.c., 2 st. b., 2 s.c., 1 st. b. 27th round—10 times, 1 st. b., 5 s.c., 2 st. b., 1 s.c., 1 st. b., 2 s.c., 1 st. b., 1 s.c., 1 st. b. 28th round—10 times, 7 s.c., 2 st. b., 1 s.c., 2 st. b., 1 s.c., 2 st. b. 29th round—10 times, 3 s.c., 1 red b., 4 s.c., 2 st. b., 2 s.c., 2 st. b., 1 s.c. 30th round—10 times, 2 s.c., 3 st. b., 4 s.c., 4 st. b., 2 s.c. 31st round—10 times, 2 s.c., 3 r. b., 5 s.c., 2 st. b., 3 s.c. 32nd round—10 times, 1 s.c., 2 r. b., 1 s.c., 2 r. b., 4 s.c., 2 st. b., 3 s.c. 33rd round—10 times, 2 r. b., 3 s.c., 2 r. b., 3 s.c., 2 st. b., 3 s.c. 34th round—10 times, 1 s.c., 1 r. b., 1 s.c., 2 r. b., 4 s.c., 2 st. b., 3 s.c. 35th round—10 times, 2 s.c., 3 r. b., 5 s.c., 3 st. b., 3 s.c. 36th round—10 times, 2 s.c., 3 r. b., 5 s.c., 4 st. b., 2 s.c. 37th round—10 times, 3 s.c., 1 r. b., 4 s.c., 2 st. b., 2 s.c., 2 st. b., 1 s.c. 38th round—10 times, 7 s.c., 2 st. b., 1 s.c., 2 st. b., 1 s.c., 2 st. b. 39th round—10 times, 1 st. b., 5 s.c., 2 st. b., 1 s.c., 1 st. b., 2 s.c., 1 st. b., 1 s.c., 1 st. b. 40th round—10 times, 2 st. b., 3 s.c., 3 st. b., 2 s.c., 2 st. b., 2 s.c., 1 st. b. 41st round—10 times, 3 st. b., 1 s.c., 6 st. b., 2 s.c., 3 st. b. 42d and 43d rounds—1 st. b. in every stitch, fasten the green silk and tie the red silk after the beads are strung for the 3d section of the described above, work—44th round—30 times, 3 st. b., 1 s.c., 1 st. b. 45th round—30 times, 2 st. b., 3 s.c. 46th round—30 times, 2 s.c., 3 st. b. 47th round—30 times, 2 s.c., 3 st. b. 48th round—30 times, 3 s.c., 1 st. b., 1 s.c. 49th to 53rd rounds—Plain. 53d round—25 times, 4 s.c., 1 gr. b., 1 s.c. 54th round—25 times, 3 s.c., 3 gr. b. 55th round—25 times, 3 s.c., 3 gr. b. 56th round—25 times, 4 s.c., 1 gr. b., 1 s.c. 57th round—Plain. 58th round—25 times, 1 s.c., 1 gr. b., 4 s.c. 59th round—25 times, 3 gr. b., 3 s.c. 60th round—25 times, 3 gr. b., 3 s.c. 61st round—25 times, 1 s.c., 1 gr. b., 4 s.c. 62d to 66th round—Plain.

Crochet 3 rounds in open work, 1 double crochet in every alternate stitch and one chain stitch between, fasten the thread and sew on the top. Decorate the bottom with fringe of beads as follows: Fasten a thread of red purse twist to one corner and string 65 steel beads, form a loop of them, by fastening the thread 1 inch from the first corner, string 32 green and 33 red beads, intertwine with the first loop and fasten  $\frac{1}{8}$  inch apart, string 65 steel beads, intertwine and fasten  $\frac{1}{8}$  inch apart, continue the beads alternating rows until you reach the opposite corner. Sew a one and a half inch ribbon the color of the red purse twist in the rings on each side of the gate top. Make the length of this ribbon twenty inches or shorter as desired.

*Materials:* One  $\frac{1}{2}$  ounce spool each B. & A. Purse Twist, Colors Cardinal Red, 1064, and Olive Green, 1011. 4 bunches Steel Beads; 2 bunches Green Metal Beads; 1 bunch Red Metal Beads.

# Lessons in Embroidery.

## Editors' Note.

Each number contains one or more lessons by Mrs. L. Barton Wilson. Any beginner by a careful study of the text can obtain almost as much help as from a course of lessons under a good teacher. It is essential that those who intend to obtain the greatest benefit from these lessons should secure copies of the back numbers of the magazine. These can be had of the publishers for 10 cents each and are as follows :

July 1899 Magazine.—Lesson on the Wild Rose.

October 1899 Magazine.—Lesson on the Daisy, Holly, and Chrysanthemum.

January 1900 Magazine.—Lesson on the Double Rose and Morning Glory.

Any regular subscriber to CORTICELLI HOME NEEDLEWORK is always at liberty to ask for information on any subject pertaining to stitches, designs, or material.

These questions will be answered by mail as promptly as possible if a two-cent stamp is enclosed. The only condition to be fulfilled is that your name must be on

our list as a regular subscriber. We hope our readers will take advantage of this privilege and if there any doubtful points will not hesitate to write us for assistance.

## Lesson VII.—How to Embroider Trumpet Daffodils.

BY L. BARTON WILSON.

It is taken for granted that every one who reads this had studied the simpler stitches used in embroidery. Without thorough familiarity with the principles involved it is useless to expect to obtain satisfactory results. The information you need is given in detail in the January 1899 issue, Vol. I, No. 1, of CORTICELLI HOME NEEDLEWORK. Copies of this issue can still be supplied by the publishers for 10 cents each. All who have not this number should secure one and study carefully the following pages : 12 to 24 and 26 to 29 inclusive.

A second and equally important matter for the consideration of those who intend to follow these lessons is that they should have the proper tools. This means either an embroidery frame or a 10 or 12 inch hoop and a good hoop holder. Thus the linen is held "drum" tight and *both* hands are used in making the stitches. See "Subject of Equipment," page 21, January 1900 issue of CORTICELLI HOME NEEDLEWORK, Vol. II, No. 1.

The corollas of the daffodil, narcissus, and jonquil are complicated and somewhat difficult to embroider in consequence. The cup in the center is the problem. It is almost straight as to its sides and turns to the stem very near the base, therefore the stitches should be nearly straight, slanting only just enough to show the flare of the ruffled top. The lines of the shading on the flowers, Fig. 77, which we take as the suggestion for this lesson, are indicative of the direction of the stitches and this is even more apparent from Colored Plate X. This Colored Plate

LADIES OF REFINED TASTES USE B. & A. WASH SILKS.

shows the method of work which should be employed on wash material; the daffodil however is an excellent subject for full embroidery, in which case, the material should be richer fabric than linen.

The colors should be clear bright yellow and silver green with a touch of brown in the stems and sheaths. The latter is the complimentary color in a composition of green and yellow and as such is indispensable. The color numbers are Yellow 2630,

2632, 2634, 2635, 2636;

Brown 2122; Green 2480,

2481, 2482, 2483. The

unusual shape of the cup

makes possible a very

pretty management of the

high light. This

naturally falls through

the center of the tube or at its greatest projection. In order to leave this light to be expressed in the linen it will be necessary to make a break in the rows of stitches. Lay the first row from the fluted edge in to the center, then resume the stitches, leaving the space between and placing them in the same direction as though they were a continuation of the first row. The edge will of course be complete in stitches for it is necessary to have an outline, but the center will remain uncovered, thus showing very prettily the long and short character of the rows of stitches in both cases. See Fig. 78, also Colored Plate X. The turned over and crumpled edges of the cups must be carefully brought out. On this characteristic depends much of the spirit of the flowers. The depths of the cups are of course deep in color, for in these are the deepest shadows. There is often a reflected light in them so they may be worked in two ways, either in full or in the one row of Long and Short stitch. Both ways may be seen in the Colored Plate. Twisted outline stitch will be the most effective treatment for the stems, especially in full work. This stitch is not so serviceable on fabrics which are to be washed, and Simple Outline may be substituted. In this case work one side of the stem in the deepest green, the other in brown, and lay a few filling stitches between, parallel with the stem. Let these stitches run into the sheaths of the flower, where some may be laid straight across. See the upper flower in Colored Plate X. The outer petals are quite simple to embroider. The worker is likely to fall into the common error of

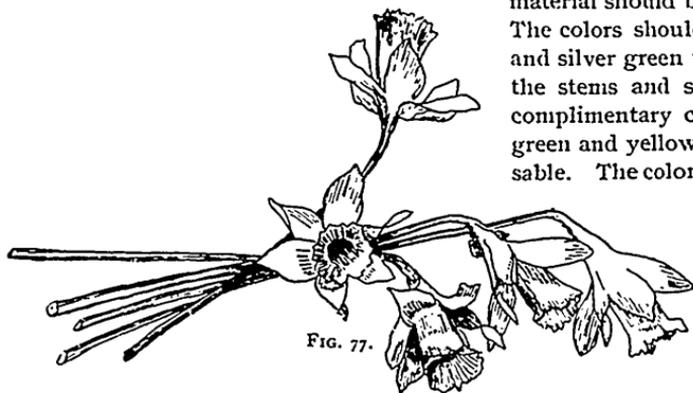


FIG. 77.

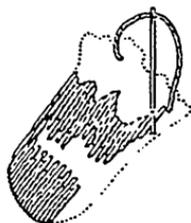


FIG. 78.

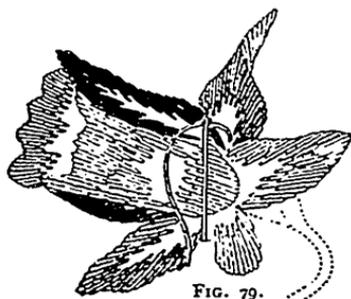


FIG. 79.

serviceable on fabrics which are to be washed, and Simple Outline may be substituted. In this case work one side of the stem in the deepest green, the other in brown, and lay a few filling stitches between, parallel with the stem. Let these stitches run into the sheaths of the flower, where some may be laid straight across. See the upper flower in Colored Plate X. The outer petals are quite simple to embroider. The worker is likely to fall into the common error of

*DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY.*

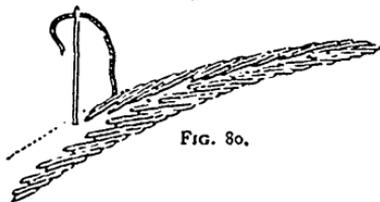


TRUMPET DAFFODIL DESIGN.  
COLORED PLATE X.

slanting the stitches in too much. Remember where the center or base is and this tendency will be readily overcome and the flower will have the light poise on its stem which the cramped slanted stitches destroy. When the work is to be full commence the petals with the lightest shade of yellow, make each row darker to the base of the cup. The petals back of the cup should be deep in color and the edge of the cup light, so as to stand out against its background. See Fig. 79.

The leaves of this class of early spring flowers are blade-like and parallel veined. If we are working in full stitchery we can as well work them parallel or in Tapestry stitch, but in half work we must take the liberty of departing from the natural to the extent of slanting our stitches in slightly.

As has already been said slanting in gives a cramped effect, so they should be as straight as is consistent with covering them proportionately to the other work. See Fig. 80, also Colored Plate X. The Colored Plate presents a particularly pretty background effect in the green leaves as they come up against the full view flower. This not only throws out the flower against which they are embroidered but it emphasizes the remaining three, which stand alone by contrast. In such work as embroidery a treatment of this sort must be used sparingly, when it will have a very decided and happy effect, as in this Colored Plate. See Centerpiece Design No. 4078 in this issue.



## Lesson VIII.—How to Embroider: the Tiger Lily.

### COLORED PLATE XI.

By L. BARTON WILSON.

A cluster of old fashioned tiger lilies makes one of the most gorgeous touches possible in a garden late in August, but unless loosely arranged in a tall vase which is to be placed in the hall or in a large room airy furnished, it is better to leave them out of doors, where they have ample scope for their gayety. This is the tiger lily in nature, so it is necessary that this bright flower should be somewhat curtailed and subdued when brought into art. This is indeed what art will do for it, since it is well worthy, both because of its beautiful crisp form and its harmonious combination of clear colors, to be adapted to decoration. It needs to be reduced both as to size and color. The shades 2651, 2653, 2654, 2655, 2656, 2659, are a modification of the natural colors, and will suggest them quite vividly enough. These colors combined with the deep Red 2066 will not be necessarily lighter than the natural shades, but the yellow hue will be wanting, and this is the tone—a yellow red—which is difficult to harmonize with surrounding colors. If this is

*THE MOST DELICATE WORK IS DONE WITH B. & A. SILKS.*

modified, as in Colored Plate XI, all the effect and suggestiveness will be obtained and at the same time the problem will be solved by leaving out the objectionable cast.

The spots should also be embroidered in the deep red instead of in brown, as they are in nature. Combinations in nature are never inharmonious, but the same combinations in art would be, because the artificial element obtrudes itself. In considering combinations the safest plan to pursue in order to obtain variety is to introduce several shades of the same tone of two or three colors instead of many colors.

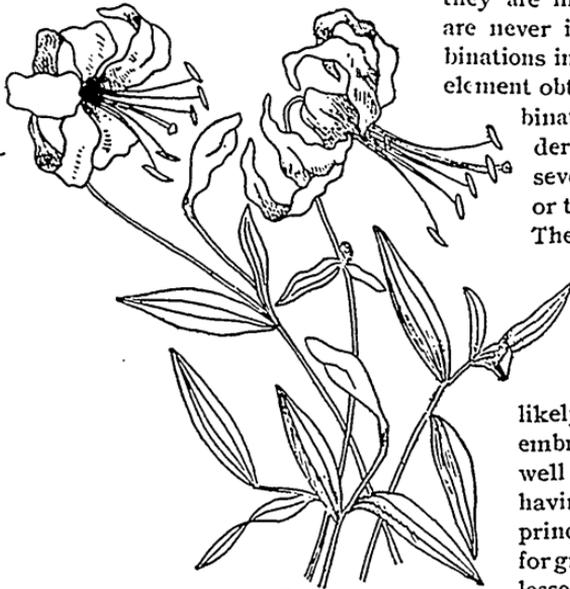


FIG. 81.

These are seldom objectionable, the chief danger lies in too gradual blending when the shades are closely graded. In this way the the strength which comes of contrast may be lost, but this is no

likely to be the case in Feather stitch embroidery. At the outset it may be well to emphasize the necessity of our having a thorough understanding of the principles of embroidery. It is taken for granted that every one studying these lessons is familiar with our treatment of the Long and Short stitch, and Feather

stitch. If not they should send at once 10 cents to the publishers for a copy of the January 1899 issue, Vol. I, No. 1, CORTICELLI HOME NEEDLEWORK, and study the chapters devoted to "The Theory and Method of Embroidery," and the explanation of the two stitches above mentioned.

Further, we need not be afraid of decided colors. Very delicate shades are not appreciated except at close range, and moreover general effect is the first consideration in decorative art which is to be a part of the furnishing of a room. The detail of a decorated fan on the other hand is more important than the broad effect it may present, but the harmony of a fresco or the decoration of the table with the surroundings is of paramount importance.

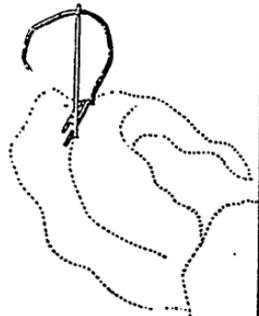


FIG. 82.

We may venture decided colors on the dining table embroidery if we are careful not to have the flowers or candle shades out of harmony. Gas light pale colors, especially if directly over them, and our incandescent lights now generally in use in dining rooms seem to have been especially invented to mak

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both people and things look seasick. Those who use these can count themselves very far removed from the vanity of Mrs. Dombey's mother when she planned her rose colored bed curtains.

Let no one discard then the gay tiger lily because of its color. As a motif for a centerpiece design it will be most satisfactory if properly embroidered.

The flowers are a little large for a twenty-two inch centerpiece and it will be well to reduce them to about the size of those of our Colored Plate.

Designs which adapt the lilies on the plane of their front service are most satisfactory because the stems are not particularly easy to manage. These can hardly be twisted into wreaths since they are not of the wreath nature, and scattered sprays do not fulfill our idea of a "design." Therefore the front or back view of the flowers, laid up, will be most effective. In the main body of the design the side views can be used to grade off and soften the edges. The leaves are also somewhat difficult to manage, but it is necessary to have an abundance of these to relieve the lilies.

The greens to use with reds are 2282, 2283, 2284, 2285, gray greens which will soften and subdue them. These shades will overcome the glare.

These suggestions on color and form and the crispness of the latter are illustrated in our cut and Colored Plate. Now we come to mention the working, which gives us scope to treat of some principles not before set forth in former lessons.

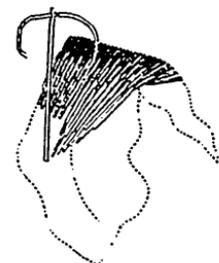


FIG. 84.

In the first place it is hardly ever permissible to embroider over stitches already laid, especially if these are Feather stitches. Careful work is in most cases carried around forms which are to appear in the midst of others, but the spots are so close in this case, so evidently scattered *over*, and the color such a decided contrast that it is almost impossible to avoid a hard, wooden effect if we attempt to lay stitches around the spots. It is possible to place them very nicely on a tightly strained fabric over the work on the petals. See Fig. 85. Every needleworker should have a good embroidery frame or hoop. See "The Subject of Equipment," in January 1900 issue of CORTICELLI HOME NEEDLEWORK.

In the second place it is somewhat of a concession and a departure from former rules to say that full embroidery is really more effective on these petals, even when the ground is linen, than the half work. If the white linen is left in places and the spots put in, the work

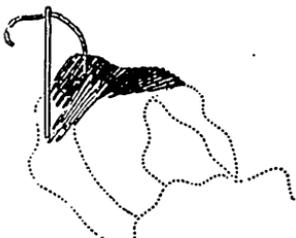


FIG. 83.

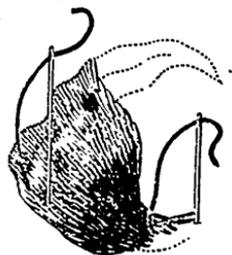


FIG. 85.

ART SOCIETIES EVERYWHERE USE B. & A. WASH SILKS.

will look patchy because the color is so bold. The reason for explaining this point is that the worker may realize that while principles and rules deduced therefrom can be laid down, yet, there are always cases not covered by them, and individual judgment, or, better, common sense, ought always to be able to be called upon. Rules, if they are worth anything, ought not to stultify originality but stimulate it.

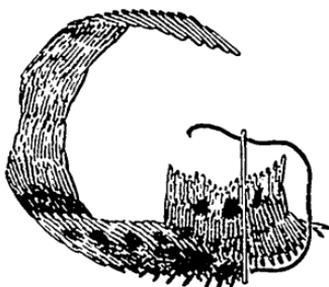


FIG. 86.

The under side of these petals is much lighter in color than the upper, but since the curling of the petal casts a shadow on the under side, and since that shadow is of much importance to the perspective, and as we must express it in color, it will be necessary to embroider the under side next the over edge, or where it turns, in a deep shade. See Colored Plate XI; also, "Shading as the Embroiderer Should Understand It," in the January 1900 issue of CORTICELLI HOME NEEDLEWORK. Commence each petal on the top edge or line of its

turn and let the first stitches be taken at the middle of its width. See Fig. 82. This first stitch serves as a guide to the direction of the next stitches if started at this point. Complete the row of Long and Short stitches across this top edge.

These stitches will not be laid in the lightest shade, as one usually begins a flat petal, but in the second or third, because the high light will fall on the greatest projection, which is further down the petal. See Colored Plate.

To cover the petals we will use row after row of Long and Short stitches, one over the other, that is Feather stitch, or that modification of Feather stitch to which we have prefixed the word "Overlap" in order to describe it. See Embroidery Stitches, CORTICELLI HOME NEEDLEWORK, Vol. I, No. 1, January 1899 number, page 30. Copies of this issue can still be supplied by the publishers for 10 cents each. We cannot curve a stitch, each stitch must be laid straight on the surface, but we can with management cover a curved form with straight lines by laying rows of them well over

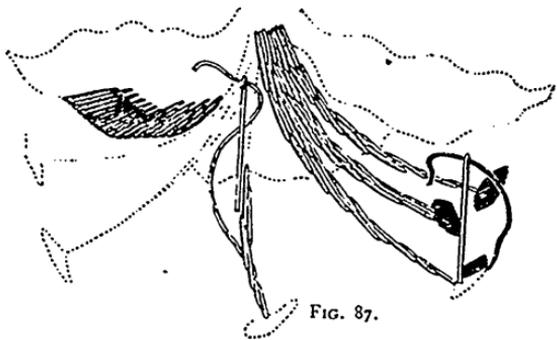


FIG. 87.

each other, each at a different angle adding its small part to turn the curve. See Figs. 83 and 84. When this is finished the under side of the tip of the petal should be embroidered up against it. Keep this light as the color is in nature, but take the artist's liberty of indicating the shadow in a deep shade. Now lay in the dots on the front petals with stitches side by side, but not piling over each

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TIGER LILY DESIGN  
COLORED PLATE XI.

other in the least—just barely side by side and not rigidly even. See Fig. 85 and Colored Plate. Distribute them irregularly and not too closely together—lay in fewer than the natural lily shows. Toward the center these break up into little prong-like protuberances which show particularly well in side views of the petals. It is a touch of this sort which carries us back to the flower we know. Do not exaggerate them but lay them in over the work sparingly as in Fig. 86 and Colored Plate.

The stamens and pistil should be worked in Feather stitch. They should be embroidered in the palest shade of the lily color, the anthers and stigma in the deep red with Satin stitch. See Fig. 87.

The leaves are parallel veined and there is no more difficult problem to the embroiderer than parallel textures. The veins of these leaves are very prominent and the method of covering the leaves may be made to express them. It is not so difficult as one might suppose to put two stitches drawn in opposite directions in the same needle prick of a linen ground and so part it on a line. This can be done and the veins made to appear as lines between sections of the leaf by laying stitches of even satin work slightly slanting in adjacent rows. Keep the slant of all the sections the same and lay the stitches tight so as to draw the threads of the foundation away from each other a little. See Fig. 88. A few Outline stitches can be put over these lines or the veins may be indicated by the meeting of the rows of stitches alone. See Colored Plate XI. Stems where they appear in a design of tiger lilies should be worked in Twisted Outline or Tapestry stitch.

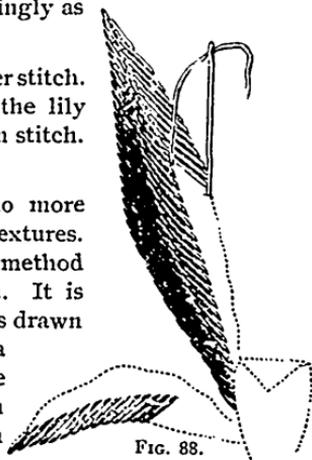


FIG. 88.

A very satisfactory stamped linen centerpiece for this flower is Tiger Lily Design No 15477, shown elsewhere in this issue.

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### Important Note.

Most merchants can supply the patterns in this magazine stamped on linen. If local stores cannot furnish what you want we will be glad to give you any information desired as to where to send to get the necessary material. By enclosing a 2 cent stamp we will refer your order to some large city dealer to whom you can send, and when desired will estimate the cost of any design. We are always glad to answer questions.

## Lesson IX.—How to Embroider the Clover.

By L. BARTON WILSON.

Some of the most satisfactory designs for embroidery have been made with the clover leaf for motif. It is beautiful in form and has variety in color, that is, several shades in a single leaf, and it grows so gracefully as to be most adaptable in design. Clusters of these leaves embroidered on white linen in soft greens are exceedingly pretty. So much cannot be said for the blossoms. The white clover blossom,

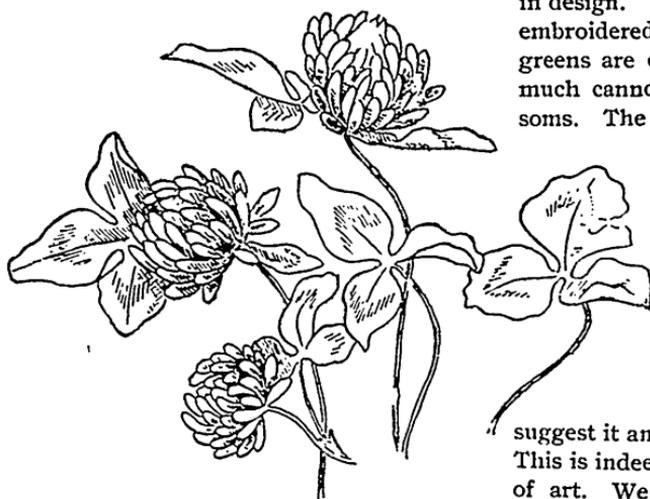


FIG 89

which comes out well in water-color or china painting, is characterless in embroidery, and it is most difficult to catch the spirit of red clover in stitchery. This being the case, the thing to do is to

suggest it and not to try to copy it. This is indeed one of the provinces of art. We should never make a copy from nature of anything in

any kind of art, and certainly not in embroidery. As to the clover head the first matter to secure is that it shall appear round, and this shall be accomplished only by keeping the high light in the center or at the greatest projection. See "Shading as the Embroiderer should understand it," in the January 1900 issue of *CORTICELLI HOME NEEDLEWORK*. Copies of this number can still be supplied by the publishers for 10 cents each.

It is always an advantage and help toward throwing out a flower when the leaflets are closed up around it and so form a color background, therefore the tiny leaflets around the clover heads should be made the most of both as a suggestive feature and as a background.



FIG. 90.

The clover pinks are 2300a, 2300, 2301, 2302, 2303, 2304. The leaves should be a silvery green such as 2560a, 2561, 2564, 2565. If one prefers to use a pink which is more likely to be in harmony with possible surrounding colors she may disregard the fact of the magenta-like color of the clover in nature, and, with a poet's license, work the blossoms with a clear

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pink such as 2060, 2060b, 2061, 2061a. The effect will not be less cloverlike and will indeed probably be more pleasing for conforming in color to the indoor surroundings.

Each tiny section of the clover head is a floweret. This we know on examination, but we would not know it from merely looking at it as a whole. As such it appears as in our pen drawing, Fig. 89. The separate flowerets seem to be tiny petals heaped one row above another. Each one must be embroidered separately, yet in this detail we must not for a moment lose sight of the mass. Outline the stems, mount the linen in the embroidery frame, and commence work on the blossoms at the base of the head with the deepest shade. Do not attempt to shade one of these little flowerets, but rather lay in rows of them in one shade, growing lighter toward the top. The reason for beginning with the flowerets next the stem is that the next row above may be worked *down* to this. It is always better

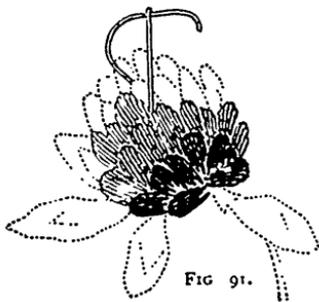


FIG. 91.

to work *toward* stitches already laid than *from* them. See Fig. 90. The third and fourth rows should in turn be worked from above toward these. See Fig. 91. In like manner the leaves should be worked against the finished flower. See Colored Plate XII.

There is, as we all know, a bright crescent in each clover leaf which is a characterizing as well as a pretty feature. This should be worked out first in all the leaves in tiny Long and Short stitches, occasionally blending one or two stitches into the crescent. See Fig. 63. Now a few stitches may be laid below the crescent in the same direction and as though they were con-

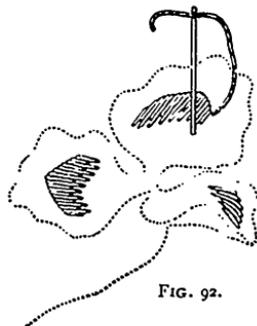


FIG. 92.

tinuations of the stitches on the edge. See Fig. 94. This for clover leaves on linen; when we work them in full embroidery on rich fabrics the crescent is still embroidered first and the feather stitch laid around it. To avoid its having a hard, cut-out look, which it certainly has not in nature, stitches can be worked into it here and there. When there is such a break in working a surface as this little half moon makes, much care must be taken to have the stitches where renewed on the lower side of it, in exactly the same slant as those on the edge, that they may appear to be a continuation of them. An exceedingly pretty arrangement of clover in design is in wreath-like for showing little of the

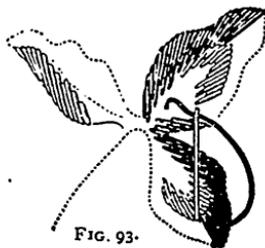


FIG. 93.

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stems and an abundance of foliage. In designs of leaves alone, the long graceful stems with the well-known stipules can be very cleverly managed. Clover leaves and maidenhair fern in combination would make a beautiful study in green on white linen. "All green" on white is one of the most acceptable decorations for the dining table. In simplicity and harmony it is almost as sure to be lovely in effect as "all white."

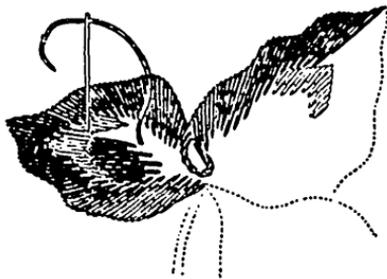


FIG. 94.

When clover blossoms are to be embroidered on sheer grass linen, bolting, or gauze, the method employed may be the Bird's-eye stitch. See Fig. VIII *h*, page 45 January 1899 issue. Those who have not a copy of this issue should send 10 cents to the publishers for one. Ask for Vol. I., No 1.) This is more or less mechanical, but if well managed it is very suggestive of the flower. In this kind of work the stitches must be commenced at the top and the flowers thus laid one over the other in rows proceeding toward the base. See Fig. 95. The same shading in masses should be carried out in order to make the blossom round.

Our readers who desire to put in practice the above instructions will find ample opportunity in the very attractive centerpiece illustrated by Clover Design No. 661 D, shown elsewhere in this number.



FIG. 95.

## Lesson X.—How to Embroider the Mignonette.

BY L. BARTON WILSON.

Mignonette is very difficult to embroider. Indeed, it is almost impossible to work it without the flower before one, and in order to use the flower in this way one needs to be something of an artist. A pretty way to use it in decoration, therefore, is to embroider only a few sprays, then to scatter over the material a powdering of the little star-like flowerets made with a few short stitches and French knots in brown. See Fig. 97.

A little study of the flower will show that the tip or end not yet blossomed out can best be expressed with French knots in pale Green, B. & A. 2281, 2282. The knots must be very fine and must lie flat. Considering the flower as a whole the fact that it is conical reminds us to keep a light through the middle (see

*INSIST UPON HAVING YOUR SILK IN HOLDERS.*



MIGNONETTE DESIGN.  
COLORED PLATE XIII.



RED CLOVER DESIGN.  
COLORED PLATE XII.

Fig. 96); therefore make the knots of the tip lighter through the middle than on the sides. Let them come well down behind the first row of blossomed out flowerets. See Fig. 98. Observe that these flowerets are in rows. They blossom out tier upon tier from the base upward, the lower ones generally fading before the upper ones are fully out and the calyxes developing into seed cups as in Colored Plate XIII—the blossom lowest down.

The blossomed flowerets are composed, each one, of the calyx, the sepals of which show through the fringe in front of them, and the filaments pointing downward and tipped with terra cotta colored anthers B. & A. 2090, 2090b, which are the most tangible thing about the flower. See Fig. 97.

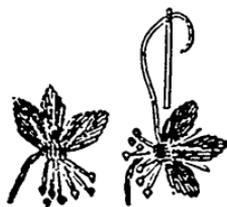


FIG. 97.

This is the detail of the matter, but it is not the detail or what we know a thing to be like which we portray; it is instead the mass or general effect, and this is gained by a proper distribution of the light and shade—a careful declaration of a little of the detail which is in the light and a filling in of the remaining spaces.



FIG. 98.



FIG. 96.

The next step, therefore, in working this flower is to lay in the groups of terra cotta anthers in their rows. See Fig. 99. Next lay in the stamens, not too accurately, let only a few be shaped as you know they are; use them rather as a filling, especially in the shadows. See Fig. 100. At the base of the anthers are two dull yellow dots; lay these in, on the prominent flowerets, with two French knots or tiny Satin stitches. See Fig. 101. From these, commencing with the top row, lay in the dainty fringe, partly over the green knots of the

*THE B. & A. SILKS ARE PRE-EMINENTLY FAST COLOR.*

tip. See Fig. 101. Lay in the next row of fringe over the stamens of the row preceding. See Fig. 102. Finish each row in the same way, see Colored Plate XIII. Do not allow the edge to be hard at any point; keep it fringing as our Colored Plate shows.



FIG. 90.

satisfactorily.

The foliage is particularly characteristic. All the leaves differ from each other in shape in quite an unusual and odd

fashion. Work them in simple Long and Short stitch and take advantage of their abundance to economize the number of blossoms—see Colored Plate XIII. The stems are rigid and can be strikingly imitated in Twisted Outline stitch. Fig. 103. Work them in full stitchery and use two shades, keeping the light on the same side of all—see paper on "Shading as the Embroiderer Should Understand It," in January 1900 issue of CORTICELLI HOME NEEDLEWORK.



FIG. 101.

The little seed pods when they occur on an old blossom should be worked in pale green. For stitch direction see Fig.

103. The proper shades of green for mignonette are 2281, 2282, 2283, 2284; terra cotta, 2090, 2090b.



FIG. 103.

Mignonette is particularly beautiful on bolting cloth. The scattered flowerets on this material seem floating in the air. It is difficult in any case, so one who can embroider it on linen will be sufficiently skillful to do it on a gauzy fabric.

A very pretty linen bag, No. 1347 in Mignonette Design, is shown on a following page.



FIG. 102.



FIG. 100.

*IT IS A PLEASURE TO HAVE YOUR SILK IN A HOLDER.*

# Little Gifts for Easter.

BY L. BARTON WILSON.

Every year with the return of the holidays we realize that gift making has become too elaborate a matter, yet it is a current that carries all before it and we feel compelled to keep up. The custom of making gifts at Easter is a comparatively new one, and it is to be hoped it will not grow beyond its present limit; for the great rush such as we have at Christmas spoils the spirit of the occasion and changes a pleasure into a burden. Such a gift as a blooming plant or a tiny card of remembrance is enough for Easter.

A bit of one's own work is always a pretty token, and need not be in any sense elaborate. The difficulty in regard to little things is that they are likely to degenerate into the tawdry, and no one of taste wants a lot of worthless knick-knacks about a house to gather dust. There are two essentials to the value of little things, and if they possess these they will not be open to the above criticism. In the first place they must be useful—at least they must serve some purpose; and in the second place they must have in themselves some real beauty. Many things seem to be pretty when in fact they are merely "in style." This why things out of style look absurd and ugly. They were never really pretty, and were tolerated only because they were fashionable, and when they ceased to be this their real character became apparent and people wonder how they ever endured them. This is not the case with a thing which has the quality of beauty inherent. The Greek costume and the Roman toga are as beautiful to us to-day as they were to those who wore them, and on the other hand the hideous big hats which women now wear will look what they really are by next winter. To avoid tawdriness, then, we must have real merit in everything, be it no larger than a postage stamp.

Among the "little things" which may be embroidered for Easter are Bible and prayer book markers and various sorts of sachets. Bible markers should be made after the style of church markers, that is, those used on the altar; they may however be less conventional.

To make a Bible marker after this suggestion use one yard of ribbon, one and one half or two inches wide, satin or grosgrain on both sides, or better, an



FIG. 105.

*UNIVERSAL IN POPULARITY—B. & A. WASH SILKS.*

ottoman ribbon. Embroider the two ends with cartoon devices on reverse sides of the ribbon. Place these four inches from the ends or less, if they are small. The space of plain ribbon should be turned up over the back as lining to the embroidery when it is finished. The ribbon should be folded over about two inches beyond the center, thus making the under end fall below the upper, allowing for a smaller cartoon on the shorter end. The over fold near the center of the ribbon now becomes the upper end and on it should be embroidered half an inch up from the fold and on the front, a very small cross or device with its base in the opposite direction from that of the cross on the lower end (see Fig. 105) as of course this end will be out of the Bible on the top when the marker is in use. This double end may be stitched across half an inch this side of the device to prevent the upper end from slipping down into the leaves. See Figs. 105 and 106. The stitching may be invisible or it may be an outline or chain or rope stitched row. This end can be left simply as a loop unfastened and not embroidered as in a regular altar marker. A third end may be added by fastening a ribbon along the line of stitching on the outer side of the upper ribbon. This should be shorter than the second end, just as the second is shorter



FIG. 106.

than the first. See Fig. 107. All three of these devices can be embroidered on one framed linen, or indeed half a dozen markers can be done on one frame by placing the ribbon ends near together on the linen and lightly pasting or firmly basting them down.

The more simple markers may be made with three quarters of a yard of ribbon with the ends embroidered over cartoons or devices cut from chamois and finished by fringing out. This is by no means so pretty yet such a marker is dainty and easy to make. B. & A. Twisted Embroider Silk should be used to work over cartoons and great care should be taken to cover them very evenly with Satin stitch. In Fig. 107 the embroidery is edged with Japanese gold. The Easter marker would naturally be white, however, one might use the deep churchly red if its length of service is to be regarded. Prayer book markers should have three ends, one to mark the Litany, one in the leaves



FIG. 107.

*ART SOCIETIES EVERYWHERE USE B. & A. WASH SILKS.*

at the Collect, Epistle and Gospel, and one in the Psalter for the day. One half or three quarters of an inch ribbon is the proper width, the ends of which may be embroidered in tiny crosses or with the words or initials of the places they are to keep.

The daintiest possible sackets can be made from bits of fine linen lawn left from larger pieces of embroidery. These should be marked with some little blossom or design as Figs. 108 and 109. Sew several marked pieces together so that they may be embroidered in one hoop, otherwise strips of linen will need to be sewed along the edge in order to mount them.

One pretty way to make them up is over cards. Have two cards exactly the same size, from 2x3 to 3x5 inches or so, cover one with a plain piece of linen, between which and the card has been laid a double piece of absorbent cotton filled with sachet powder. Cover the second card with the embroidered linen. This "covering" may be done with flour paste. Rub the paste along the edge of the card in a line half an inch wide, turn the edges of the linen, which should be about one inch larger than the card, over this paste, drawing the linen smooth and straight over the face of the card. After the linen has adhered, draw it up at the corners and miter these, that is, clip them off triangularly with sharp scissors and paste them down again neatly. Make these cards as accurately as possible; it requires some little practice to do them as they ought to be. When they are dry, cover the inside of the plain one with a layer of paste—not too wet but well rubbed down, put the two together right sides out, of course. Lay between white paper, under a smooth board with a weight on top, for a day or so. It is not well to put this sachet between the leaves of a book to dry as it will not press perfectly flat but probably wavy. See Fig. 108.



FIG. 108

Directions for embroidering arbutus and a Colored Plate of this flower were published in the April 1899 issue of *CORTICELLI HOME NEEDLEWORK*. Copies of this number can still be supplied by the publishers for 10 cents each. Ask for Vol. I, No. 2.

To make an equally pretty and novel sachet draw thread round two eight inch squares of linen about three quarters of an inch from the edge. Take out threads enough to make a drawn line an eighth of an inch wide, leave as many, then draw another row. Now herringbone with 50 cotton from one open space to the other over the narrow bar of linen left between. Be sure to have the spaces in exactly the same place on the two squares so they will coincide. Embroider one, fringe both out to within one eighth of an inch of the first drawn line. Press with care. Lay the plain piece on a lap-board or table, reverse side up, over this put

*YOU CAN DO GOOD WORK WITH SILK IN HOLDERS.*

a half inch layer of cotton batting, cut perfectly square just the size of the square marked by the inner drawn thread row. Over this scatter the sachet powder generously, cover with another square of cotton. Over all lay the embroidered



FIG. 109.

square and with a large eyed crewel needle threaded with a yard of purse twist or Roman floss weave the two linen squares together by stitches taken over and under every other three groups of threads made by the herringbone work. Knot the cord at each corner, tie in a few tiny loops in the fourth corner. Nothing could be more simple—no sewing or turning or labor-ed process—and, like most simple things, completely satisfactory. See Fig. 109. If violets are selected for the decoration the correct colors of Filo silk to use are as follows: B. & A. 2014, 2520b, 2520, 2621, 2612; and for

the leaves and stems, 2282, 2283, 2284, 2285.

Two or three rows of the herringboning is even prettier than one, or drawn work patterns, not too open, may be used as a decoration instead of embroidery. One may draw rows of threads and double hemstitch instead of herringbone, or draw threads only without any sort of sewing, but this is not so strong. Large sachets can be made in this way and even pillows. It is a pretty way to put together a baby pillow which is often taken apart for laundering, and even summer cushions of heavy linen may be so joined with lay-cord.

The most acceptable perfumes for sachets are violet and orris root. These are likely to be agreeable to every one, and one needs to consider this in making perfumed gifts, since taste differs so widely on this subject.

To make the sachet a gift still more simple and "little," one square of linen only may be used. This with the cotton batting between may be folded over one half and the sides woven together with the cord; or the square may be turned diagonally, thus making a triangular sachet.

One may carry out these suggestions, as they are intended to be absolutely practical, but in thinking them over they call to mind such a host of other pretty little things that it is hoped they will call out original ideas. After all, the true value of didactic treatments or of teaching of any sort is that it shall make people think and so find a way of their own.

*INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.*

# Centerpieces and Doilies.

## Trumpet Daffodil Design No. 4078.

COLORED PLATE X.

BY ELNORA SOPHIA EMBSHOFF.

This centerpiece is one designed especially to accompany the lesson on the trumpet daffodil by Mrs. L. Barton Wilson, which appears in this number. This fact will be appreciated by those who are making a special study of these lessons and who wish a design on which they can work out the principles set forth therein. It is unnecessary to add anything further in regard to stitch direction or shading, as what is not fully explained in the lesson is shown very clearly by Colored Plate X.

The correct colors to use are Yellow 2630, 2632, 2634, 2635, 2636; Brown 2122; Green 2480, 2481, 2482, 2483.

*Border*—The border is both simple and effective. It is worked in plain Buttonhole stitch with Caspian Floss, White 2002. The spaces between the scalloped edge and the inner line of border are filled with cross bar work. For this use Filo Silk, Green 2481, caught down where the lines intersect with a short stitch of Yellow 2635. These stitches will be very nearly vertical to the scalloped edge. A French knot in Green 2483 should be placed over this short yellow stitch at the intersections of the cross bars.

*Materials*: B. & A. Filo Silk, 1 skein each 2480, 2481, 2482, 2483, 2122, 2630, 2632, 2634, 2635, 2636. Caspian Floss, 5 skeins 2002. Dealers can furnish stamped linen of this design in 22 inch size. See note, page 119.



TRUMPET DAFFODIL DESIGN NO. 4078.

Instructions for washing embroideries will be found on page 160. Use a good soap like the "Ivory" and plenty of clean water.

*EACH COLOR BY ITSELF IN A HOLDER—NO TROUBLE.*

## Tiger Lily Design No. 15477.

## COLORED PLATE XI.

The tiger lily is a flower but little used by the embroiderer, although for large centerpieces, tea cloths etc., it is very desirable.

*Border.*—In effect this border is somewhat elaborate; the treatment, however, is simple. The small pointed figures between the scrolls are worked on the edge in plain Buttonhole stitch with Caspian Floss, White 2002. For the line running from the base to outer edge use Caspian Floss, Green 2743, and work in Brier stitch.



TIGER LILY DESIGN NO. 15477.

The remainder of the border is worked along the entire outer edge in Indented Buttonhole stitch with Caspian Floss, White 2002. The line just inside is worked in Outline stitch with the same. This completes the outer band of the border design. The band forming the inner edge is worked in Caspian Floss, Green 2743. For the outer edge use Outline stitch and for the inner edge Reverse Buttonhole stitch, leaving a narrow space between the stitches. Fill in between the two rows in Green with Herringbone stitch in White 2002. The tiny round forms in the border may be worked solid in Satin stitch, or each may be covered with a French knot, using Filo Silk, Red 2653. The eight large scroll forms which form the rest of the border are worked in White Caspian Floss, Outline stitch being used for the outer edge and Indented Buttonhole stitch for the inner edge. These figures are underlaid with net, and when the embroidery is complete the linen is cut away, leaving the net, which shows up very prettily on a polished table.

*Flowers.*—Complete instructions for working the tiger lily are given in Mrs. Wilson's embroidery lesson on this flower which appears in this number. Careful study of this lesson and reference to Colored Plate XI will enable even an amateur to produce creditable work. Colored Plate XI is a very accurate reproduction of the natural flower. For working the flowers use Red 2651, 2653, 2654, 2655, 2656, spotted with 2136. For filament use 2136 and for anthers 2651. For leaves and

*B. & A. SILK IN HOLDERS SAVES TIME AND ANNOYANCE,*

stems use 2282, 2283, 2284, 2285, and for the tiny bulbous growths on the leaf stalk, 2136. (Somewhat difficult.)

*Materials:* Filo Silk, 2 skeins each 2651, 2653, 2654, 2655, 2656; 1 skein each 2282, 2283, 2284, 2285, 2136. Caspian Floss, 6 skeins 2002; 2 skeins 2743. Dealers can furnish stamped linen of this design in 24 inch size only. See note, page 119.

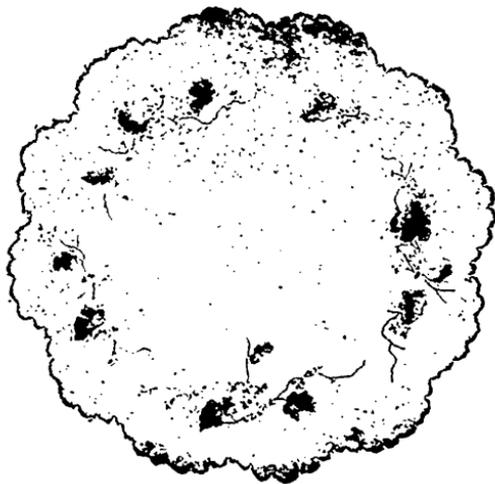
### Arbutus Design No. 656 A.

This is a simple design particularly suitable for beginners, but one which will be equally appropriate for those who possess a more extensive knowledge of embroidery.

*Border*—The border is composed of a narrow edge which is worked in Buttonhole stitch with Caspian Floss, White 2002.

*Flowers:* Four shades of pink may be used in working the flowers, 2060, 2060a, 2060b, 2061. Each single flower should, however, be in one shade only. Do not attempt to work them solid. Use Long and Short stitch. Reference to Color Plate XXXV in the April 1899 magazine will show exactly how these dainty flowers should be embroidered. The centers should be worked in brown, but do not use the French knot. Instead a star or cross should be used to show the opening.

*Leaves.*—Arbutus leaves are rarely perfect, they are as a general thing sere and brown with broken edges. These imperfections are best expressed by first working in Long and Short stitch with Brown 2443, and 2123, and the green should then be worked into it. Use Green 2282, 2283, 2284, 2285, and work in Long and Short stitch. Vein the leaves in Outline stitch with brown. The stems should be worked in Twisted Outline stitch with brown and green, and two or three rows should be used. The angularity of the stems should be carefully brought out. (Easy.)



ARBUTUS DESIGN No. 656 A.

*INSIST UPON HAVING YOUR SILK IN HOLDERS.*

*Materials:* Filo Silk, 1 skein each 2282, 2283, 2284, 2285, 2443, 2060, 2060a, 2060b, 2061, 2123. Caspian Floss, 4 skeins 2002. Dealers can furnish stamped linen of this design in 6, 9, 12, 18, and 22 inch sizes. See note, page 119.

### Daisy Design No. 660 A.

The dainty combination of delicate greens and white make this centerpiece very attractive.

*Border*—The border, which is composed of scrolls and shell scallops, is worked in Caspian Floss, white 2002. Long and Short Buttonhole stitch is used for the shell scallops and into this is shaded Filo Silk, Green 2050b. The bands directly above these scallops are worked in Satin stitch with White 2002, outlined on the



DAISY DESIGN NO. 660 A.

inner edge with Filo Silk, Green 2050a. The large scrolls on the border at the left of each cluster of daisies are worked on the edge in Buttonhole stitch with Caspian Floss, white 2002, and the points and ends shaded with Green 2050b. The line just inside the scroll is worked in Outline stitch with Green 2050a, and the lines connecting with the scrolls are worked in Outline stitch with Yellow 2014. The remaining scrolls forming the edge are worked in Buttonhole stitch. The scrolls and bars surrounding the three panels are worked in Satin stitch with Caspian Floss, White 2002. Outline the scrolls on the inner edge with

Green 2050a. These panels should be underlaid with net and when the embroidery is complete the linen should be cut away.

*Flowers.*—White 2001 is used for the daisy in combination with Green 2281 for shadows. Work the petals as described in Embroidery Lesson in the October 1899 magazine, and fill in centers with French knots in Filo Silk, Yellow 2014, 2016.

*Leaves.*—For the leaves use 2180, 2180a, 2181. Work the tips of the leaves light and shade darker toward base. The stems should be outlined with 2181. (Easy.)

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*Materials:* B. & A. Filo Silk, 2 skeins 2001; 1 skein each 2281, 2014, 2016, 2180, 2181a, 2181, 2050b, 2050a. Caspian Floss, 7 skeins 2002. Dealers can furnish stamped linen of this design in 9, 12, 18, and 22 inch sizes. See note page 119.

## Clover Design No. 661D.

### COLORED PLATE XII.

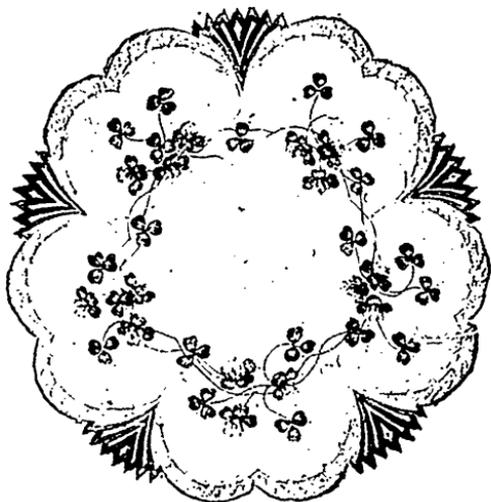
The wreath effect in this design is one of its prettiest features.

*Border.*—The triangular forms which divide the border into five parts are worked in buttonhole stitch with Caspian Floss, golden brown. Use 2163a for the center section, 2162 for the ones on each side, 2160b for the next, and 2160 for the outside. The scrolls which form the rest of the border are worked with Caspian Floss, White 2002, the edge in Buttonhole stitch, and the projecting points in Satin stitch. The line just inside the scrolls is worked in Outline stitch with Filo Silk, Golden Brown 2160b, and the space between this line and the scrolls is dotted with short irregular stitches with Filo Silk, 2160b.

*Flowers.*—It is usually a question to the novice in embroidery as to the correct way of working the clover blossom. So numerous have been inquiries of this nature that we have had prepared an Embroidery Lesson on this subject which appears elsewhere in this number. Reference may also be made to Colored Plate XII, which shows the method of shading and stitch direction.

Both embroidery Lesson and Colored Plate are the work of Mrs. L. Barton Wilson, the well-known authority on art needlework. The correct colors to use are Pink 2300a, 2300, 2301, 2302, 2303, 2304.

*Leaves.*—Clover leaves are worthy of special attention. They may be worked in Long and Short stitch as shown by Colored Plate XII, or solid in



CLOVER DESIGN No. 661D.

*B. & A. SILKS IN HOLDERS DON'T SNARL OR TANGLE.*

Feather stitch as preferred. The former treatment is perhaps the more satisfactory when the ground material is white linen. Green 2740, 2561, 2564, 2565 should be used for leaves. Stems may be worked on both edges in Outline stitch with 2564. (Not difficult.)

*Materials:* B. & A. Filo Silk, 1 skein each 2160b, 2740, 2561, 2564, 2565, 2300a, 2300, 2301, 2302, 2303, 2304. Caspian Floss, 5 skeins 2002; 1 skein each 2160, 2160b, 2162, 2163a. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note, page 119.

## Dandelion Design No. 648 C.

COLORED PLATE XIV.

BY REBECCA EVANS.

A novelty in the line of flowers for embroidery is the dandelion.

*Border.*—The edge of this design is finished with a hem one and one-half inches in depth, which is fastened with machine stitching. Over this stitching is a narrow band which is worked in Satin stitch with Caspian Floss, White 2002. The rails of the lattice work are worked in Long and Short stitch on both edges with Filo Silk, Brown 2120, 2121, 2123. Use the darker shades for those rails which appear to be in the background and 2120 for the others.



DANDELION DESIGN NO. 648 C.

Stitches should in all cases slant toward the center of the flower. The seed ball is worked with Filo Silk, White 2001, and Green 2281. The center of the ball should be worked mostly with white and the green should be used around the edges. This will give a roundness to the seed cluster.

*Flowers.*—The main point to be observed in embroidering this flower is to keep each petal distinct. Use Filo Silk, Yellow 2012, 2013, 2015, 2016. The under petals of the full blown flower or those around the edge should be worked in the darkest shade and those which appear nearest the worker should be in the lightest shade.

ASK FOR B. & A. WASH SILKS IN PATENT HOLDERS.



DANDELION DESIGN.  
COLORED PLATE XIV

*Leaves.*—Work the leaves solid in Feather stitch with 2050a, 2050, 2051, 2053, the stitches slanting from the edge to the center vein, which may be outlined with Brown 2123. Flower stems may be worked in Tapestry stitch with Green, 2051, and Golden Brown 2160a may be used for stems of seed clusters. (Not difficult.)

*Materials:* Filo Silk, 2 skeins each 2050a, 2050, 2051, 2053; 1 skein each 2281, 2012, 2013 2015, 2016, 2001, 2160a, 2120, 2121, 2123. Caspian Floss, 4 skeins 2002. Dealers can furnish stamped linen of this design in 9 and 22 inch sizes. See note, page 119.

### Buttercup Design No. 662 B.

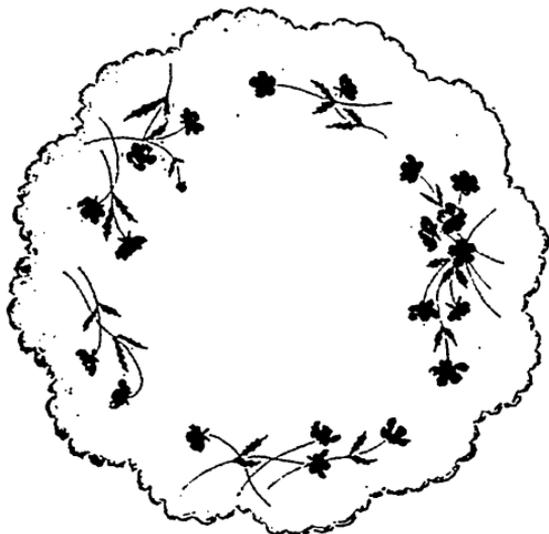
Buttercups are always bright and attractive as a decoration for white linen.

*Border.*—Work in Buttonhole stitch with Caspian Floss 2002. This work, as well as outlining stems, should be completed before the linen is laced into the frame for the solid embroidery.

*Flowers*—Use Yellow 2013, 2014, 2015, 2016, 2017, and work solid in Feather stitch. Two or three shades are all that are necessary for a single flower. Some should be much darker than others. Shade dark toward center of flower. Petals which appear to be in the background should be worked in the darker shades, as should also the under side of petals. Make a few stitches in Green 2281 in the center of the open flowers. From this center radiate stamens in the same shade.

*Leaves.*—The leaves should be in Long and Short stitch with 2282, 2283, and 2284. Work the small leaves at end of spray in the lighter shades of green, and the others darker. The stems should be outlined with Green 2284.

*Materials:* Filo Silk, 1 skein each 2281, 2282, 2283, 2284, 2013, 2014, 2015, 2016, 2017; Caspian Floss, 5 skeins 2002. Dealers can furnish stamped linen of this design in 6, 9, 12, 18 and 22 inch sizes. See note, page 119.



BUTTERCUP DESIGN No. 662B.

ALL THE BEST DEALERS KEEP B. & A. SILK IN HOLDERS.

## British Emblematic Design No. A 3685.

BY ELNORA SOPHIA EMBSHOFF.

This design, combining the three national flowers of the United Kingdom, the rose, the thistle, and the shamrock, is at once unique and decidedly attractive. The drawing is unusually good and cannot fail to work out satisfactorily.



BRITISH EMBLEMATIC DESIGN NO A 3685.

*Border.*—Work the edge in Buttonhole stitch and the scroll lines in Outline stitch, using Caspian Floss, White 2002. Then work a row of reverse Buttonholing all around the inner edge with Caspian Floss, Green 2741, the stitches being taken a short distance apart.

*Flowers.*—*Rose:* The rose is worked solid in Feather stitch with Filo Silk, Red 2061, 2061a, 2062, 2063, 2064, 2066. Keep each petal distinct and lay in the stitches as directed in embroidery lesson on the double rose which appears in the January 1900 Magazine. Red 2061 is used only for working

the turnover edges of petals, and the darkest shade of Red, 2066, is used—only in the depth of the flower. For the leaves, stems, and petals use Green 2560, 2561, 2562, 2563, 2564, working solid. A little Brown 2090b may be used for thorns and at the tips of leaves and sepals.

*Thistle.*—For the thistle use 2300a, 2300, 2301, 2302, 2304. Begin the edge of the flower with 2300a, and shade gradually darker. The outer fringe may be worked in Outline stitch, but toward the base a better effect will be obtained by working the rows in Long and Short stitch. Colored Plate of Thistle is shown in January 1899 CORTICELLI HOME NEEDLEWORK. In this instance the bulb of the flower is outlined with a double row of 2051. It is then covered with cross bar work, with 2050 caught down where the lines intersect with a tiny stitch of the same. The top of the bulb is worked in Long and Short stitch with 2051. For the leaves use Green 2050a, 2050, 2051, 2053, and work in Long and Short stitch. The tips of the leaves should be in 2050a, shading gradually darker toward base. Work veins in Outline stitch with 2053. The stems may be worked either solid or in several rows of Twisted Outline stitch as preferred. Use the darker shades of green.

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*Shamrock* : As will be noticed, the shamrock somewhat resembles the clover in shape. Green 2780, 2781, 2782, 2783, 2784 is used and the leaves are worked solid. Use 2780 and 2781 for the tips of sprays, shading darker toward base, but do not use more than two shades in a single leaf. The stems are worked in Outline stitch with 2784. (Somewhat difficult.)

*Materials* : Filo Silk, 1 skein each 2690b, 2061, 2061a, 2062, 2063, 2064, 2066, 2560, 2561, 2562, 2563, 2564, 2300a, 2300, 2301, 2302, 2304, 2050a, 2050, 2051, 2053, 2780, 2781, 2782, 2783, 2784. Caspian Floss, 5 skeins 2002; 3 skeins 2741. Dealers can furnish stamped linen of this design in 22 inch size only. See note, page 119.

### Carnation Design No. 486.

A very rich design of carnations with an unusual and artistic border.

*Border*.—The scrolls forming medallions and border are worked with Roman Floss, White 2002. Buttonhole stitch is used for the edge and Satin stitch for the parts of the scrolls surrounding medallions. On page 160 are given instructions for cording or raising the edges of centerpieces. If finished in this manner the Buttonhole work should not be done until the embroidery is removed from the frame. If, however, cording does not seem advisable, the buttonhole edge should first receive attention. The ovals and broken lines in the medallions are worked with Filo Silk, Pink 2238, the ovals being padded and worked in Satin stitch and the lines worked in Outline stitch.



CARNATION DESIGN No 486.

*Flowers*.—In working the flowers care should be taken not to get a flat effect, and that each petal is distinct. Use Filo Silk Pink 2237, 2238, 2239, 2240a, 2241, 2242, 2243, 2244, varying the shading in the different flowers. Petals which are in the foreground and which receive strongest light should be considerably lighter than those behind. Work the tips of the petals light and shade darker toward base. Do not attempt to use too many shades in one blossom. The design shows the flowers in clusters. Decide which point shall be in the strongest light and choose your colors accordingly.

*THE B. & A. SILKS ARE PRE-EMINENTLY FAST COLOR.*

*Calyx.*—The calyx should be worked solid. Use 2050 at the points, shading into 2050a toward base. The lower division of calyx should be worked in 2050.

*Leaves and Stems.*—Use 2053 for stems, which may be worked either solid or in double rows of Twisted Outline stitch as desired. Carnation leaves have no veins. They should be worked solid, shading from light at tip darker toward base. Use the line of Greens 2050a to 2054 inclusive. (Somewhat difficult.)

*Materials:* Filo silk, 4 skeins 2238; 2 skeins each 2237, 2239, 2240a 2241, 2242, 2243, 2244; 1 skein each 2050a, 2050, 2051, 2052, 2053, 2054. Roman Floss, 8 skeins 2002. Dealers can furnish stamped linen of this design in 24 inch size. See note, page 119.

## Red Poppy Design No. 665 B.

BY VIRGINIA MITCHELL.

The tendency of the day in embroideries is for large and bold designs. Red Poppies are always effective and if not too intense in coloring make a charming decoration for a centerpiece.



RED POPPY DESIGN No 665 B.

*Border.*—For the edge use Caspian Floss, White 2002 and work in Buttonhole stitch. The band forming the inner edge of border is worked in satin stitch with the same. The jewels are first padded and worked in Satin stitch with Filo Silk, White 2002. Covering stitches should always be laid in an opposite direction to those used for filling. The lines connecting outer and inner bands of border may be worked in Outline stitch with Filo Silk, Green 2781.

*Flowers.*—The line of reds used for the Poppy are particularly soft and pleasing and show up well on the white background. Either Long and Short or Feather stitch may be used as preferred. The lightest shade of Red, 2061a, should be selected for the edges of the petals, shading darker toward

*DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY.*

center of flower. In working the edges be careful to preserve the ragged outline, as otherwise half the charm of the flower is lost. Some flowers should be worked in the lighter shades and others in deep glowing shades, such as 2062, 2062a, 2063, 2064, using 2064 only in the depth of the flower and then but sparingly. Turnover edges of petals should be worked in the lightest shades and the stitches should be diagonal to those in the balance of the petal. The seed vessels shown in the full view flowers deserve careful treatment. The top of the pod or seed vessel should be worked in Buttonhole stitch with Filo Silk, Green 2284, the stitches radiating from the center. The divisions of the pod can be well expressed by six lines radiating from center to outer edge. For this use Filo Silk, Black 2000. Work the sides of the pod in Feather stitch with Green 2285. Stamens should be laid in Knot and Stem stitch with Filo Silk, Green 2284 and Black 2000.

*Leaves.*—For leaves use Filo Silk, Green 2282, 2283, 2284, 2285, and work in Long and Short stitch, veining in Outline stitch with 2285. Stems may be worked on a double row of Twisted Outline stitch with 2285. (Not difficult.)

*Materials:* B. & A. Filo Silk, 2 skeins each 2061a, 2062, 2062a, 2063, 2064, 2781, 1 skein each 2282, 2283, 2284, 2285, 2000, 2002. Caspian Floss, 6 skeins 2002. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes. See note, page 119.

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## Lawson Pink Design No. 15486.

BY ELNORA SOPHIA EMBSHOFF.

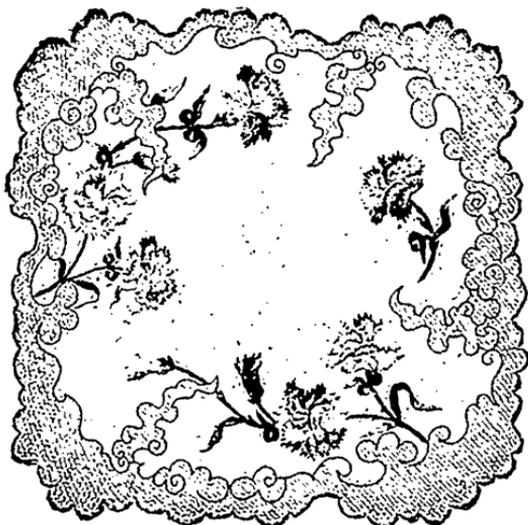
The famous Lawson Pink is shown to the best possible advantage in the accompanying engraving. The border is very handsome and makes a fitting background for the full embroidered flowers.

*Border.*—Work the edge of the border in plain Buttonhole stitch with Caspian Floss, White 2002, and the scroll lines forming the inner edge of border in Outline stitch with Caspian Floss, Green 2564. Fill in the space between this outline and the buttonhole edge with Honeycomb stitch in Caspian Floss, Green 2560. This forms a unique and beautiful border.

*Flowers.*—Carnations are most effective when worked solid in Feather stitch. Each petal should be carefully worked and the outlines kept perfectly distinct, otherwise the blossoms become merely solid masses of color. If, however, the ragged edges of the petals are well brought out and good judgment used as to shading, the results cannot fail to be most satisfactory. Pink 2881, 2882, 2883, 2884, 2885, 2305 are the shades to use. The Lawson Pink is brilliant, so do not be afraid of using too intense colors. With but few exceptions the petals should shade from light at edge darker toward center, and different colors may be used in nearly every petal; those which are in the foreground should be lighter

LADIES OF REFINED TASTES USE B. & A. WASH SILKS.

than the ones back of them. Many of the petals will be found to turn over, showing the under side. This causes a shadow directly under the turn-over, which



LAWSON PINK DESIGN NO. 15486.

should be worked dark. The under side of the leaf, being lighter, stands out with great prominence. Occasionally, contrary to all rules of light and shade, petals will be found tipped with 2305, and this touch of deep rich red is very effective on the pink blossoms.

*Calyx.*—Careful work is also required on the calyx, as each section should be distinct. Use 2563 for the upper part near the flower and shade into 2561 at base. The divisions of calyx to which the stem is joined should be worked in 2563.

*Leaves and Stems.*—For the leaves use Green 2561, 2562, 2563, 2564, and work in Satin stitch. The tips of the leaves should be light and shade darker toward the stem. As the leaves curl and twist in various ways great care must be observed in shading. The under side of the leaf when in shadow should be darker than the rest of the leaf; when in the light, lighter. Stems to carnations may be worked solid or nearly so, a double row of Outline being very effective.

*Materials:* Filo Silk, 2 skeins each 2883, 2884; 1 skein each 2881, 2882, 2885, 2590, 2305, 2561, 2562, 2563, 2564. Caspian Floss, 4 skeins 2002, 3 skeins 2560; 1 skein 2564. Dealers can furnish stamped linen of this design in 24 inch size only. See note, page 119.

## Marking Clothing.

Marking clothing and other articles is necessary for convenience in sorting the family wash or to avoid loss when sent to public laundries. The best way is to embroider one's initials in Filo Silk. If this is not practicable there is nothing better than Fayson's Indelible Ink. With a bottle of this ink and a common pen one can easily mark tablecloths, napkins, sheets, pillowcases, towels, shirts, collars, cuffs, etc. For articles having too rough a surface for pen work use linen tape, on which your name is written many times with this ink. Cut off the tape as wanted and sew on to stockings, etc.

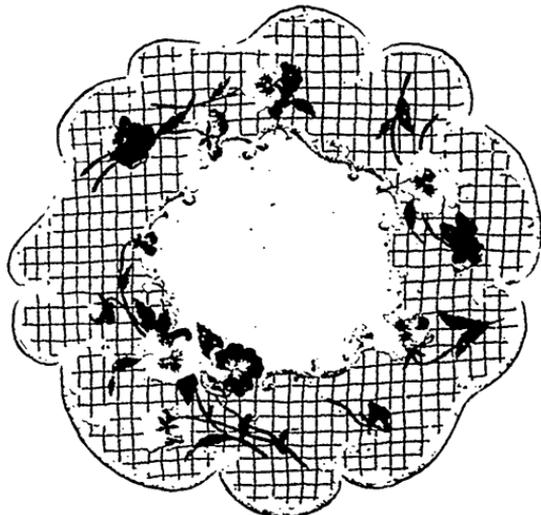
*EACH COLOR BY ITSELF IN A HOLDER—NO TROUBLE.*

## Pansy Design No. A 3671.

BY REBECCA EVANS.

Needleworkers who have had difficulty in embroidering pansies are advised to study Colored Plate No. I, the Frontispiece in the Jan. 1899 issue of CORTICELLI HOME NEEDLEWORK. This plate is a very accurate reproduction of embroidered pansies, and with its assistance, together with that which will be obtained by reference to the stitch cuts on page 28 of the same number, success may be guaranteed to almost any worker.

*Border.*—The scrolls forming the border should be worked in Buttonhole stitch with Caspian Floss, Green 2180. The little projections on the inside of these scrolls should be worked in Satin stitch with the same. The scrolls forming a ring in the center of the design should



PANSY DESIGN NO. A 3671.

be worked in Satin stitch with Caspian Floss, Green 2180. Work the cross bars in the border in Outline stitch with Caspian Floss, White 2002.

*Flowers.*—Pansies should be worked in Feather stitch, and three or four rows will be sufficient to cover each petal. If desired, a number of different colored pansies may be used in one design, but most beautiful effects may be obtained by choosing but one or two colors. Purple pansies are very handsome, and the different shades may be combined in a variety of ways. See Colored Plate of Pansies in the January number. In the deep purple pansies work a row in Long and Short stitch with Filo Silk, Yellow 2015, on the three lower petals, shading again into a deep purple toward the center. In flowers in the lighter shades deep purple may be used in place of yellow. The extreme center of the flower is made with a few stitches of White 2002 in the form of an inverted V. Into this V work a stitch or two in Orange 2640 toward the point.

*Leaves.*—Work the leaves in feather stitch with Filo Silk, 2050, 2051, 2053, 2054. Work the points of the leaves light and shade darker toward base. Do not use more than two shades in a single leaf, and vary the shading, making some light and others dark. The veins are in 2054. The stems should be worked solid with 2053, but do not make too heavy. (Somewhat difficult.)

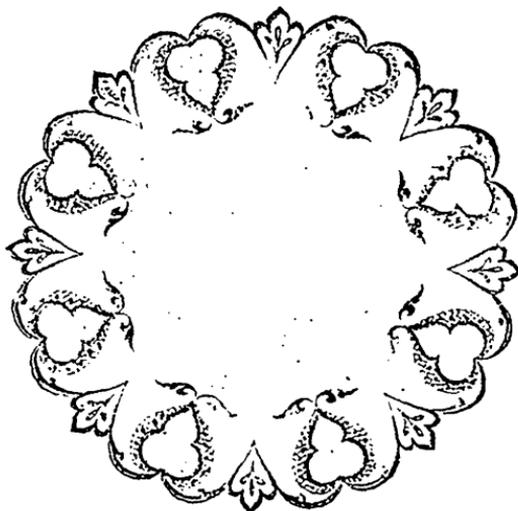
YOU CAN DO GOOD WORK WITH SILK IN HOLDERS.

*Materials* : B. & A. Filo Silk, 2 skeins each 2520b, 2521, 2521a, 2522, 2523, 2524, 2795, 2053 ; 1 skein each 2015, 2002, 2640, 2050, 2051, 2054. Caspian Floss, 7 skeins 2180 ; 4 skeins 2002. Dealers can furnish stamped linen of this design in 22 inch size only. See note, page 119.

### Conventional Design No. A 3657.

Delft Blue has been chosen for the color scheme of this pattern, and with it the design works up very prettily. Any other color may be used if desired with equally good effect.

Blue 2591, 2593, 2594, 2753, 2754, is chosen for working this design. The edge is worked in Buttonhole stitch with Caspian Floss, using 2594 for the



CONVENTIONAL DESIGN No A 3657

two scallops directly under the heart shaped figures, and 2753 for the scalloped forms between. Outline the little figures in these forms with 2753. The centers of the heart shaped figures are underlaid with net and are worked in Buttonhole stitch around the edge with Caspian Floss, Blue 2594. The linen is then cut away. The extreme outer edge of the figure is worked in reverse Buttonhole with Filo Silk 2594, and the space between this and the buttonholing surrounding the net is covered with Caspian Cross Stitch (see Fig. IXc, page 47, January 1899 issue), using Caspian Floss 2594. Where the lines intersect catch down with a stitch of the same. The jewel forms are then worked in Satin stitch with Filo Silk 2754. The two small leaf forms at the top of this figure are worked in Feather stitch with Filo Silk 2591, 2593, 2594, shading lighter toward tips of these forms.

*Materials* : Filo Silk 1 skein each 2591, 2593, 2594, 2754. Caspian Floss, 5 skeins 2594, 2 skeins 2753. Dealers can furnish stamped linen of this design in 22 and 27 inch sizes. See note, page 119.

*B. & A. WASH SILKS ARE THE BEST IN THE WORLD.*



JACQUEMINOT ROSE DESIGN.  
COLORED PLATE XV.

## Jacqueminot Rose Design No. 654 E.

COLORED PLATE XV.

BY VIRGINIA MITCHELL.

The deep rich coloring of the Jack rose is greatly intensified by the white linen background. It is a beautiful subject for embroidery. The lesson on the double rose in the January 1900 magazine will enable even an amateur to obtain satisfactory results. The principles set forth in this lessons are applicable to the various varieties of the double rose.

*Border.*—The edge of the border design is worked in Buttonhole stitch with Caspian Floss, White 2002, and the oval spaces are filled in Honeycomb stitch with Caspian Floss, Green 2741.

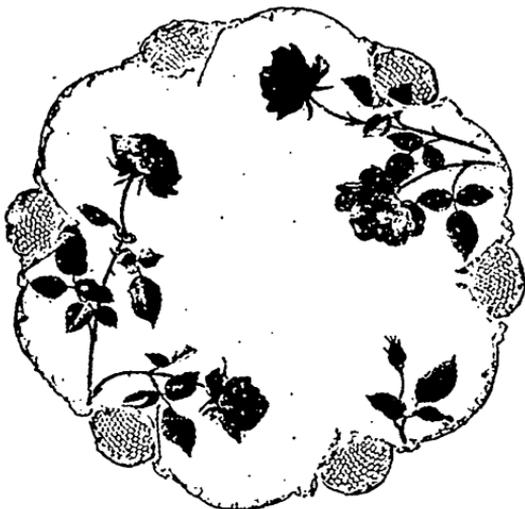
*Flowers.*—The correct shades for the Jack rose are Red 2833, 2884, 2885. The border having been completed the linen should be laced into the frame before beginning the solid embroidery. To those who have carefully studied the double rose lesson and Colored Plate XV no further instructions need be given.

*Buds.*—The darkest shades of Red 2884, 2885, should be used for the buds, which should be worked solid. The inclosing calyx should be worked in Green 2562, 2563. Use 2563 at the tip and shade lighter toward the base. The bulb should be in 2564.

*Leaves.*—It is a mistake to use too intense greens. Choose instead a silvery green, such as 2561, 2562, 2563, 2564, and use the lighter shades freely. The center vein and a few side veins may be worked in Outline stitch. Work the edges of some of the leaves ragged as if worm eaten, using Brown 2090b.

*Stems.*—The stems should be worked solid with the darkest shades of green, and the thorns in Brown 2090b. The illustrations in the lesson on the wild rose which appears in the July 1899 magazine show very plainly how to work the thorns. (Difficult.)

*Materials:* Filo Silk, 2 skeins each 2883, 2884, 2885, 2561, 2562, 2563, 2564; 1 skein 2090b. Caspian Floss, 6 skeins 2002; 2 skeins 2741. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note, page 119.



JACQUEMINOT ROSE DESIGN No- 654 E.

ARTISTIC EMBROIDERERS USE ONLY B. &amp; A. WASH SILKS.

## Conventional Design No. 667 B.

The symmetrical arrangement of the figures combined with a good selection of colors gives us an effective centerpiece.

Caspian Floss, White 2002 is used for the entire edge of the design which is worked in Long and Short Buttonhole stitch. Each section of the six



CONVENTIONAL DESIGN No. 667 B.

fan figures is worked in this way along the outer edge and half way down one side. From this point to the oval form at the base of the fan work in Outline stitch with Caspian Floss, White 2002. There should be five sections to each fan, one in the center and two on each side. The center one is of course only worked on the edge. Now on the line which appears on each section running from the edge to the oval form at base, work a row of Long and Short Buttonhole stitch with Caspian Floss. Use Golden Brown 2161 for the outer sections, 2162 for the next, and 2166 in the center. The stitches should nearly meet the row of Long and Short

stitch in white. The rows of 2166 in the center section come to a point midway between the oval figure at base and edge. This oval figure should be worked solid and the stitches should run lengthwise. Use Golden Brown 2163a for the center and 2123 for the edge. The scrolls connecting these figures are worked along the edge and up to the leaf form at tip in Long and Short Buttonhole stitch with Caspian Floss, White 2002. The straight edge of the leaf form is worked in Outline stitch with Caspian Floss, White 2002. The irregular edge of this form is worked in Long and Short stitch with Caspian Floss, White 2002. Into this shade Filo Silk, Green 2781. Work the line which forms the outer edge of these scrolls in Outline stitch with Rope Silk 2784. The six figures which appear between the leaf ends of scrolls are worked in shades of Red with Caspian Floss. For the center section use 2063 and work in Long and Short stitch along the upper edge, the straight edge being worked in Outline stitch. The next section on each side is worked in Outline along the straight edge with 2060a, and along the irregular edge in Long and Short stitch with 2062. The lower sections are worked in Outline stitch with 2060 and in Long and Short stitch with 2060a, the lines connecting with the figure

*EXPERIENCED EMBROIDERERS USE ONLY B. & A. WASH SILA'S*

base being outlined with the same. The figure at base is worked in Long and short stitch with Red 2063. (Easy.)

*Materials:* Filo Silk, 1 skein 2781. Rope Silk, 1 skein 2784. Caspian Floss, 1 skein 2002; 1 skein each 2060, 2060a, 2062, 2063, 2161, 2162, 2163a, 2166, 2167. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note, page 119.

## Arrowhead (Sagittaria) Design No. A 3665.

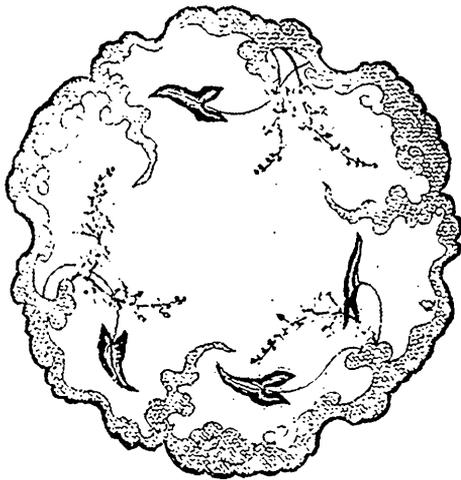
BY ELNORA SOPHIA EMBSHOFF.

Needleworkers generally are not familiar with this flower, but it is easily adapted to embroidery designs and works up very well indeed. We predict that it will prove a novelty of much merit.

*Border.*—The border is worked entirely in green. For the edge use Caspian Floss 2561, and work in Long and Short Buttonhole stitch, the longest stitches being not much over a quarter of an inch long. The inner line of the border is to be worked in Outline stitch with Caspian Floss 2564, and the space between this line and the edge filled with Honeycomb stitch in 2562. See Fig. VI, page 40, January 1899 *CORTICELLI HOME NEEDLEWORK*. Copies of this number can still be supplied by the publishers for 10 cents each.

*Flowers.*—Use Filo Silk, 2001, and work solid in White Feather stitch. In the center work solid with Yellow 2016. The buds at the tips of the flower sprays are in Green 2560. Work them solid in Feather stitch. These flowers are very dainty and wonderfully attractive in combination with the greens used in the elaborate border.

*Leaves.*—Work in Long and Short stitch with Filo Silk 2561, 2562, 2563, 2564, 2565. The tips of the leaves should be in 2561, and shaded darker toward the base. For the veins use 2564 and work in Outline stitch. The stems of both leaves and flowers should also be worked in Outline stitch.



ARROWHEAD (SAGITTARIA) DESIGN NO. A 3665.

ALL THE BEST DEALERS KEEP B. & A. SILK IN HOLDERS.

*Materials:* B. & A. Filo Silk, 2 skeins 2001; 1 skein each 2016, 2560, 2561, 2562, 2563, 2564, 2565. Caspian Floss, 4 skeins each 2561, 2562; 1 skein 2564. Dealers can furnish stamped linen of this design in 22 inch size only. See note, page 116.

## Autumn Leaf Virginia Creeper Design No. 800.

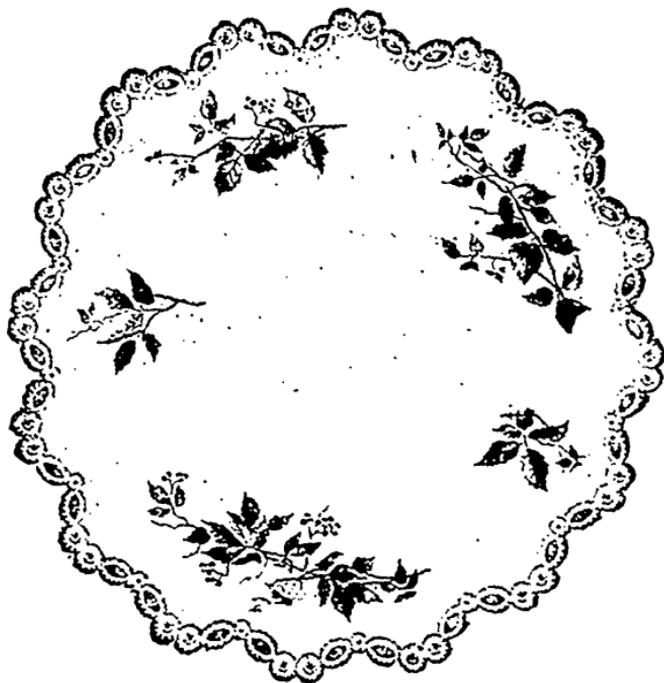
WITH DECORE CROCHET EDGE.

COLORÉD PLATE XVI.

By E. & P. VERGES.

Autumn leaves as a motif for embroidery designs is not sufficiently appreciated by needleworkers. It not only allows free scope for individual taste and fancy regards coloring, but also affords an opportunity for using all the odds and ends

silks which are continually accumulating, as a shades of green, brown, yellow, and red can be used to good advantage.



AUTUMN LEAF VIRGINIA CREEPER DESIGN No. 800.

*Border.*—The border of this design is new, attractive, and not at all difficult to one who has studied the rules of Decore Crochet given in the January 1899 CORTICELLI HOME NEEDLEWORK. Any one who has not a copy of this number can be supplied with one by sending 10 cents to the publishers. Decore forms No. 1 Oval, No. 3 Round, and No. 4 Jewel are all used.

They should first be covered in single crochet with Crochet Silk, Pink 2470. The oval forms are then filled in with Cross stitch and the Round forms with Spiders, using Etching Silk, Red 2066. Now baste the forms in position and fasten to the linen on the inner edge with a row of Long and Short Buttonhole stitch in Caspian Floss, Green 2560. Where the forms touch fasten securely together with invisible stitches. Finish the edge with picots in Twisted Embroidery Silk, Yellow 2160b. Contrary to the usual custom the border should not be

*DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY.*

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AUTUMN LEAVES OF VIRGINIA CREEPER.  
COLORED PLATE XVI.

ed until the rest of the center is completed, as the forms would interfere with adjustment of the linen in the frame.

*Leaves.*—It is impossible to give definite instructions for shading. As stated above, a variety of different colors may be used according to individual taste. The leaves should be worked solid in Feather stitch and veined with one of the other shades of red or green. Shades which may be used are as follows: Green 2453, 2052, 2054, 2451, 2452, 2454, 2282, 2283, 2284, 2285; Golden Brown 2163, 2110, 2112, 2113, 2160b, 2161, 2162, 2163, 2163a; Red 2090, 2090b, 2092, 2653, 2654, 2655, 2656, 2660, 2661. For berries use Blue 2753, 2754, and work solid in Satin stitch. Both leaf and berry stems may be worked in shades of red. (Somewhat difficult.)

*Materials:* B. & A. Filo Silk, 1 skein each 2161, 2163, 2090, 2090b, 2091, 2092, 2110, 2112, 2113, 2450, 2453, 2052, 2054, 2160b, 2161, 2162, 2163, 2163a, 2451, 2452, 2753, 2754, 2755, 2653, 2654, 2655, 2656, 2660, 2661, 2282, 2283, 2284, 255. Twisted Embroidery Silk, 4 skeins 2160b. Caspian Floss, 2 skeins 2560. Etching silk, 2 skeins 2066. Crochet Silk, 1 ball 2470. Decore Forms, 32 No. 1 Metal, 32 No. 3 Round, 16 No. 4 Jewel. Dealers can furnish stamped linen of this design in 28 inch size only. See note, page 119.

## The Proper Needles for Embroideries.

BY AN EXPERT NEEDLEWORKER.

While some may use the ordinary sewing needle, I believe the large majority of the best needleworkers prefer the long eyed or "Crewel needle," and this is the one recommended by nearly all the societies of Decorative Art in this country. Nos. 9 and 10 are the proper sizes for one thread of B. & A. Filo Silk, which is to be embroidered into linen lawn, grass linen, or bolting cloth.\* For ready stamped linens use No. 8 or No. 9, for heavier linens use No. 8; and for butchers' linens, or fabrics mounted over linen, No. 7 will be required. No. 7 is the size for heavier work in two threads of Filo Silk.

Caspian Floss and Etching Silk require a No. 8 needle, and for Roman Floss a No. 4 needle is needed. For Rope Silk choose a No. 22 Chenille needle.†

Harper's Queen's Crewel needles are the best, and I advise all needleworkers to insist upon having them. By following the above instructions there will be no excuse for unsatisfactory working of your silk, provided, of course, you buy a brand of established reputation.

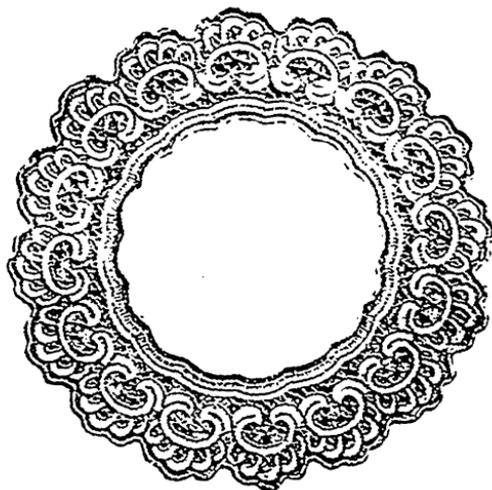
\*If you cannot buy the needles you want in your city, send 10 cents in stamps to us, and we will send you three needles each of Harper's Queen's Crewel needles of sizes 7, 8, 9. Other sizes can be had at the same price.

†Chenille needles for use with Rope Silk may be had by addressing the publishers of CORTICELLI HOME NEEDLEWORK and enclosing stamps at the rate of five cents each three needles wanted.

*B. & A. SILK IN HOLDERS SAVES TIME AND ANNOYANCE.*

### Boston Art Embroidery.—Renaissance Design No. 751B.

In the January 1900 number was published a centerpiece design in this style of work called Boston Art Embroidery. The foundation material in this instance was bobbinet. Another new design in this work is here shown which has a linen center and bobbinet edge. The two materials are joined with a band of machine stitching in white silk and the edge of the centerpiece is finished in the same manner. Thus the only work remaining is to outline the tinted design, and for this Roman Floss, White 2002 is used entirely. The stitch used is a



RENAISSANCE DESIGN No. 751 B.

spiders in a similar manner to Renaissance or Battenburg lace. Great care should be used that no knots or loose ends are left to mar the beauty of the finished work.

When the work is completed wrinkles and creases may be removed in the following manner: Sponge the wrong side lightly with a thin starch water and iron at once, laying a thin muslin over it.

When the lace becomes soiled it may be cleaned by stretching upon a board; pin the edges down and clean with a brush, using good suds of hot water and "Ivory" or any other pure soap. Then iron at once as before directed and remove the pins (Easy.)

*Materials:* Roman Floss, 8 skeins 2002. Tinted Bobbinet. Dealers can furnish stamped linen of this design in 9 and 12 inch sizes. See note, page 119.

*THE MOST DELICATE WORK IS DONE WITH B. & A. SILKS.*

form of Darning stitch, shown by Fig. VII., page 42, January 1899 issue CORTICELLI HOME NEEDLEWORK. Copies of this issue can still be supplied by the publishers for 10 cents each. The top stitch may extend over two or three perforations but the under stitch should pick up but one strand, the object being to produce an unbroken line. The narrow band just outside the tinted center is crossed with perpendicular stitches at intervals of about one eighth of an inch. The tinting in this design serves merely as a background to bring out the Renaissance border, and is covered with cross bars and

## Chrysanthemum Fire Screen Design No. 1304.

A fire screen of great beauty is the one shown in illustration. The foundation is heavy black satin, and on this are embroidered huge blossoms and buds of yellow and pink chrysanthemums, which are thrown into strong relief by the black background.

Use B. & A. 2631, 2632, 2634, 2635, 2636, 2637, 2638, 2639, 2640 for the yellow chrysanthemums and 2237, 2238, 2239, 2240a, 2241, 2242, 2243, and 2244 for the pink. The blossoms should be varied, some being in light and others in deep

and strong colors. In Mrs.

and Mrs. Son's lesson on the

own chrysanthemum, in the

January 1899 number, are

given a complete instruc-

tion for working. The

plates which illustrate this

lesson are reproductions of

excellent work and will be

of great assistance.

It will be seen from these

plates that when the petals are

worked in Long and Short

stitch but few additional

catches are needed to pro-

duce solid embroidery.

The blossoms are so large

that a double strand of

Filo Silk may be used

with good effect through-

out the design. The

leaves and stems are

worked solid in Feather

stitch with Green 2281,

2282, 2283, 2284, 2285,

2561, 2562, 2563, 2564,

2565.

Embroidery on satin

needs special preparation.

A strong muslin should

first be stretched in the frame and into this a thin paste should be well rubbed.

Now put on the satin, cover with a folded sheet and leave until dry. Before

putting on the satin see that there are no lumps of paste left on the muslin. When

thoroughly dry the embroidery may be commenced and the work proceed as

usual. When finished rub paste into the back of the embroidery and let dry.



CHRYSANTHEMUM FIRE SCREEN  
DESIGN No. 1304.

*IT IS A PLEASURE TO HAVE YOUR SILK IN A HOLDER.*

The linen may be cut out around the embroidery, and the piece is then ready for mounting. The back of the embroidered satin is faced with a plain satin to match in color one of the shades used in the embroidery, and the whole mounted in frame as shown in accompanying illustration.

*Materials* : B. & A. Filo Silk, 2 skeins each 2281, 2282, 2283, 2284, 2285, 2287, 2238, 2239, 2240a, 2241, 2242, 2243, 2561, 2562, 2563, 2564, 2565, 2631, 2632, 2634, 2635, 2636, 2637, 2638, 2639, 2640. 2 pieces Satin 30 x 30 inches. See note, page 119.

## Bachelor Button Design No. A 3702.

FOR OVAL TRAY CLOTH.

In consequence of numerous inquiries for an oval or oblong design, this pattern of bachelor buttons has been especially prepared. The flower is a favorite with embroiderers and the border design is very attractive.



BACHELOR BUTTON DESIGN No. A 3702.

*Border.*—The scalloped edge and the scrolls on each side are worked in Buttonhole stitch with Caspian Floss, White 2002. Work the inner line of the border in Outline stitch with Caspian Floss 2002 and the lines connecting with the buttonhole edge in Outline stitch with Caspian Floss, Green

*B. & A. SILK IN HOLDERS—NEAT, COMPACT, CONVENIENT.*

The cross bars are worked in Outline stitch with Green 2471, caught down where the lines intersect with a tiny Cross stitch of a double strand of Filo Silk, 2711.

*Flowers.*—The star forms which are a prominent feature of the side view should be worked in the lightest shade. Do not attempt to work these tiny stars solid. One row of Long and Short stitch will be sufficient. It will not be necessary to use more than three shades in a flower, some in a cluster being light and others dark as the case may be. The proper colors for flowers are Blue 2710, 2711, 2712, 2713, 2714. The centers of the full view flowers may be filled with French knots in Filo Silk, Terra Cotta 2090a, 2090b. Use the lightest shade where the light would naturally fall and shade darker.

*Calyx.*—The calyx of this flower is very unique. First lay in a few filling stitches and then work in Satin stitch with Filo Silk, Green 2283 and 2285, the stitches running the same direction as the stem. They are then covered with cross bars of Terra Cotta 2090b, caught down where the lines intersect with a tiny stitch of Terra Cotta 2090a.

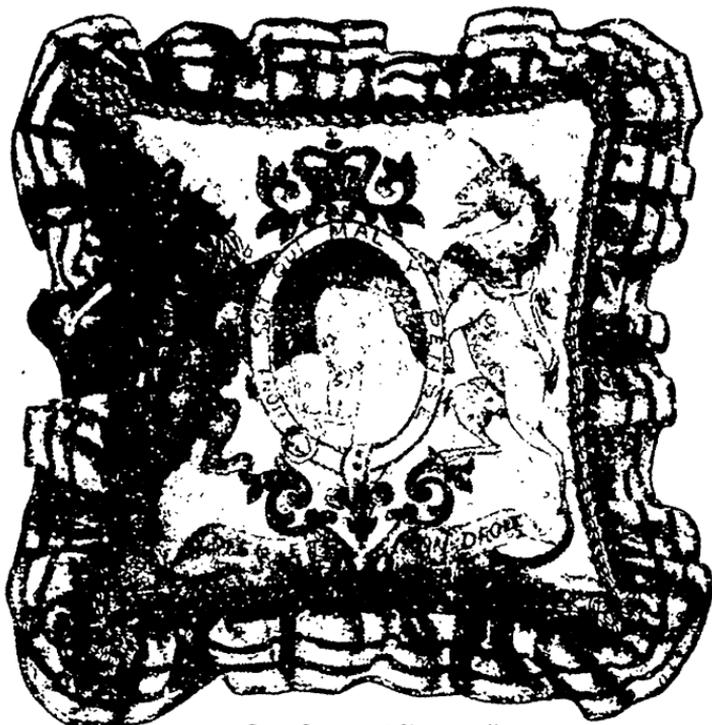
*Leaves.*—The leaves are long and slender and without prominent veins. They may be worked in either Feather or Long and Short stitch as desired. Use Filo Silk, 2282, 2283, 2284, 2285. Stems should be worked in one or two rows of Outline stitch according to weight of blossom. (Not difficult.)

*Materials :* Filo Silk, 1 skein each 2282, 2283, 2284, 2285, 2090a, 2090b, 2710, 2711, 2712, 2713, 2714. Caspian Floss, 6 skeins 2002 ; 2 skeins 2471. Dealers can furnish stamped linen of this design 18 x 27 inches. See note, page 119.



## Sofa Cushion, "Victoria."

*Materials:* Use Brainerd & Armstrong's "Asiatic Dye" Silks. Filo 1 skein each 2444, 2446, 2002, 2120, 2090, 2596, 2870, 2940. Roman Floss 1 skein each 2167, 2163, 2163a; 2 skeins each 2444, 2446; 1 skein each 2635, 2091, 2002, 2241, 2243; 2 skeins each 2181, 2182, 1 skein 2183. Twisted Embroidery 1 skein 2015. Japanese Gold No. 16, one skein. Ecclesiastical Gold Thread, one spool. Jewels, nine (9).



SOFA CUSHION, "VICTORIA."

*Instruction 3.—The Queen.* Outline the face with Filo 2120.

*Hair and Eyebrows* with 2940 and 2870.

*Eyes.* Outline lids with 2120. Pupils work solid with 2596 and a few stitches with Black Sewing Silk.

*Veil.* Work in a Lace stitch with White Filo. The folds outline with White Roman Floss and Filo 2940. Edge of Vein outline with White Roman Floss.

*Dress.* Outline heavily with White Roman Floss and fill in with a small fancy stitch with the same silk.

*B. & A. SILK IN HOLDERS SAVES TIME AND ANNOYANCE.*

*Crown.* Work the bands with Japanese Gold, the remaining parts with Roman Floss 2635.

*Jewel Necklace.* Alternate with Amethysts and Topaz.

*Chain.* Two threads of Ecclesiastical Gold, twisted and sewed on.

*Garter.* Work the edge with two rows of Japanese Gold. The letters outlined with Twisted Embroidery 2015. Jewels in buckle work solid with Roman Floss

*Crowns.* Outline with Roman Floss 2161. The one above the center, work lower band in Satin stitch with Roman Floss 2446. Upper band with Japanese Gold. The Red part outlined with dark Red.

*Jewels.* Work in Satin stitch with shades of Brown. The lower one darkest.

*Lion.* Outline the body with Brown shades of Roman Floss. Work a few hatching stitches with dark Brown Filo, on the body where shadowed. The mane, tail and claws, work in long and short stitch. Work the lower edges dark. The mouth, nose and eyes, outline with dark Brown Filo. Work the pupil of eyes solid with dark Brown Filo and one stitch of Roman Floss 2161.

*Unicorn.* Work with the shades of Brown as instructed for the Lion.

*Tongue.* Work in Satin stitch with Roman Floss 2091.

*Horn.* Outline with Roman Floss 2635.

*Collar.* Work the lower band in Herring-bone stitch with Roman Floss 2446. The scallop edge work in long and short stitch with Roman Floss 2635.

*Ribbon.* Work the edges in long and short stitch with Roman Floss 2241 and 2243. Dark on the ends and lighter shade outlined on sides. Outline the letters with Twisted Embroidery Silk 2015.

*Scroll Ornaments.* The one directly under the Garter work the top edge in long and short stitch with 2635. The sides with dark Brown and remaining part of figure with Green. All other ornaments work with shades of Green. Points in long and short stitch. The concave and convex edges in heavy outline.

## University of Toronto.

By MISS ALICE ESDAILE, Superintendent Montreal Society Decorative Art.

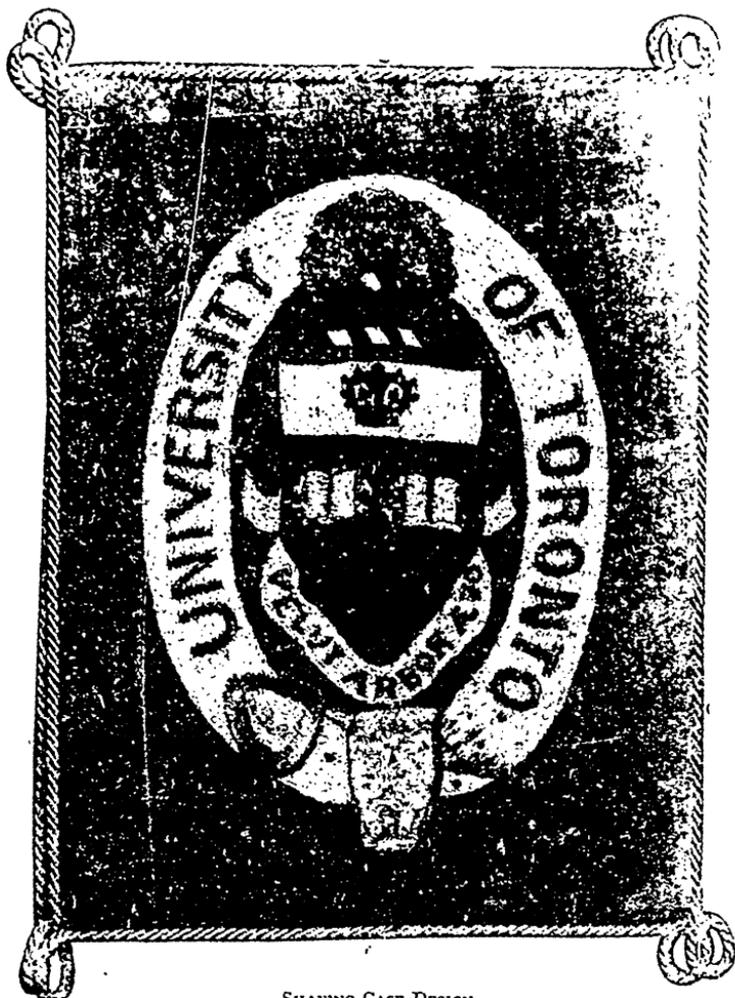
*Materials:* B. & A. Filo 2 skeins 2750; 1 skein each 2736, 2621, 2622, 2623, 2161, 2442, 2443, 2444, 2064, 2550, 2000.

*Design for Shaving Case.*—This crest is worked upon a piece of tan linen 9x6, mounted upon 2 pieces of cardboards, lined with silk and finished around the edge with cord and filled with white tissue paper inside.

*Crest.*—The background of band with "University of Toronto," is filled in solid outline in 2750. The letters are padded and then worked over in Satin stitch 2736. The buckle through band, work in Satin stitch in 2161. The small scroll above buckle with words "Velut Arbor etc." work same as other circle. The bar which the tree rest upon is filled in 2000 and 2550, while the trunk of the tree is filled solid in 2442 and 2443. The branches are worked solid in Long and Short

B. & A. WASH SILKS ARE THE BEST IN THE WORLD.

stitch in 2622 and 2623, with French knots at very ends in 2621, forming a raised effect. The top division of shield fill in solid outline 2550, with the Crown in Satin stitch 2064. The background of lower division of shield work in same as upper.



SHAVING CASE DESIGN.

except in 2736 with the open books in silver 2560, and for center of book use 2000 and edge of pages and clasp work in 2161. Work the beaver in solid Long and Short stitch, shading from 2442, 2443 to 2444.

*EACH COLOR BY ITSELF IN A HOLDER—NO TROUBLE.*

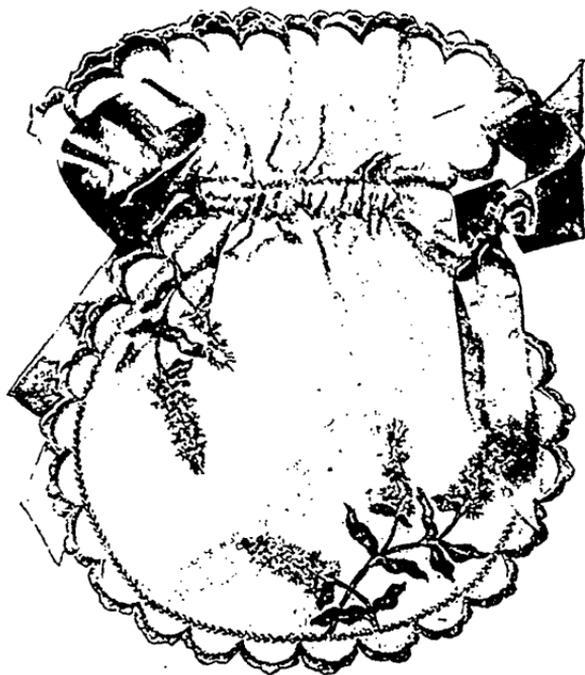
## Mignonette Bag No. 1348.

## COLORED PLATE XIII.

A very dainty fancy bag is shown by Design No. 1348. The foundation material is white linen, on which are embroidered sprays of mignonette. Complete directions for working the mignonette are given in Mrs. Wilson's lesson, which appears elsewhere in this number. Colored Plate XIII is a very accurate reproduction of this flower. While the mignonette is by no means an easy flower, with the aid of the embroidery lesson and Colored Plate referred to, even the amateurs should obtain satisfactory results.

In working the bag it will be necessary to first embroider those parts of the design that are to be worked and then remove the linen from the frame or hoop and work in Buttonhole stitch the scallops outlining the upper edges or heading of the bag. For this use Caspian Floss Green 2562. Now fold the two sections of the bag together and work the scalloped edge around the rest of the bag in the same manner, taking the stitches through both pieces of linen. This forms the bag proper. The linen just inside the scalloped edge is worked in Brier stitch (see Fig. VIg, page 41, January 1899 issue) with 2775. These stitches should also be taken through both pieces of linen. Strips of linen should be basted in position back of the lines marked for the casing and the lines then worked in Brier stitch with Caspian Floss, Green 2562. This completes the embroidery and all that remains is to run satin ribbon through the casing, fastening with a fancy bow on each side. Two colors of ribbon may be used, Green 2562 and salmon pink.

*Materials:* B. & A. Filo Silk, 1 skein each 2775, 2281, 2282, 2283, 2284, 2090, 2090b. Caspian Floss, 5 skeins 2562. 3 yards 1 inch Satin Ribbon. Dealers can furnish stamped linen of this design. See note, page 119.



MIGNONETTE BAG No. 1348.

LADIES OF REFINED TASTES USE B. & A. WASH SILKS.

## Drawn Work in Color—Doily Design in Yellow.

## COLORED PLATE XVII.

BY MRS. ISAAC MILLER HOUCK, author of "A Treatise on Drawn Work."

This design is so simple that the most inexperienced with the help of Colored Plate XVII will have no difficulty in following the instructions. Only three colors are used, but these are ample to give us a very neat and pretty doily and will show how effective is the use of different colors in silks combined with this style of work. A little originality will enable the worker to use the pattern in this doily for large and more pretentious pieces, such as a table or lunch cloth, or a cover for dress stand, or sideboard, arranging the width of border to suit the dimensions of the linen.

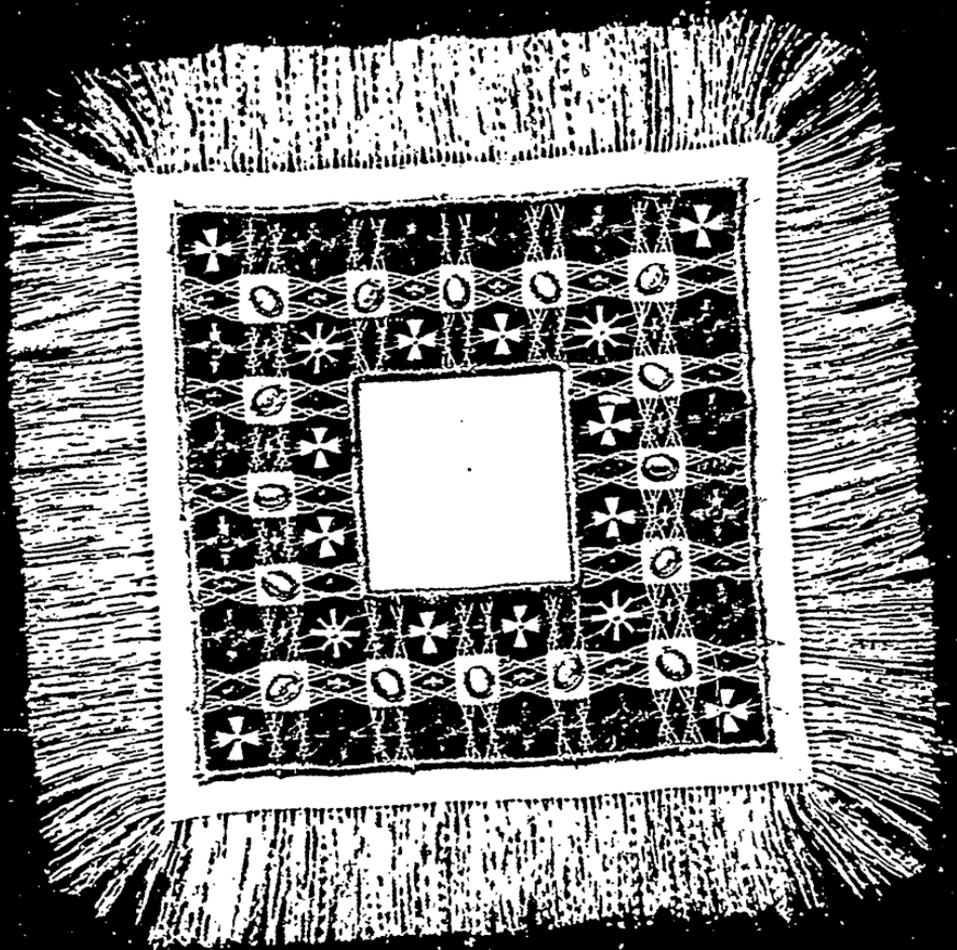
Take great care to see that you select first quality round thread linen. Have it large enough not to cramp the design. Measure off sufficient to allow for a generous hem or fringe, always remembering that it is an easy matter to cut this down later if desired. Between hem or fringe and border leave a space as shown in Fig. 115.

The size of this doily is eight and one half inches square. One and one quarter inches must be allowed for fringe, one quarter of an inch for white margin, and the width of the drawn work surrounding the tiny square in the center is one and three fourths inches. Lay out the work as shown by Fig. 115; draw threads to mark location of hemstitching for fringe; next draw a thread each way one quarter of an inch inside the hemstitching to mark position of buttonhole work in Yellow Silk; leave six or seven threads, then draw another parallel to first to indicate desired width of buttonholing.

The space devoted to drawn work as before stated is one and three quarters of an inch wide. Mark this off as well as the width of the inside buttonhole work in Yellow Silk by drawing threads the same as you did for the outside buttonhole work. See Colored Plate XVII and also Fig. 115. The center square of white linen will now be plainly shown. Now do the hemstitching for the fringe and complete all the buttonhole work, using for the latter Filo Silk 2161.

Divide the space between the Yellow buttonhole work, for convenience called the "border," into three "parts" each way. Cut the threads in two of these parts, namely the inside and the outside. Lift thread each way. This will leave tiny little open squares in the linen as shown by Fig. 115. Proceed now to divide the middle "part" or the space between the little open squares as shown in Fig. 115. Hemstitch around each small center square of white linen (on which the jewels are shown in Colored Plate) being careful that the linen threads are divided on each side into the same number of strands. Hemstitch these strands to buttonhole work. When all hemstitching and yellow buttonhole work has been completed the work is ready to be mounted in the frame. For this purpose a bar frame, similar to the one shown on page 21, January 1900 issue of CORTICELLI HOME NEEDLEWORK, is recommended. When the linen is properly secured it remains in the frame until the work is done. Outlining threads on which the weaving is afterwards accomplished are now placed each way in the tiny little open squares. First carry one through the middle of each square, binding the

*INSIST UPON HAVING YOUR SILK IN PATENT HOLDERS.*



DRAWN WORK DOILY.  
COLORED PLATE XVII.

eight linen strands into two groups, securing them in place by use of the Knot stitch. (See "Modern Drawn Work in Color," price 75 cents.) On each side of this first outlining thread, carry another diagonally across, binding each group of four strands into two parts. Still another outlining thread must be placed in same manner on each side of the three already in position—making five altogether. When these are all caught in the center we have twenty threads in each square and ten threads in the rectangular spaces between for the weaving.

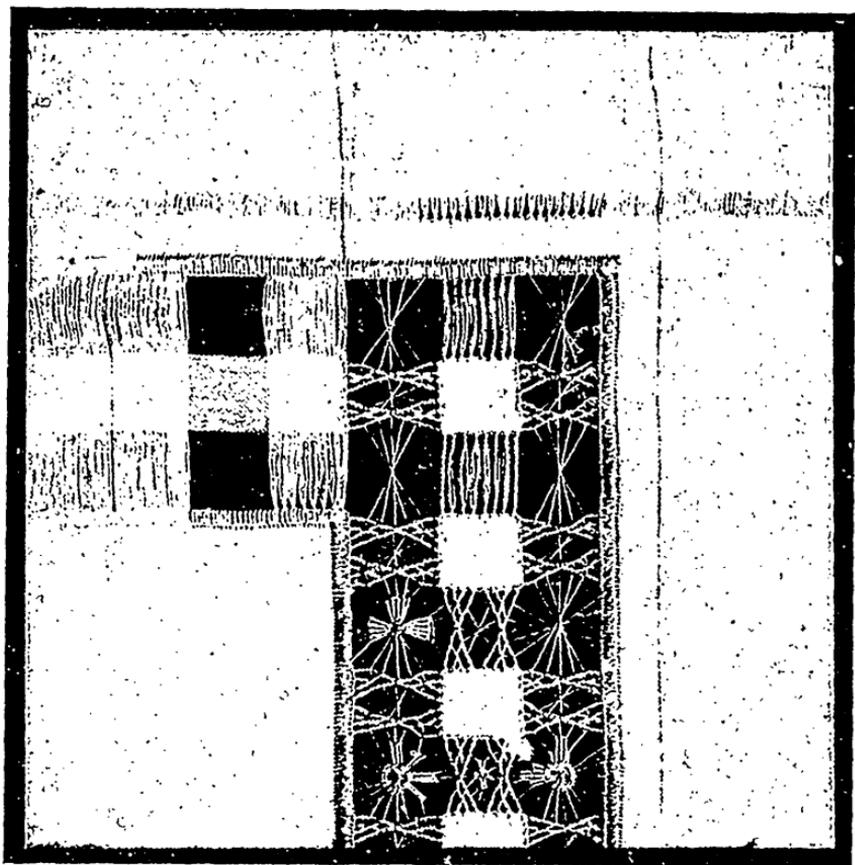


FIG. 115.

You will see by reference to Colored Plate XVII that there are three different designs woven on the outlining threads just placed. The details of this weaving is shown by Fig 115. Filo Silk 2161 and 2001 were used for the weaving; the yellow was used for the buttonhole work; Corticelli cream white spool silk was used for the outlining threads. On each tiny square of white linen is now embroidered in Satin stitch oval jewels, using Filo Silk 2001, with covering of 2161, and outlined

*B. & A. SILK IN HOLDERS—NEAT, COMPACT, CONVENIENT.*

with 2782. The fringe is backed with twisted Embroidery Silk, 2161, secured to buttonhole edge. After the doily has been fringed trim the silk even with the fringe. Any of our readers who do not fully understand these instructions are advised to secure a copy of the book "Modern Drawn Work in Color," price 75 cents. Subscribers' inquiries regarding difficult points will always be cheerfully answered. See Editor's note, page 113.

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### To Cord the Edge of Centerpieces.

The edge of every piece of embroidery should have strong and durable finish. A scalloped border of buttonhole stitch is universally used, and it is an important matter that it should be evenly and firmly done. Couching a stiffened cord of Couching Silk along the scalloped edge will greatly aid in securing an even edge and give a raised effect to the border. This work should be done after the embroidery is completed and before it is removed from the frame. The linen may then be taken from the frame and the corded edge neatly covered with Buttonhole stitch.

To stiffen the Crochet Silk first open the entire skein without cutting, leaving one long thread full length of skein. This should be stitched its full length between two chairs or other convenient objects. Prepare a heavy boiled flour paste and coat the silk thickly with it. Then twist the silk tightly and stretch well. The extra paste which remains on the silk should be carefully removed with a clean cloth. Let the silk dry, stretching well between the two chairs. When thoroughly dry remove and cut into convenient lengths, which can be used as desired.

---

### To Launder Embroidered Linens.

BY AN EXPERT TEACHER OF NEEDLEWORK.

Make a suds of "Ivory" or any other pure soap, using water not quite as warm as the hand can bear. Wash quickly by squeezing the suds through and through the material. This motion will soon remove all dirt. Do not rub or wring. Use soft water if possible. Remember that "soaking" will ruin embroidery when nothing else will. Therefore wash quickly; then rinse in clear water and immediately place between two crash towels to dry. Do not fold or roll up, and do not expose to the sun (or even to the air any more than necessary) while your embroidery is still damp. Proceed now to press the piece.

Place the piece of thick flannel on a soft padded board; upon this lay your needlework face (right side) down. Over this place a piece of clean dry linen or cotton cloth, on top of which a slightly wet cotton or linen cloth should be carefully arranged. Press with a flatiron only moderately hot. Ordinarily, work outward from the center of the piece.

Another method of laundering embroidered linens called "quick drying under tension" is sometimes employed. Any of our readers who desire to try this plan will find complete instructions on page 11 in the January 1899 number of CORTICELLI HOME NEEDLEWORK, Vol. I, No. 1. Copies can still be supplied by the publishers for 10 cents each. Ask for the January 1899 magazine.

*UNIVERSAL IN POPULARITY—B. & A. WASH SILKS.*

## AS WOMEN WILL APPEAR.

By EMMA M. HOOPER.

The well dressed woman of this season will prove herself as smart, that much abused term, if she notices the many details that make up a toilet and their vast difference from those of a year ago. In fact the smart people seem to be those who are very observant and rather in advance of the general mass of humanity; therefore, they are thoroughly up-to-date and know what to wear and how. Such a woman will notice that her skirts hang well, and are well cut, neither tight nor loose, have a little flare and a dip not over two inches at the back, where if the form is flat a small improver, it used to be called a bustle, will round it out; neither will the box-plaited back of her skirt be caught down all the way, only pressed in position. An alert, bright manner and erect carriage carry off dress well, and these are now cultivated, and with the soft shades, graceful designs, and handsome materials it would seem strange if all womankind were not improved under such flattering circumstances.

Then, too, one must not forget that dresses on large and small incomes can have the help of the little convenience known as the Dressmaker's Color Card, which will be furnished by the publishers of CORTICELLI HOME NEEDLEWORK for 12 cents. The list of shades given here serve as a guide for materials, trimmings, and sewing silk, including new and standard colors, and is a necessity to every one shopping or sewing. I have mentioned this before and find that wherever it is tried the owner will not part with it. On the card such numbers as 905, 909, 919, 927, 943, 969, 951½, 995, 1016, 1019¾, 1019½, 1034, 1035, 1039, 1051, 1051½, 1064, 1074½, 1076½, 1076, 1081, 1097, 1011½, 1017, 1125, 1173, 1166, 1165, 1168½, 1175, 1191, and 1193 give a comprehensive idea of what the fashionable colors are; as a rule the lighter tones of each shade prevail, but the black or white finish so often given to costumes prevents a too neutral or flat tone predominating; another point for light colors is that modistes insist upon the fact of their making women look young.

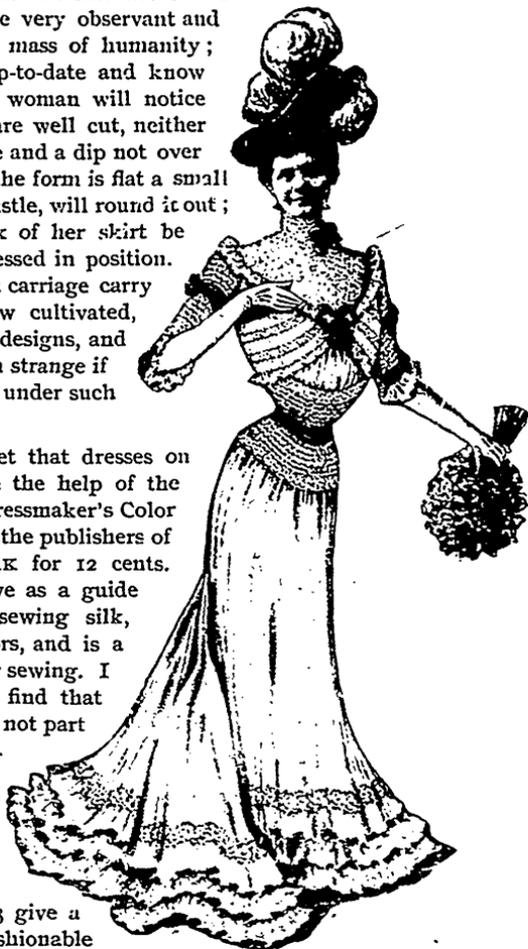


FIG. 116.

*INSIST UPON HAVING YOUR SILK IN HOLDERS.*

Materials form an interesting subject now for many reasons; they are all higher in price, though retail merchants claim they are not yet where they were ten years ago, which is a gentle hint, that they will be. In woolen dress goods light weight ladies' cloth, slightly rough cheviot, almost invisibly mixed homespun, satiny cashmere, semi-transparent veiling, and a soft textured serge have the call in plain colors, apparently, though indistinct mixtures there be for tailored suits. Very light shades of gray, tan, brown, and grayish blue vie with medium tones, as the light colors are not for hard service or ladies nearing the style of middle age when any extreme draws attention to the personal appearance.

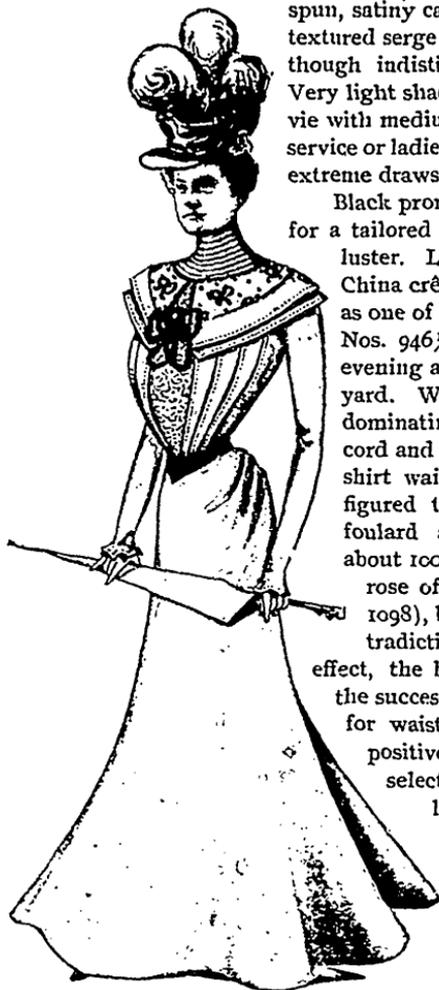


FIG. 117.

Black promises well from a simple cravanetted serge for a tailored suit to a silky crepon or eudora of rich luster. Light cloths in black will be worn until June. China crêpe in black and colors is being exploited as one of the popular fabrics, and in such shades as Nos. 946½, 1039, 1054, 919 it makes lovely demievening and visiting costumes and is from \$1.10 per yard. Wash silk in light stripes with white predominating is now selling from 40 cents, and has cord and ribbon effects in the daintiest shades for shirt waists and entire house gowns. Striped and figured taffeta silks are quite overshadowed by foulard and plain taffeta, the latter showing in about 100 shades, among them being the revived old rose of a kind of crushed strawberry tone (No. 1098), but if determined to live up to the "smart" traditions do not let it be of crushed raspberry effect, the berry apparently, not the crushing, being the success. Taffetas now sell from 69 cents to \$1.25 for waists and linings, and under 80 cents it is positively not worth making up; in any case select a soft piece, for the rustle is no longer a recommendation for wear or quality.

Foulards are from 75 cents to \$1.50. some having the satiny Liberty finish in Persian like designs. It is said that odd designs will take better than the blue, tan, lavender, etc., grounds with white, but the latter are outselling the former nevertheless. With white figures, and occasionally a black touch, there are lovely old rose, golden tan, wine, scarlet, violet, pastel blue, reed green, purple, and bright navy blue shades at \$1.00. Figures are

*B. & A. SILKS IN HOLDERS DON'T SNARL OR TANGLE.*

small and the note of black so often seen relieves all flatness in color. Black taffeta for waists, linings, costumes, and odd skirts has become one of the cannot-be-done-without fabrics, satin being too heavy for a climate that is winter in April and summer in May. The black lace and net gowns continue in force and jetted net for accessories is very stylish. There is a fancy now for having the silk linings of a gown of the same shade as the outside material.

#### Improvements in Cottons.

In cotton goods the mercerized effect now given is working wonders; the materials are much finer in texture and ornamented with silky stripes and figures. In spite of the beauty of the colored materials it is going to be a great white season for the two extremes of picque and the finest of lawns and organdie. White gowns, odd skirts, shirt and fancy waists will be flaunted on every occasion, and what can be sweeter and more universally becoming? Dotted Swiss is putting in a bold bid for favor and is full of new conceits as a colored stripe on a ground of white dotted with black, a faint shade of blue for instance dotted with white and a stripe of pinky wreaths is another model, and the all white and black and white designs are refreshingly numerous.

Colored organdies are small in figure, fainter in color, and some are corded; others narrowly and faintly striped with the mercerized effect. Persian figures at 45 cents are newer than floral designs. The hemstitched effect is shown in organdies at 55 cents and at 35 cents are tiny scrolls of a color on white, the background being well powdered with tiny black dots. A lovely fabric in plain colors at 50 cents is a cotton mousseline, handsome for evening gowns, bridesmaids' toilets, etc. Striped cotton gauze with black and white silk embroidered figures is \$1.98, an extreme novelty needing a silk lining. Swiss at \$1.00 is in colors having a tambour embroidery in black or white. The ever-charming dimities are from 22 to 50 cents in single flower, dots, small figures, chene effects, and mercerized stripes. For shirt waists, madras at 25 to 48 cents is *the* material of the

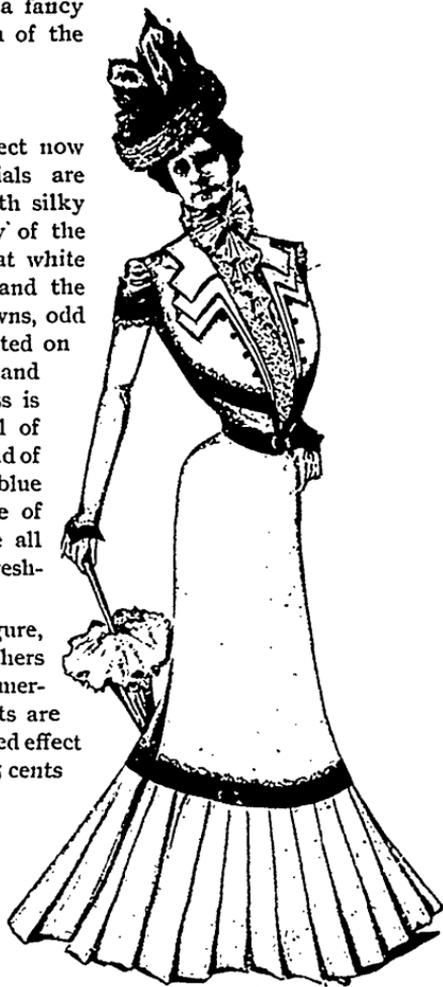


FIG. 118.

*INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.*

season; it is finer and softer than of yore, in lovely black and white and gray effects, as well as pink, lavender, various blue, red, green, purple, etc., shades, with white alternating with one or two tones of the color. Stripes are preferred, but some plaids are always sold as well in this line of goods, and as  $2\frac{1}{2}$  yards make a shirt waist they are not expensive. Openwork herringbone stripes in white and a color are shown at 35 cents for waists. Light weight linens are 28 cents in plain or striped effects of gray, pink, lavender, red, light and navy blue; they are warmer than the Madras but wear well and a heavier grade for skirts at 47 cents looks as though nothing would wear it out.

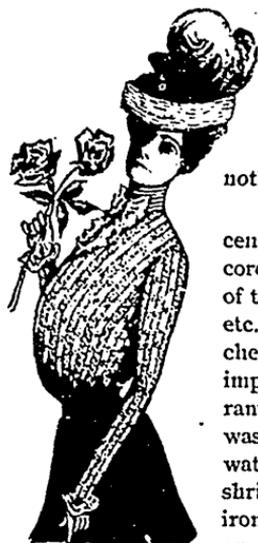


FIG. 119.

Silk and cotton stripes in thin 32 inch goods at 75 and 85 cents will make waists as handsome as all silk; they are in cord, plain, hemstitched, and figured stripes, and small plaids of two colors. Black, white, red, pink, navy and light blue, etc., piqué may be had from \$1.00 down to 28 cents, and even cheaper but these are reliable qualities, the higher priced being imported and wider. Although many of the cottons are warranted to be fast in color and shrunk, one is safer to have them washed the first time in water with a handful of salt to a pail of water, and always dry in the shade. Piqué and duck will shrink, but their vice in this respect is lessened if shrunk and ironed before making up, or allow at least a seven inch hem on a skirt, for its first bath will mean a shortening of about two inches. Challies of French make are from \$1.00 down to 50 cents, in light and dark grounds, satin stripes, Persian, floral, and geometrical designs, making neat gowns for cool days in summer; they also form pretty tea gowns in the light colors with lace and ribbon garnitures. There is nothing lacking in the variety of the season's materials unless it be the advanced prices, and there are good reasons for this, as the so-called bargain table of dry goods houses was ruining legitimate business and fair prices for nice goods.

#### The Graduate of 1900.

Before the Easter bells are through ringing the weddings and graduation exercises begin, and for both of these interesting episodes nothing yet outranks organdie, which is 40 to 60 inches wide and 50 cents to \$1.00 for excellent qualities. In Fig. 116 our artist has given us a charming toilet in organdie suitable for a bridesmaid or a sweet girl graduate, the latter omitting the hat. The lining or slip can be of taffeta silk, at 75 cents, nearsilk, 25 cents, or lawn, at 15 cents, while the outside consists of gored breadths shirred in several rows at the top to form a yoke bordered with guipure or Mechlin inserting, which matches a wider row above the hem, falling over the two ruffles arranged on the slip lining which gives a fluffy set to the lower part of the skirt. The waist is shirred to

*DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY.*

continue the skirt effect, shaped like a bodice and headed with lace inserting above which the waist is full in baby fashion, with a jaunty bolero of organdie puffs and narrow inserting edges with a ruffle, top and bottom, and reaching the top of the shirring at the back. Elbow sleeves of shirred organdie with bows of turquoise *panne* velvet corresponding with the girdle, rosettes on the corsage front, and tiny collar points. Collar and yoke of guipure or Mechlin lace, the former in cream, giving a richer effect, while Mechlin is thinner and lighter.

The graduate preferring pure white would have white taffeta or satin ribbon for her bows, and for either occasion white *glacé* kid gloves. For a bridesmaid the flowers would be tied with ribbon streamers and the white straw hat faced with blue, white feathers; or the note of desired black is obtained by black feathers and black velvet facing. A *crêpe de chine* or veiling could be fashioned after this model, but a lawn lining would not prove appropriate.

Fig. 117 illustrates a travelling gown for the bride or graduate of the spring who makes but a short journey in the parlor car and can wear rather dressy colors; tan, blue, or mode (Nos. 943, 939, 1146, in light weight cloth; serge of slightly rough cheviot would do for the circular skirt, having a double box plait at the back stitched half way down on the edges; small coat sleeves having flared wrist cut in three points. Round waist laid in four stitched plaits on each side, plain back, shaped bertha, tiny yoke and collar in folds; deeper yoke of cloth edged with dark velvet and decorated with velvet bows and dots to match the featherboned bow and pointed belt over the narrow cream lace vest. This is also handsomely carried out with vest of lace as seen, but collar and both yokes of silk, the color of the wool goods corded by using the finest of featherboning in crosswise rows. If more stitching is wished run several rows along the hem of the skirt, three inches wide, the lining being a drop skirt with the usual haircloth and binding on the edge and a gathered outside ruffle of silk six inches deep, if skirt is of silk or percaline.

Fig. 118 can be recommended for foulard, cashmere, veiling, China crepe, and light, dressy wool fabrics intended for visiting, morning weddings, luncheons, teas, etc., wear. If a foulard it would be a blue, gray, tau, old rose, or lavender ground, with white and a touch of black, and the velvet ribbon could be of black or the ground color, black being shown with a tiny edging of heavy black lace. Collar of velvet with jabot of white chiffon over narrow vest of white guipure lace; steel buckle and buttons. The round waist dips low in front as all fashionable waists do and has triple epaulettes forming a single collar at the back; small coat sleeves with long, pointed wrist extensions and a



FIG. 120.

IT IS A PLEASURE TO HAVE YOUR SILK IN A HOLDER.

few cross gathers at the top, giving a cap effect to the velvet band. Circular skirt with two box plaits at the back so which is attached the deep box plaited flounce; this gown, like two thirds of the season's, has the separate lining skirt, and the velvet trimming on the outside skirt does not pass over the box plaited back. Fancy colored straw bolero turban with: black velvet, white chiffon and flowers at the back to accord with the straw and gown; black lace parasol and white or pearl hook kid gloves.



FIG. 121.

with velvet or taffeta silk for belt, collar, and a lace V and collar points, will round up a convenient outfit. Two hats, gloves, ties, collars, belts, a parasol and the necessary underwear will eat rapidly into the average sum, but first of all when preparing an outfit renovate all of the clothes already on

#### For the Spring Trousseau.

Brides will wear crêpe de chine over taffeta or organdie in preference to satin and a few will appear in princess lace gowns over silk or plaited chiffon, but the majority of girlish brides know the value of dainty organdie with Mechlin inserting let in and a long sash of plaited chiffon or crêpe fringed and knotted on the left side of the front. Where expense is an object the lining may be of lawn and skirt should train ten inches. The traveling gown has been spoken of and another style is the jacket suit of cloth, homespun, or cheviot lined with silk of the the same shade, and the jacket being an Eton or short, close reefer, and the skirt either with plaits on the sides or the plain design with the box plaited back. These are well tailored, the jacket silk lined, from \$15 for a cheviot to \$25 for a nice cloth one. As silk shirt waist with a dainty lace tie makes this as neat a garb as the average bride having \$150 to spent for her outfit will require. A foulard gown is a good investment, also a separate skirt of black taffeta with a box back and plaited sides. One fancy silk waist may be of pink, old rose, or turquoise taffeta with

yoke and collar of white guipure lace. A white piqué skirt with four gores and box back, two fancy white lawn, lace and embroidery inserting waists, three Madras shirt waists, one of linen, a neat dimity with Valenciennes inserting and ribbon belt and collar, and a light challie

hand that are fit to use ; secondly, make as much as you can in the house to save bills, if capable of sewing, and if not pray learn before undertaking to enlarge your sphere, for it is a useful art to understand even if one never has it to do.

What can be done with needle and thread is shown in Fig. 119, where a dainty combination of inch wide nainsook embroidery and Valenciennes inserting evolves a lovely waist ; the stripes are all joined in the proper length before cutting and the machine stitching must be very exact. No fullness is necessary, except that the coat sleeves are gathered a little and the flare cuffs are put on separately. The stock collar and jabot may be of fine lawn with hemstitched edges, chiffon, lace, tulle, etc. A fancy turban will be worn with such waists trimmed with large pompons of tulle and flowers under the brim at the back. These white waists promise so to be the feature of the summer ; they are never lined, but the corset cover is very much trimmed as it must show beneath the transparent lace. Another style not quite so elaborate has clusters of fine, tiny lengthwise tucks alternated with a band of embroidered inserting half as wide ; no yoke, coat sleeves with a few tucks and embroidery at the top and flare cuffs of embroidery. Many waists are finished with a tucked collar of the goods having lace-edged points or a tiny turn-over collar of embroidery, and as they are without any stiffening they will naturally prove a relief to the heavy stock on a warm day.

Fig. 120 gives a charming model for a fancy evening waist in taffeta, guipure lace and *panne*, though it could be made entirely of taffeta with the yoke only of lace. As shown the jacket is of *panne* in pink or turquois with a band, collar, and ruffle of white taffeta the latter with tiny velvet ribbon on the edges ; sleeves, yoke and high collar of guipure lace with taffeta ruffle over the hands and velvet ribbon decorating the waist line. The full lower part of the front of the waist, and back, are of taffeta headed with bands of the same and the waist opens on the left side under the bolero. Although sleeves in contrast are not fashionable those of heavy lace to match a yoke are and many an otherwise presentable silk gown is made in style by adding these trimmings.

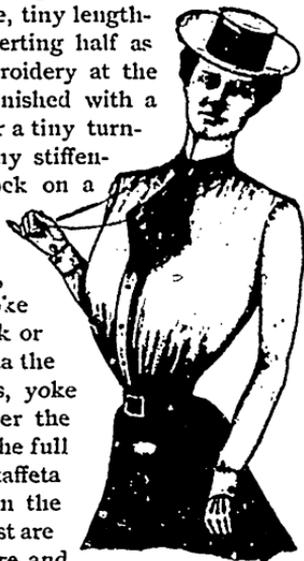


FIG. 122.

The best styles of silk and cotton shirt waists are minus any yoke and more have coat than shirt sleeves, but possessing very little fullness at the top. They are either very simple in style or decidedly elaborate, opening diagonally with a yoke of fine tucks or embroidery and a fancy collar with points running up to the hair back of the ears. The handsomest of silk waists turned out by high class modistes have a quantity of hand embroidery in lace, silk, and bead effects as revers, edging bolero fronts, for a collar, yoke or stripes from waist line to and around shoulders. The finishing touch of a large bow or rosette of black

*THE B. & A. SILKS ARE PRE-EMINENTLY FAST COLOR.*

velvet ribbon is noticed on many silk waists and full dress evening toilets are nearly invariably finished in that manner. These little things mark the difference in the *chic* styles of the season. Sashes will be worn, but they are of soft goods like crêpe or chiffon, with or without accordion-plaited ends having a deep silk fringe, and are worn hanging at the left of the front from a large *chou* (cabbage) rosette; the soft belt is of the same or a flat belt of the dress material will be seen.

#### The Plaited Effects.

The light weight woolens like veiling are suitable for Fig. 121 as well as crêpe de chine, which I have mentioned several times on account of its great popularity. The model illustrated has a five-gore slip skirt of taffeta and hanging from the same belt is the plaited skirt gored and laid in side plaits that are narrower at the top, being pressed, not caught, in position, while at the back is a double box plait; there is sufficient spring to the plaits to flare out from the feet as the wearer walks. The coat sleeves are plain, pointed over the hands and finished there with three flat ornamental buttons; round waist in side plaits fitted to the figure with a band edged on each side by a tiny black mousseline ruche finishing the edges and passing over the top of the sleeves. Vest, collar, and yoke, back and front, of Irish point lace over white taffeta; buttons decorate the front edges and velvet ribbon the collar and corsage, corresponding with the soft belt folded in girdle fashion, as the chief aim at present of the smartly gowned woman is to have a long waist in front. Black velvet and white lace with light gray veiling formed the original model of this illustration. Hat of white straw, black velvet ribbon, and the natural gray tips with pink flowers under the back of the brim.

Fig. 122 gives the reverse of the medal—the tailored girl rather than one fond of dressy toilet; the shirt waist is of white piqué slightly gathered at the neck and shoulders, no yoke, a center-front plait with four pearl buttons and small shirt sleeves; a linen collar and blue tie after the English square order correspond with a blue serge skirt; the belt is of black velvet with a steel buckle, gloves of white, piqué kid with black stitching and hook fastenings, and the hat is one of the imported shapes, small, simply banded and of a kind of straw resembling manilla. This simple design is followed for Madras and striped linen with the shoulder gathers often omitted, leaving just a few at the neck.

#### Airy Millinery the Thing.

The spring millinery is not extreme in size, but it shows a most liberal patronage of chiffon, mousseline, gauze, and tulle in rolls, fluffy imitations of feathers, rosettes and loops; wings are promising great favor, but ostrich is so graceful that many wear it rather than the newer wings. Stiff, upright bunches of hyacinths, thistles, lilacs, etc., are shown in flowers, but after all roses and violets sell in the greater numbers; the birds of last season are trying their luck again, but I am glad to chronicle that so far the trimmed models are not showing the poor unnatural looking bird tipped down over the wearer's nose.

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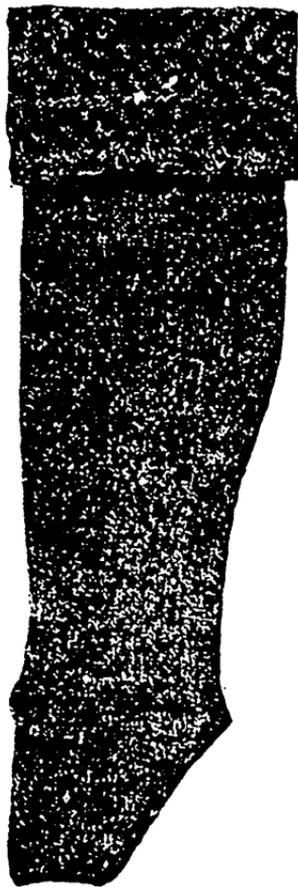


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*Mending Silk.*



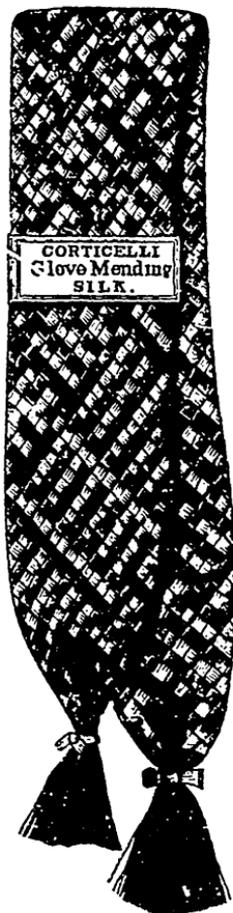
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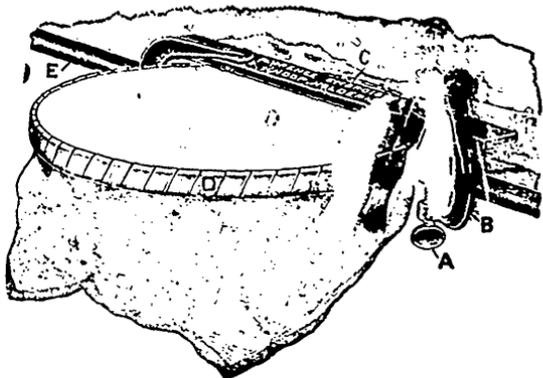
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