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# Corticelli

## Home Needlework.

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CORTICELLI SILK COMPANY, LIMITED,

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ST. JOHNS, P. Q.

# CORTICELLI HOME NEEDLEWORK

Third Quarter, 1900.

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

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ST. JOHNS, P. Q.

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## FANCY WORK BOOKS.

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### January 1899 issue of Corticelli Home Needlework.

CONTENTS.—Centerpiece Designs and Colored Plates of American Beauty, Catherine M'ermet, Maréchal Niel and La France Roses, Tulip, Iris, Scotch Thistle, Red, Poppy, Morning Glory, Carnation, 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; Foreign, 7 pence.

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### October 1899 issue of Corticelli Home Needlework.

"Work for Nimble Fingers," by M. C. Hungerford. Decore Crochet; two designs with Colored Plate. "Jessons 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 Gentian, 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 Kodak 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; Foreign, 7 pence.

### January 1900 issue of Corticelli Home Needlework.

"Shading as the Embroiderer should understand it," by L. Barton Wilson, illustrated by Colored Plates. Explicit "Lessons in Embroidery." Double Rose and Morning Glory (Colored Plate) Doily and Centerpiece designs illustrated: Cosmos, Wild Rose, Geranium, California Poppy, (Colored Plate) Cherry, Mistletoe Iris, Jonquill, Columbine, Double Violet, Wood Sorrel, Holly, La France Rose, (Colored Plate), California Pepper. Special instructions are contained in this number by Virginia Mitchell on the Maréchal Niel Rose, and by Elnora Sophia Embshoff on Clematis. With this issue comes to light a novel and pleasing Jack Rose Centerpiece in "Boston Art Embroidery." Amongst the many other illustrated subjects are "Modern Point Lace" by Jennie Taylor Wandle. Rules for Crocheted Silk Chatelaine Bags, (Colored Plate), and purses by E. and F. Verges. Tea cloth designs: Red Poppy, Orchids, Purple Iris and Carnation. Embroidered Sofa Cushion, (Colored Plate). Drawn Work in Color (Colored Plate). Patriotic Picture Frame, Coon Pillow, Cravat Case, Curling Iron Holder, Shaving Paper Case. Price, 10 cents; Foreign, 7 pence.

### April 1900 issue of Corticelli Home Needlework.

Frontispiece, Crocheted Silk Chatelaine Bag, Diamond Pattern. "Relief Crochet in Silk" by A. Olivia Longacre Wertman. 20 beautiful engravings with full instructions for making Toilet Mats, Centerpieces of Rose, Strawberry, and Twelve Wheel Momic Cloth designs. A series of well written articles by L. Barton Wilson on "How to Embroider," Trumpet Daffodils, (Colored Plate), Tiger Lily, (Colored Plate), Mignonette, (Colored Plate), Red Clover, (Colored Plate). Illustrations and instructions for Little Gift designs such as Book Marks, Sachets, etc. Renaissance design in Boston Art Embroidery. Chrysanthemum Fire Screen Design. A very pretty oval Tray Cloth, Batchelor Button Design. "Victoria Sofa Cushion." "University of Toronto" by Miss Alice Esdaile, superintendent, Montreal Society Decorative Art, with large illustration of Crest designed for Shaving Case, Mignotte Bag. Drawn work in color, Colored Plate compiled by Mrs. Isaac Houck, author of "A Treatise on Drawn Work." Centerpieces and Dobbies with elucidations for following designs: Arbutus, Daisy Clover, Dandelion, (Colored Plate), Tiger Lily, Buttercup, Carnation, Lawson Pink, Pansy, Jacquemont Rose, (Colored Plate), Autumn Leaf, (Colored Plate), etc. This publication concludes with an illustrated article penned by Miss Emma Hooper, entitled "As Woman will Appear." Price, 10 cents; Foreign, 7 pence.

## Publishers' Announcement.

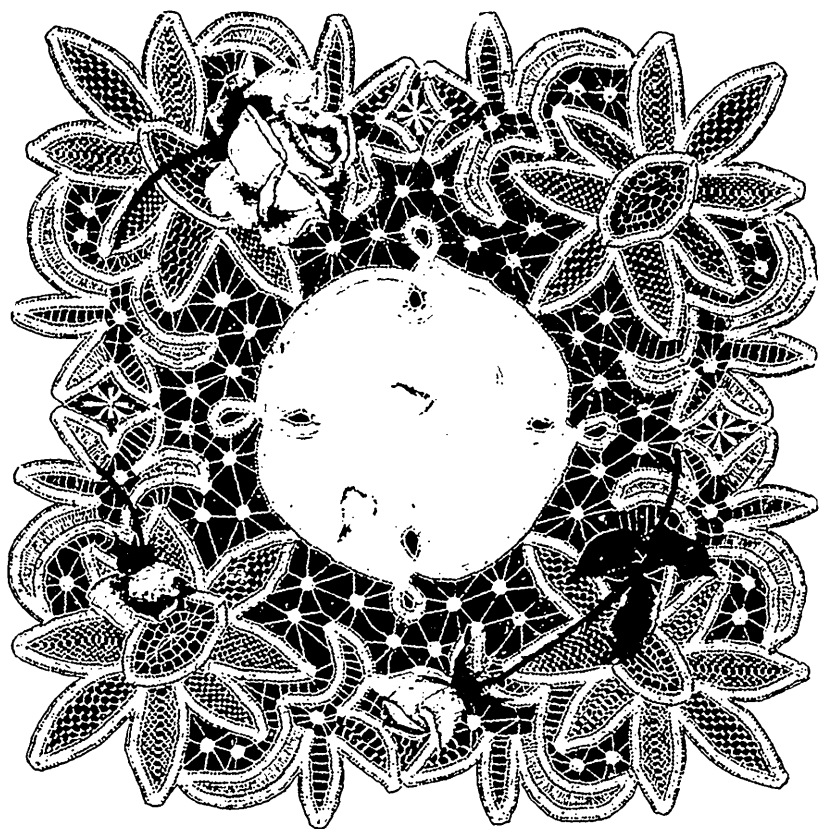
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We believe our readers will take great interest in the opening chapter in this number of Alan S. Cole's article describing the old embroideries in the famous South Kensington Museum of London. We also are pleased to present new patterns for the various laces used in costume, together with complete instructions how to make them. As this is a lace season, we predict these designs will be much in demand.

The October 1900 issue will be a notable one. It will contain an unusually attractive assortment of new embroidery designs, and special attention will be given to suitable novelties for Christmas gifts. No needleworker can afford to miss this number.

Subscribers who call the attention of their friends to CORTICELLI HOME NEEDLEWORK will do us a great favor. The low subscription price of 35 cents per year places it within the reach of all. A complete set of back numbers from January 1899 will be found almost indispensable to any woman, and the Library Edition Volume I, combining the first four numbers published, which makes a gift book that will always be appreciated. Foreign subscriptions, two shillings per year; single copies, seven pence.

CORTICELLI SILK Co., Limited,  
St. Johns. P.Q.



FRONTISPIECE.

DOUBLE ROSE AND BATTENBERG CENTERPIECE DESIGN NO. 1411 B.

See page 220,

# Old Embroideries.

BY ALAN S. COLE,

Author of "Ancient Needlepoint and Pillow Lace," "Ornament in European Silks."

Illustrated by photographs from specimens in the famous South Kensington Museum, London, England.

## PART I.

It will, I think, be readily admitted that the title, "old embroideries," is sufficiently comprehensive to apply to a general review of the ornamental and decorative needlework that has ever been made by mankind. Needless to say that it is out of the question in two or three short articles to convey anything like an adequate impression of each one of the almost numberless stages in that sustained and prolonged course of human activity which has been engaged in embroidery throughout the six or seven thousand years concerning which various historic documents exist; I can only endeavor to give a few suggestive indications of embroidery generally, its aims and some few of its types.

Amongst the records of Chaldeans, Egyptians, Chinese, Assyrians, Hebrews, Greeks, and Persians of pre-Christian times we find traces of workmen and workwomen—artificers skilled in cunning needleworks, such as Bezaleel, who did so much to adorn the Temple, makers of embroidered dresses which were condemned by Ezekiel, and Babylonians whose work, prized by Joshua, was the staple of a large trade carried on by merchants of Tyre. Homer sings of Sidonian embroideresses, of Circe, of Penelope, of Helen and Andromache, whose occupation in needlework as pictured by him was doubtless a common one amongst women of his date. The Grecian *gynæcia* or women's rooms appeared to have teemed with industrious needlewomen, sempstresses, and embroideresses. From the times of the Roman Emperors onward throughout those of the Byzantine dynasties as well as those of the Saracenic invasion and of the development of European nations as we practically know them now, specimens of embroideries abound in quantities; and collections, private and public, afford us the principal means of becoming acquainted with the range of the world's art of these relatively later periods.

Now the prime intention of embroidery is evidently to please the eye with some expression of form and color. And the birth of this intention seems to be coeval almost with that of sewing and stitching for useful purposes only. Embroidery is certainly nothing more than the artistic adaptation of plain needlework to the production of pleasing effects. How various stitches are taken is frequently explained and demonstrated in the pages of this magazine by others more competent than myself. I think therefore that I need not venture to enlarge much upon this side of technical practice. To do so in any efficient way would necessitate a considerable number of illustrations upon a scale large enough to exhibit stitches in detail. In the necessary absence now of such illustrations I shall confine any remarks upon stitches that I may have to make to the narrowest compass.

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From a survey of fine types of old embroidery, choice of stitches appears

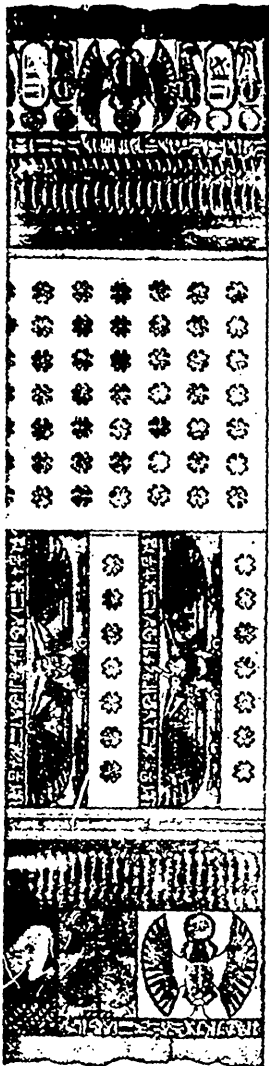


FIG 123. SECTION OF FUNERAL TENT OF AN EGYPTIAN QUEEN, MADE IN A PATCHWORK OF COLORED GOAT SKIN.

have been governed by the design selected for the work and by the peculiar circumstances to which its purpose from both the decorative and utilitarian points of view. On the whole, the number of actually different stitches so employed is comparatively few. There are simple parallel running and darning stitches; there are long and short stitches which may be made to flow obliquely, or to radiate or to converge or, in fact, to fall into any direction. There are cross and knit and knotted stitches which are in the nature of spots and dots rather than lines, and there are looped stitches which when used as chain stitch to form a surface of needlework produce a sort of granular texture, and, when used as buttonhole stitches, can be compacted together and formed into strong outlines to mark, as required, salient shapes in a design. Given a needleworker, skillful in these different stitches, and you have a competent person quâ technique in respect of almost any kind of embroidery. But technique in stitchery alone is by no means the alpha and omega of embroidery. Embroidery involves taste and knowledge in reproducing forms and harmonizing colors. The ideal embroideress would, like the Arachne of Ovid, draw, paint, and compose the designs for her needlework. Such as one would know and account for the difference between appropriate and inappropriate designs. She might even be genius enough to overstep the usually accepted canons of design and its composition and yet produce something admirable, at least in some respects.

Embroidery I assume is always intended to be decorative; and I think that few will deny that successful decoration is that in which a consonance reigns between the materials expressing it, and the purpose it is to serve. A vogue exists in favor of embroidering flowers, for instance, upon the corners of cloths, handkerchiefs, and so on, depicting such flowers singly or in bunches with as much likeness to the natural things as possible.

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But this in nine cases out of ten becomes a demonstration of mistaken notions of the peculiar character of appropriate embroidery. Mistakes of this kind have been made in abundance, particularly during the time of Louis XV. They were then committed in probably the most beautiful manner possible; their fancifulness no doubt justifies them to a large extent, and they are valuable as examples of something which in its own particular province cannot be done better. They may therefore perhaps be left alone as sources of inspiration for the creation of future appropriate decorative work. Personally I admire a good deal of their nature-

imitation embroidery, but when my admiration is submitted to the sobering influence of impartial analysis, I find that it is shaken, and that I have been attracted by fantastic license coupled with technical dexterity, and that I have not therefore sufficiently taken into account those qualities which



FIG. 124 FRAGMENT OF GREEK INWROUGHT COLORED WORSTED WORK WITH PATTERN OF DUCK FORM.

seem to make for constant satisfaction. I am in this way led to the conclusion that for purposes of reproducing the nuances of shape and tint observed in flowers or landscapes, or human figures, brushes and flowing colors cannot probably be beaten. The freedom of such implements and materials is far greater than that of needles, threads, and woven materials. On this account then I would say that embroidery predicates an acknowledgment of the limitations imposed by the materials which it involves. Select your materials and respect their character; do not strain either by attempting something which can be more satisfactorily carried out by other means.

Now before selecting the materials you must of course possess a clear conception of why you wish to use them, what you are going to do with them. I have hinted at the sort of inappropriateness and aimlessness of trying to embroider mere naturalistic imitations of objects on, to say, a corner or in the center of a bit of stuff. What is the bit of stuff intended for? Is it to be a handkerchief, a coverlet, or a wall hanging? Whatever it is to be, the embroidery should agree with it, embellishing its purpose. A handkerchief is a light dainty sort of thing as a rule, its embroidery should consequently be light and dainty. It should as a rule tend to fortify the edge or border of the handkerchief. A coverlet is a much bigger and heavier thing and for a different purpose. Its decoration may therefore be much fuller, well marking its sides and ends which may hang down, or it may cover the whole surface of the coverlet and so contribute to the sense

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of warmth which a coverlet naturally is intended to arouse. Similar considerations may govern the ordering of the decorations to be wrought on to a wall hanging: remembering of course that here we have to deal with something which must always hang vertically, with the intention of clothing a wall, a window, or a doorway. All this sort of philosophy appears to be deducible from a comparative analysis of the better types of old embroidery. That there are countless instances of how it may have been discarded merely argues in favor of hastily formed and capricious taste for effect without conviction or common sense as to its *raison d'être*, which is a condition unlikely to result in producing something which shall possess the elements of enduring gratification.

In tracing styles of ornamental decoration in old embroideries we notice a recurrence of persistence of particular treatments which crystallize as it were into conventions. That for instance of Greek decorative work about 6th century B. C. is notable for formal simplicity in the more frequently used ornamental devices. Many of them are devoid of direct imitation of actual things, and even when in others a likeness to actual things is suggested, as of natural leaves, plants, and so forth, the way in which the device is expressed indicates that the Greek designer thought more the beauty arising from lines and shapes that contrasted harmoniously in their repetition, than of a precise imitation of plant growth and its ever changing form. Roman taste inclined to much more elaboration in



FIG. 125. FRAGMENT OF GREEK CHAIN STITCH EMBROIDERY IN FLAX THREAD ON A WOOLSTED MATERIAL.

ornamental device than the Greek, and frequently, too, exhibited a direct leaning to imitating natural effects. With the Byzantines there is copiousness of formal devices often suggestive of actual things, closely fitting together within the spaces and surfaces

selected for the display of such ornamentation. But as a rule this copiousness is well controlled by orderly arrangement. The preference for such order is traceable to a conspicuous degree in almost all Oriental ornamentations and notably that of Mohammedian peoples. Byzantine ornament is the outcome of the infusion of Syrian into Roman taste, towards the 4th century A.D., and about five centuries later it becomes still further influenced by Saracenic taste. With the Italian Renaissance designers of another five hundred years later we have a style of ornamentation that has, in its aim for beauty of form and line, a kinship with that of the Greeks; at the same time, however, it has a strong inclination towards the imitation of nature; French ornament of the 17th and 18th centuries is for the most part composed of details

*EXPERIENCED EMBROIDERERS USE ONLY B. & A. WASH SILKS*

which are directly in imitation of natural things and their actual appearance. The arrangement of them is practically bereft of that pronounced order upon which Mohammedan ornamentists insisted, as well as that of beauty and grace of lines and shapes which for their own sakes alone satisfied the Greeks. We could carry this line of comparing various ornaments much further if we selected for the purpose sub-classes of such types or styles as those above noticed. But there are many more topics to be touched upon; and foremost among them is what irrespective of styles constitutes ornament, and that particularly in respect of embroidery. Let me repeat that such ornament should be in keeping (1st) with the varieties of stitches that may be decided upon, (2nd) with the materials *e.g.*, wools, silks, flax, metallic threads, and such like, and (3d) with the particular purpose to which the thing embroidered is to be put, *e.g.*, a pocket handkerchief, a bed coverlet, a wall hanging, a dress or part of a dress. Bearing these three conditions in mind, what should be the composition of the ornamental forms and colors to be consonant with them? I have referred to an apparently valid objection to embroidering counterfeits of purely natural effects, and to working them on to haphazard positions; and I have laid some emphasis upon the importance of recognizing the fact that forms merely *suggestive* of natural effects and objects are better suited to ornamental purposes. They lend themselves to the ordered arrangement which is so distinguishing a characteristic of ornament. To design them, study of actual objects and their effects is indispensable; but the fruits of such study must be controlled when used by the designer to beautify the materials he adopts for his composition. This control can only be exercised by the acknowledgment of conditions. The conditions are such as the designer has either ascertained for himself by practice and experiment or such as he has acquainted himself with from acknowledged types—ancient and modern. In his pursuit of this knowledge he would be missing it altogether were he to fall into a habit of severely copying ornamental shapes and forms, say of the Greek, the Gothic or Italian Renaissance schools. This would correspond with any one proposing to write poetry, compounding rhymes and rhythms in exact imitation of Chaucer, Milton, Longfellow, or Walt Whitman. To ascertain the manner in which schools and masters seem to have employed principles in their work is a study of manner and individuality as distinct from a study of the principles themselves. Amongst these principles one may cursorily mention two or three, as instances only of the sort of points which may be detected by intelligently looking at and analyzing any ornament. Let us start with proportion. It may of course be present or absent. If it be present, we should find in the ornament a graceful

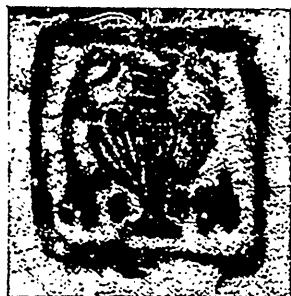


FIG. 126. EGYPTO-ROMAN DEVICE WORKED WITH BROWN WORSTED ON LINEN IN LONG AND SHORT STITCHES.

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relation of its individual parts to one another. If proportion be absent, there would be a clumsiness in the appearance of the individual parts and consequently in the whole ornament. Take contrast as another principle. If contrast be good you find graceful effect in the variety of adjacent parts of the ornament. If contrast be weak or bad you find monotony probably, or tiresome redundancy.



FIG. 127. EGYPTO-ROMAN OR BYZANTINE DEVICE, WORKED WITH COLORED WORSTEDS IN CHAIN STITCH CHIEFLY.

of specimens I know of, is a patchwork of colored gazelle hide preserved in the Musuem at Cairo. The colors of the several pieces of hide are bright pink, deep golden yellow, pale primrose, bluish green, and pale blue. This patchwork served as the canopy or pall of an Egyptian queen in the year 960 B. C. She was mother-in-law to the Shishak who besieged and took Jerusalem a few years after the death of Solomon. Our illustration (Fig. 123) shows the patchwork displayed when laid out flatly. Its upper border contains repeated scarabs, cartouches with inscriptions, discs and serpents. The lower border has a central device of radiating lotus flowers: this is flanked by two narrow panels with cartouches; beyond these are two gazelles facing towards the lotus device; next to the gazelles on each side is a curious detail consisting of two oddly shaped ducks back to back; and then come the two outer compartments of the border each of which inclose a winged beetle or scarabæ bearing a disc or emblem of the sun. We note of course the contrast between the two borders. In the same way we notice a more strongly marked contrast between the two divisions of the field of the canopy; the lower one being divided into thirteen oblongs, alternately wide and narrow; the narrowest being filled with hieroglyphics, the next in size containing open blossoms, and the largest with elongated winged vultures. The other main division of the field is spotted in regular order with open blossom forms. There is pronounced order in the repe-

Again, take balance as another principle. Balance leads to order in distributing the various parts of an ornament so as to fill in a graceful and satisfactory way some given space. If balance be not present in an ornament, disorder is the result: the ornament loses coherency and confusion reigns instead. Whatever the scale of the ornament, its simplicity or complexity of detail, I think that these three principles are necessary to its satisfactory composition. There are other principles, upon which, however, I will not here enlarge, as it is desirable to no further postpone our review of specimens of embroidery which are selected to illustrate it.

One of the most ancient examples

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tion and arrangement of the details, and no doubt to our modern eyes accustomed to greater variety of line and form the whole design looks stiff and formal. Nevertheless much of this stiffness and formality is possibly due to the patchwork treatment so suitable in using such a material as kid or thin leather. It certainly appears that patchwork was more frequently used by Egyptians and Assyrians for several ornamental purposes than it has been with later people. Still patchwork was not the only form of ornamental needlework to which the ancients resorted. For we trace evidence of quite a different class of needlework which was employed concurrently. This was a species of darning or inwrought work. From the mere statement we might be led to think that such a method would give a special parallelism and squareness of effect to the ornamental devices expressed in it. But, from specimens of this work, we shall see that it lends itself well not only to the subtle blending of color in short and long strands of fine threads, but also depicting any variety of form with success. This characteristic of the method in question is convincingly proved by results obtained at the hands of Greeks (400 B. C.), of Egypto-Roman-Copts from the 1st to the 10th century A. D., of Flemings of the 15th century, and of French of the 17th and 18th centuries. This darning or inworking process is that to which in its clinacteric we are indebted for the great storied tapestry wall hangings of the 15th and 16th centuries, and the most notable place at which one may become acquainted with the technique of the process nowadays is the celebrated Gobelins manufactory in Paris. Here, no doubt, the progress in the science of dye-making, and the realistic art of the picture painter, are responsible for those cunning and clever effects in modern French tapestry which seems to be foreign to the prescriptive results of making decoration and ornament in worsted threads. But the essentials of the progress as such are the same as they were hundreds of centuries ago. With the earlier of the ancients, the process was employed for small decorative work as in a



FIG. 128 EGYPTO-ROMAN PANEL FOR A DRESS: A SPECIMEN OF INWROUGHT WORK WITH BROWN WORSTEDS.

costume of cloth. It was distinctively ornamental and non-pictorial in intention. Of such Greek needle darning or inworking, examples are few. I have had to be content with a tattered fragment (Fig. 124). Still it serves to indicate how Greek workers inwrought their linen cloths with diapering devices of colored worsteds. In the present case, ducks depicted in

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

a conventionalized way, and solely for ornamental effect, become the repeated devices scattered at regular distances to fall into a daper pattern. This specimen is arcireologically interesting. It dates from the 4th century B. C., when, amongst other of the many Greek colonies or foreign settlements, there was one at Immriouck, on the northeastern shores of the Black Sea. From this place our specimen came, about thirty years ago, upon the discovery there of the Tomb



FIG. 129. EGYPTO-ROMAN PANEL FOR A CLOTH; A SPECIMEN OF INWROUGHTI WORK WITH COLORED WORSTEDS.

of the Seven Brothers. Remains of other Greek embroideries were also found there; and in Fig. 125 we have a fragmentary evidence of Greek-chain stitch work, depicting, according to the typical taste of the period, an ornamentation composed of spirals and so-called Greek honeysuckles. Here we have an instance of the beauty aimed at by contrasting graceful forms, without an suggestive semblance of natural things, to which I referred in a previous page. The chain stitch embroidery is done with glistening yellow flax threads upon a claret colored worsted fabric.

A hiatus now seems to occur in the chronological chain of material testimonies to the antiquity of embroidery, and we do not come across other specimens, until we reach those which date from about the 3d century A. D. From the number of them, especially such as have been rescued from sandy cemeteries, in Upper Egypt, it is obvious that the art then was very flourishing. Most of those old embroideries bear the stamp of a mixed Roman and Oriental taste. Fig. 126 is a cutting from a tunic or cloth, and so too is Fig. 127; the one is a square device or badge, the other a circular one. There are many varieties of such badges; and the fashion of using them to decorate the linen tunics lasted for some centuries. It certainly goes back to the 1st century A. D., and continued up to the 7th or 8th centuries. As a rule there was a pair of such badges on the lower part of the front of the tunic, a corresponding pair at the back, and another pair on the shoulders. Frequently in the later years they were of composite shape, such as six or eight pointed star shape. They were called the *tabula adjunctæ* of the tunic, which was further ornamented by a pair of bands, either narrow or broad, passing along the length of the dress, one over each shoulder. The bands, which were the *lati* and *angusti clavi* of the Romans, were subject to all sorts of decorative treatments. It is rare to find specimens of these tunic ornaments done

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

in ordinary embroidery stitches; most of them being of darning or inwrought work.

The many different ornamentations of them become, as it were, a valuable summary or epitome of successive phases of design, such as an Orientalized Roman phase, a Saracenic phase, and a Byzantine phase. In Fig. 126 we have an amphora vase with a rather ungainly stem on each side of it, all worked in long and short stitches with brown wool. This I should call a type of Roman embroidery which may have been made during the 1st and 2d centuries A.D. Fig. 127 is typical of later taste. It is a round ornament for a cloth and is worked very much with chain stitches in colored worsteds, green, yellow, red, etc. The jeweled cross within the wreath is a Christian emblem such as we find in many Byzantine works of art from the 5th or 6th century onward until, say, the 10th century. Typical of Roman taste possibly of the 2d or 3d century is the design given in the square panel for a dress, Fig. 128. Here we have on a small scale such a decorative design as would be used for Roman mosaics pavements. The figures probably represent lion hunters or gladiators, and the lions are distributed in a well balanced order about a central roundel in which appears an equestrian huntsman. Fig. 129 is another square for a tunic; the chief ornament in it is a panel compounded of a square with four semi-circular limbs and an open white center on which is set a basket of fruit. Fig. 128 is wrought in brown wools, and Fig. 129 in brown and colored wools. Both of them may, I think, be accepted as samples of Roman 2d and 3d century ornamentation. Fig. 130,



FIG. 130. EGYPTIC-ROMAN PANEL FOR A DRESS: A SPECIMEN OF INWROUGHT ART WITH COLORED WORSTEDS.

notwithstanding its obvious kinship in style, is somewhat later date. We find repetitions of the basket, such as occurs in Fig. 129, but besides this there are other emblems which help to determine the date. These emblems are composed of the heads and bodies of beasts terminated in fish or dolphin tails. That on the upper left typifies St. Matthew, the one opposite on the right is St. Mark, below St. Mark is a bull headed device for St. Luke, and opposite to it is a big beaked creature for the eagle of St. John. The bird in the center is a red legged partridge, which is also sometimes used as the emblem of St. John. This particular panel, apart from the interest it has for us as a specimen of inwrought or needle darning embroidery, is valuable from the ecclesiological point of view. It is, I believe, one of the earliest representations of the Evangelical symbols. Its designer doubtless

*INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.*

derived the symbols from such as were engraved by Gnostics on gems, whilst the placing of them within the winding stems which break up the whole surface of the panel into equal geometrical sections is quite in accord with the style of many patterns made for pavements of Roman times. Fig. 130 cannot, I think, be much earlier than the 5th or 6th century, by which time Christian iconography or symbolism was becoming well established. Fig. 131 is a fragment of



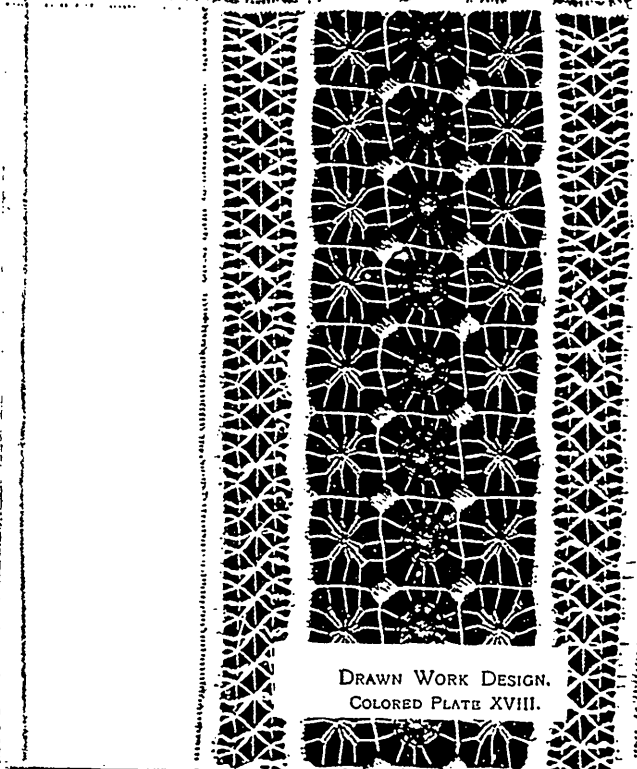
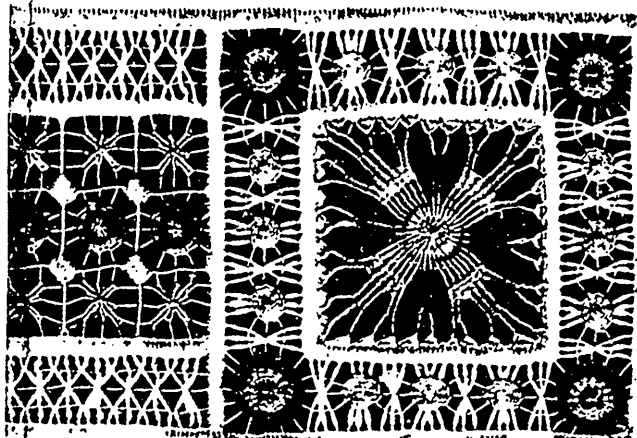
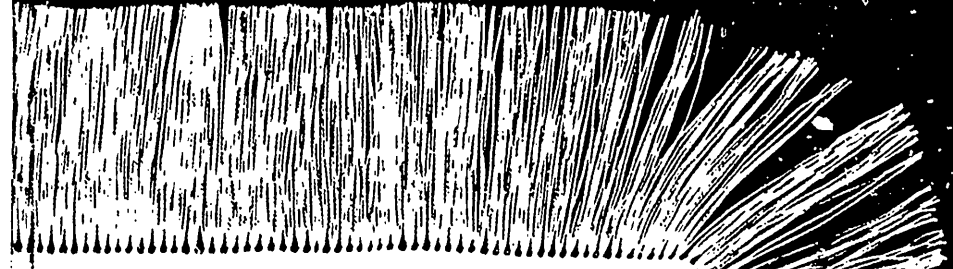
FIG. 131. PART OF AN EGYPTO-ROMAN OR BYZANTINE DEVICE FOR A DRESS; A SPECIMEN OF EMBROIDERY IN LONG AND SHORT AND CHAIN STITCHES WITH COLORED SILKS. PROBABLY THE 6TH OR 7TH CENTURY.

a dress panel, wrought in brilliant colored silks, with long, short, and chain stitches. The figures here shown may be intended for the Three Magi standing near the Virgin and Child, the figures of whom are much torn. But enough remains of the whole to suggest how it may have appeared originally. The mere fact that silks were used in this embroidery supports the idea that the costume was made for some notable or wealthy person, and in this connection there are many testimonies to the fashion as early as the 5th century A.D. in wearing dresses decorated with figure subjects. Bishop Asterius of Pontus preached at that time at the vainglorious, "who wore the Gospels on their backs instead of in their hearts." "Every one," he said, "is eager to clothe himself, his wife, and his children, with stuffs, ornamented with flowers and numberless figures, and to such an extent is this done, that when the wealthy classes show themselves in public, little children gather round them in crowds and

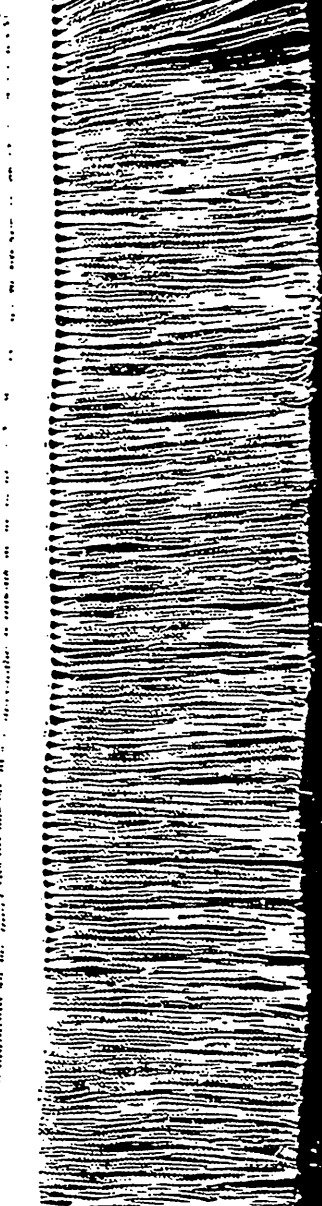
point their fingers at them, making merry at their expense. The more religious of the wealthy classes require artists to supply them with subjects taken at the suggestion of the New Testament of Jesus Christ and his Disciples, or else from his many miracles." Nevertheless, to judge from those now available for study, the composition and treatment of these ornamentations do not result in any such imitative effects of repetition as now aimlessly pervade much modern embroidery. A decorative and ornamental intention is the characteristic of this Romanesque needlework, and in this particular direction modern embroiderers may learn much from the specimens of it now to be seen in most public collections of embroidery. Many of the later dated specimens, such as Fig. 131, were worked with silks; and noting this particular fact leads us to consider how the general importation and organized manufacture of silk threads

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DRAWN WORK DESIGN.  
COLORED PLATE XVIII.



in Europe about the 10th and 11th centuries, together with the charm of these new glistening materials, so different from the deader ones of worsteds and flax, had an important bearing on much of that special development which occurred in the embroidery of the 11th and 12th centuries. Of course there were other factors which contributed to liveliness of the development, the matured effects of which are seen in work of the 15th century.

(Continued in our October 1900 number.)

## Drawn Work in Color.—Doily Design in Green, Pink, and Yellow.

### COLORED PLATE XVIII.

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

This style of work is far more beautiful than one would realize by a study of the engravings, and even the Colored Plate does not do the work full justice. The idea of combining colored silk threads with the drawn work is of comparatively recent application and the success of the invention is attested by its great popularity. Colored Plate XVIII is a full sized reproduction of the finished corner and as in the case of all of the designs on drawn work published in recent issues of *CORTICELLI HOME NEEDLEWORK* the motif for either the border or center decoration may be easily adapted for a piece as large as desired, from a small doily up to a large lunch cloth or table cover. A hem can be substituted for the fringe, which measures one and one half inches wide. Between fringe or hem and drawn work is a margin of linen one quarter of an inch wide. In very large pieces this margin should be a trifle wider.

When you have decided upon the size of your proposed piece, measure off the linen required for the fringe, then enough for the margin. This is done by drawing threads each way after taking pains to "square" your linen. Beginners who are not familiar with this part or the work are advised to study carefully Fig. 38, page 76 in the January 1900 issue, and Fig. 115, page 157, in the April 1900 issue of *CORTICELLI HOME NEEDLEWORK*. Copies of these two issues can be supplied by the publishers on receipt of 10 cents each. Draw threads to "gauge" the desired width of outside buttonholing, then measure off one half an inch for the narrow border, then a line of buttonholing work, next one and one fourth inches for the wide border done in colors, then for a line of buttonhole work, one half an inch for another narrow border, and finally for the inside buttonhole work. The entire piece is planned in this way by drawing threads for buttonholing. All this buttonhole work as well as the hemstitching should be completed before the piece of linen is adjusted into the bar frame, which is to hold the work for the outlining, weaving, and wrapping. See remarks upon mounting the linen into frame on page 75 of the January 1900 issue.

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Beginning at the corner of the design run three outlining threads of Pearl White Corticelli Spool Silk each way around the corner square. See Colored Plate XVIII. The middle thread is first placed in position and with the Knot stitch the linen strands are tied into groups of three or four. The outlining threads on each side of the center one are then brought in to tie every alternate group and simply loop it around the center strand of each group not bound. This lays the thread for the web figures woven over each alternate group of linen.

We are now ready to make the web figure in pink, white, and green at each of the four corners of this square, by laying first another outlining thread each way from the opposite corners of these four small squares, thus making fourteen outlining threads on which the weaving is done. All the hemstitching around the different borders is secured to the buttonhole edge, as are also the outlining threads. Three outline threads are now placed along the length of the narrow borders running each way from the narrow square. With the middle thread knot the linen strands in groups of three. The two remaining threads, one on each side of the center one, are used to bind first two strands, then one strand, until the entire border is completed in this manner.

The jewel border (the wide one with the green and blue figures and pink jewels) measures one and one fourth inches wide. The edge of buttonhole work should be on the inside. Divide the space into three rows of small squares by cutting the threads close to the buttonhole edge, taking care to leave six or seven threads between each, which are wrapped with Light Green Filo Silk, B. & A. 2451. This measuring off the tiny squares must be done with accuracy. The silk used for wrapping is first secured at the intersection of the linen strands, then from the wrong side of the piece carry the thread around and around, keeping the part already wrapped in place by the finger. First, wrap the strands running lengthwise of the border, then do those running in the opposite direction, carrying the thread from one tiny square to the next one under the buttonholing on the wrong side. Do not use too long a thread; with one of half a length the work progresses most satisfactorily.

At each intersection jewels are made with Filo Silk, B. & A. 2671. Secure the silk with a small knot. Do the work from the wrong side, winding the thread around and around, hold the finger against the thread until the jewel is large enough. Try to make them all of uniform size. Fasten off the thread by carrying the needle back and forth, not over and over; be careful not to draw the jewel out of shape. The outlining threads of Pearl White Corticelli Spool Silk, Letter A, are placed in position by simply passing the needle through the silk cords formed by the wrapping. Begin at the center of each square and run the needle through to the opposite buttonhole work. Place another outlining thread in same manner equally distant and on each side of this center one. After three threads are placed in each direction through these tiny squares bind all twelve threads in the center and begin to wave the figures with Filo Silk in differ-

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

ent colors. The center of wound figures is Yellow B. & A. 2630, next comes Green B. & A. 2453, and finish with Violet B. & A. 2520.

The large corner square is decorated with a variegated figure for which ten outlining threads from each side are placed diagonally from edge to edge, making thirty-six threads in all. Bind all in the center and begin to weave the simple spider web on the right side of the piece, using Filo Silk, Pink B. & A. 2670, then Pale Lavender B. & A. 2520b, followed by Green B. & A. 2781. Each color of silk should be fastened when the next one is added. The center web is now complete. The work now branches out toward the four corners and the wide weaving is done on the seven threads, leaving two threads between. The needle is carried back and forth, dropping or taking up to shape the figure as desired. Start the wide weaving on the seven threads a little distance from the center spider with a Knot stitch to hold the work in place. The colors are the same as used for the center. The inside of this corner square is finished off in pink. Bring the thread to the right side of an outlining thread, loop the silk over outlining thread and pass down through buttonholing, repeat until space between the outlining thread and the next is completely filled. Reference to Colored Plate XVIII will show plainly the "saw tooth" effect of this work, which is done in Filo Silk, Pink B. & A. 2670.

## To Launder Embroidered Linens.

BY AN EXPERT TEACHER OF NEEDLEWORK.

Make a suds with "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 a 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.

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# Lessons in Embroidery.

## EDITORS' NOTE.

These lessons will be found to be very helpful to beginners. One or more will be published in each issue, and as Mrs. L. Barton Wilson began with some of the simpler motifs used by embroiderers, and is gradually taking up more difficult subjects, by carefully studying each lesson there is no reason why almost as rapid progress should not be made as would result from a course of lessons under the personal supervision of an expert teacher. It is essential that those who intend to obtain the greatest benefit 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:

January 1899 Magazine—Tells how to make all the different Embroidery Stitches. October 1899 Magazine—Lesson on the Daisy, Holly, and Chrysanthemum. January 1900 Magazine—Lesson on the Double Rose and Morning-glory. April 1900 Magazine—Lesson on the Trumpet, Daffodil, Tiger Lily, Clover, and Mignonette.

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 inclosed. 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 are any doubtful points will not hesitate to write us for assistance.

## Lesson XI.—How to Embroider the Geranium.

BY L. BARTON WILSON.

It is too often the case that embroiderers leave the very best subjects for embroidery and undertake complicated flowers which are difficult even to the brush. There is as much in knowing how to choose a subject or motif for decoration as in possessing the skill to execute it. A flower that is bold and strong and well known is sure to be a safe model for the embroiderer. It is rather strange that the geranium is not more generally used in decorative art. It has so much character, yet is so simple in form that it is recognizable even if in differently drawn. Its coloring, too, and its beautiful leaves, ought to recommend it.

Perhaps it is just this coloring, however, that debar it, for we are likely to think of the geranium as red, and very few people profess red to be their favorite color. Red on white is really a mistake—it looks splashy and hard. It is, however, beautiful on the dull green lineus which make such servicable sofa cushions. Green is the complimentary color to red, so one is safe in working red geraniums on green grounds, but on other colors make them white or pink.

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Designs should be made from the single geraniums, not from the double ones, which are far less effective as masses of color in large gardens.



FIG. 132.

A very pretty arrangement of geraniums is to stand them erect along the edge of a fabric or buttonholed linen, as a border. That is, accept them as they grow, and use them in a row, even as they are often planted to border a garden bed. For instance, a band of upright geranium blossoms along the bottom of a portière is a beautiful decoration. They may even be arranged in this way along the opposite edges of a centerpiece, with the leaves at the base of the stems. See Colored Plate XIX. Conventionalized bands of leaves at intervals on a curtain repeat the motif very prettily and relieve the band of naturalistic flowers.

The blossoms of even the single varieties of geraniums are studies in masses, and the clusters should therefore be considered as a

whole. A few flowerets in the foreground should be worked out in detail, and care should be taken to show the form, stamens, etc. Then the petals in the background should be worked in behind the detail in a broad fashion. The petals of the geranium taper very prettily and are extremely narrow at the base. The general direction of the veining or texture of these petals is

straight, therefore it is a mistake to slant the stitches decidedly *in*. See Fig. 133. It will be readily seen that the stitches in the petal to the left in this cut are consistent

with its shape, while those in the petal to the right give the form a cramped effect. The full view flowerets

generally show the calyx back of narrow based petals. It is well to recognize this

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

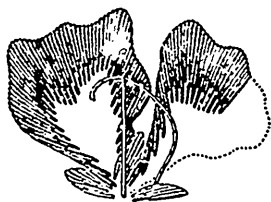
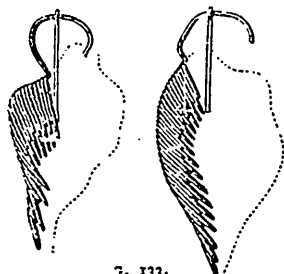


FIG. 134.



7. 133.

point, for a background, if never so little, is always a help in emphasizing both the color and form of the foreground. See Fig. 134.

Very pretty color contrasts are possible in the flowerets which show detail. For instance in the red flowers (B. & A. 2061a, 2062, 2063, 2065) the stamens are pale pink (B. & A. 2060b) or white (2001) and in the white (2001) and pink flowers (B. & A. 2060, 2060b, 2061, 2061a) the stamens are Red 2065), and this is also true of the delicate veinings of the petals. These veins are very effective and should be put in with long stitches placed somewhat angularly and in a sketchy fashion—a sort of Twisted Outline stitch though not necessarily regular. See Fig. 135.

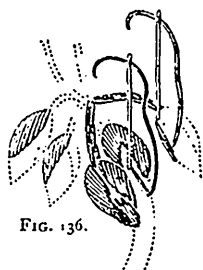


FIG. 136.

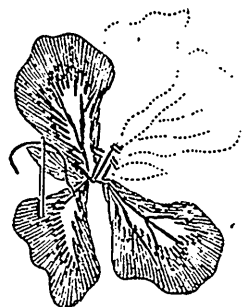


FIG. 135.

The buds of the geranium blossoms are very characteristic, and should be put in thick about the base of the flower. The calyxes which inclose them should be worked as though showing half their width on each side (see Fig. 136), then the touch of bright color (B. & A. 2061a or 2065) should be worked between in perpendicular stitches. The cluster of stems of the buds and flowerets form almost a solid mass, so some of them should be worked out in detail in a light shade of green, and a background of filling stitches in a deeper shade worked in behind them. Such pretty effects can be obtained by this sort of etching work with the needle. See Fig. 137, also Colored Plate XIX.



FIG. 137.

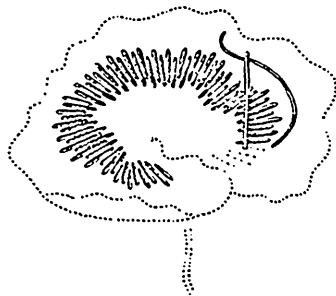


FIG. 138.

Twisted Outline stitch is the most expressive method of working these stems, because one can have so much freedom in using it, but if one does not mount the work it will be better to embroider in Simple Outline stitch. Beginners or others who do not thoroughly understand how to make the different embroidery stitches mentioned should send 10 cents to the publishers for a copy of the January 1899 Vol. I, No. 1 Magazine, which gives the information in detail.

Geranium leaves are like no other leaves. They are so suggestive to the designer, and the coloring is so rich and much more varied than in

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

most foliage, that they, like the clover leaves, are a beautiful decorative motif in themselves, even without the blossoms. Embroider the rings, which follow the outline about one third of the leaf's width within the margin, with stitches long and short on both edges, which, while they lie accurately side and side, yet do not quite touch each other. See Fig. 138. This ring is usually a terra cotta red, and is a sort of bond between the red of the blossoms and the green of the leaves, a harmonizing element, at least it becomes this in decorative art. Lay in a few veins and then work the edges of the leaves all round in Long and Short stitch. Plant these stitches as radii of the circle of which the stem where it meets the leaf is the center. See Fig. 139. Now unite the terra cotta ring and the work of the edge by Long and Short stitches in green, wide apart and of different length on both edges,—that is, long and short on both edges, considering these stitches a band of work. See Fig. 140.

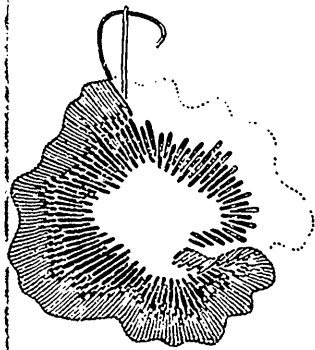


FIG. 139.

When the embroidery is to be full it will even then be necessary to work the green into the red ring because the outline of this shadowy circle is nowhere hard or well defined. The color numbers for the foliage are Greens B. & A. 2282, 2283, 2284, 2285, Terra Cotta B. & A. 2122, 2123. The Feather stitch is as satisfactory a method for blending colors as it is for shading. It is such in this case even as in the pansy, where it can be employed with beautiful effect.

The embroiderer is urged to appreciate the geranium. It will repay one's study of it and its spirit is not difficult to embody in our our limited materials. A very pretty design for a centerpiece is No. A3662, which is shown elsewhere in this issue.

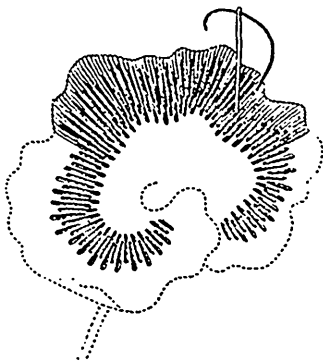


FIG. 140.

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#### Important Notes.

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. In writing inclose a 2 cent stamp for reply.

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## Lesson XII.—How to Embroider the Strawberry.

By L. BARTON WILSON.

When we work strawberries on white linen we have again a problem of color which is difficult, since red on white is not always pleasing. The way to soften the hard effect and to harmonize the colors is to use an abundance of green. The green cap on the strawberry makes it possible to bring the neutralizing color close up to the red, and so in many cases to break the glare by interposing the green between the red and the white.

Four shades of Gray Green, B.&A. 2282, 2283, 2284, 2285, used with Red B. & A. 2061, 2061a, 2062, 2062a, 2063, 2064, 2065, 2066, will greatly modify the contrast. One



FIG. 141.

may lay down the definite rule that next to a berry worked in the darker shades of red, the lighter shades of green should be used, and next to the fruit worked in light reds the deep shades of green should be worked in. This is a point to bear in mind, for it really makes a great deal of difference in the effect.

Fruit in embroidery is almost a class of work in itself. There are several characteristics which make it difficult. In the first place it presents, unlike flowers, a solid surface of color unbroken by lines. It is not always possible to leave a part of this surface in the ground material as the high light, by working around it, so the problem is usually one of full embroidery.

There is a style of German fruit embroidery on table linen which is very pleasing and altogether appropriate. It is a sort of darning very like the Queen

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

Anne darning. See page 43, Fig. VIIe.

CORTICELLI HOME NEEDLEWORK, Vol. I, January, 1899, Copies of this number can still be supplied by the publishers for 10 cents each. The linen is soft, rather open weave, and the work on it very suggestive. The Honeycomb stitch, same number of CORTICELLI HOME NEEDLEWORK, page 40, Fig. VI*d*, might be used in this way over the large surfaces of oranges and apples and a beautiful decoration in broad styles so secured.

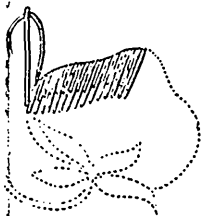


FIG. 142.

Besides the red and green necessary to a composition in strawberries we must have a suggestion of yellow in the seeds of the berries. This yellow must needs be dull and opaque, for a bright shade would be exceedingly jarring. The proper shade is B. & A. 2160. Strawberry stems are quite heavy, so in case the drawing gives but a single line to a stem the worker should supply another. Work these stems in Outline stitch in two shades of green, light on one side and dark on the other, and here and there dark on both sides. Even the leaf stems will be more effective if worked in two rows—these will divide off at the leaf base into the veins. See Colored Plate XX. The veins in these leaves are very prominent and it is well to lay them in so, because the leaves are large and they help to fill in in an economical way, and, in fact, by a prettier means than close stitchery, which makes leaves as large as these look splashy on white.

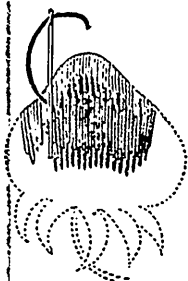


FIG. 144.

We do not see very many good strawberry designs; this is especially to be regretted since strawberries grow very gracefully and they are therefore a good motif. As everybody knows, the leaves are high and the berries grow low to the ground under them. It is well to observe this fact in arranging them decoratively. So arranged they will have the proper balance, which is such an important element in design. See Colored Plate XX and our pen drawing, Fig. 141.

Whatever the style of the edge of linens upon which strawberry designs are to be embroidered no new color should be introduced into the border, nor should the same colors of the main design be repeated on scallops or other forms. Let such work be done in white. This rule might be applied in general with advantage, for often good effects in the main design are destroyed by emphasizing some extraneous detail in the same or more decided colors.

When all stems, tendrills, etc., are finished the linen must be strained tight in a frame for work, because this work, on the fruit at least, is to be Feather stitch. Begin



FIG. 143.



FIG. 145.

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

at the top of the berry and lay the first row of Long and Short stitches from the tip in toward the stem; work with the berry upside down or with the stem end toward you. Feather stitch should indeed always be worked toward one; it is difficult to lay the stitches well otherwise, especially in the second or succeeding rows, but we can always turn the frame so as to bring the form, whatever it may be, into the desired position.

The rows of course widen as the width of the berry increases toward the center. This is readily accomplished by working deep into the first row. Fig. 142 shows the first row so laid as to place the light shade on the side of the berry. Fig. 143 shows how the light red, or the green in some cases, can be placed on the tip. It will not do to lay the succeeding rows perfectly straight. If the stitches are turned a little as the rows approach the stem the effect of roundness is increased. These stitches are placed after the fashion of the "Overlap Tapestry." See articles on stitches, January 1899 issue before referred to. The second row will be almost straight above the first (see Fig. 144), but in the third the stitches will slant slightly toward the stem, overlapping at an angle the ends of the previous row. See Fig. 145.

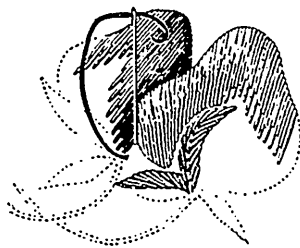


FIG. 147.

Embroider the sepals of the calyx before the part of the berry which is under them, as the stitches in red can then be brought up nicely against the green. See Fig. 146. This rule which we have emphasized is to be observed also in the case of one berry overlapping another. The arrangement, one berry behind another works out very prettily, as may be seen on the colored plate. The lightest shade of red and the deepest are thus strongly contrasted. One is likely to be led astray as to stitch direction in berries where only a part shows. It is only necessary to remember that the general direction of the stitches is toward the stem. See Fig. 147. The next step after the surface of the berries are covered is to put in the tiny yellow markings. These, if well placed, tend to strengthen the entire work. They should not be laid in the same line with the covering stitches, for then they would sink in between them and not only would not show but would destroy the smoothness of the first work. They should be placed at an angle so as to span one or two stitches. Do not put in very many and keep them in rows. See Fig. 148.

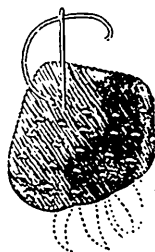


FIG. 148.

As already said the strawberry leaves are large and in some of them a second row of Long and Short stitches can be worked. The slant of these stitches should

*DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY.*

from the well to the stem base so as to give them their free sweeping character. See  
 1 en fig. 149. The blossoms are always pretty, and like the leaves should be used

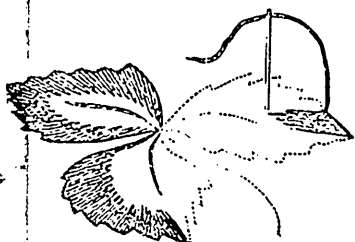


FIG. 149.

also rootlets into a design it is well to do so, for there is no prettier or more satis-  
 factory way of spanning space.

A strawberry centerpiece design, No. 667A, is shown in this issue.

### Lesson Xlli.—How to Embroider the Pansy.

By L. BARTON WILSON.

Pansies are generally considered difficult to embroider, and they are often so  
 badly done that this estimation must be conceded. The chief difficulty lies, as  
 in so many flowers, in the extreme delicacy of their texture. There is probably

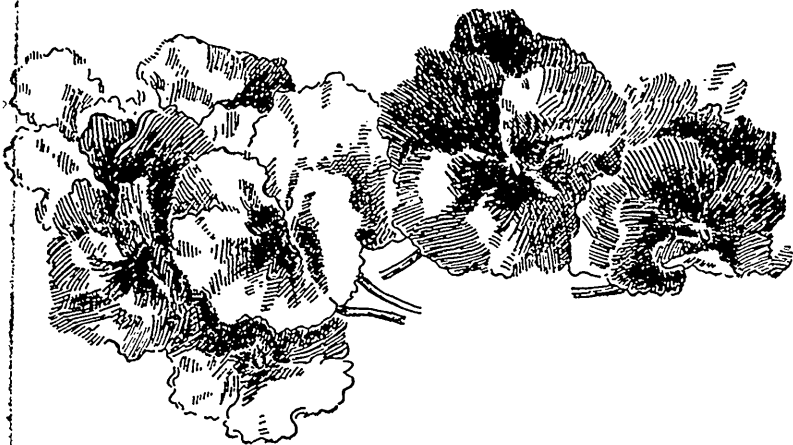


FIG. 150.

no one quality so seldom attained in needlework as this one of delicacy—silky  
 brightness of texture. No silk except the Eastern flosses is so well calculated to  
 could one in getting this quality as the filos, and yet it is rare that we see it. The

*INSIST UPON HAVING YOUR SILK IN HOLDERS.*

lack of it comes from hardening the outline and piling on the silk. The result, well expressed by the unlovely term "solid embroidery." It is indeed solid and it looks, moreover, wooden. If we could but bear in mind that we must suggest only in conventional art we would be spared many inflictions.

Another way in which we harden our work is by using heavy colors, necessarily too bright colors but too heavy shades of color. Bright colors are not a mistake if there is harmony between them, but heavy colors, especially a white ground, will look clear cut. Since pansies are many colored there is ample opportunity for combinations, and some need for study in tones.

One thing in particular may be said and that is that the combinations should be very simple. The most effective pansies are those in which only one or two colors are used, and we should never attempt more than one tone of each of the two colors. If we have two colors and three shades of each, that is six shades, are enough to satisfy the most ambitious worker. The small yellow pansy of Colored Plate XXIV and the middle dark one are both almost all one color, yet they are not without variety of effect, since in each are three shades.

Purple and gold is a royal combination and one may combine these colors in pansies in an infinite variety of ways. In our Colored Plate we have two colors and three tones, two purples, and one yellow tone. Very great variety appears here, more indeed than we would be likely to put into a single piece of work. A mixture of colors must be avoided even when we are working with variegated flowers. Simplicity needs to be emphasized where the temptation is so great to lose it. One way to preserve this is by having most of the flowers light and unobtrusive and only a few in strong colors. White pansies, touched in the middle

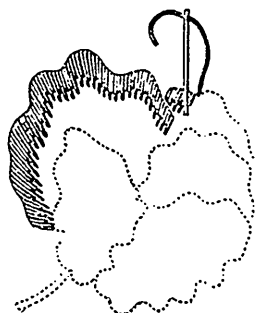


FIG. 157.

with purple or yellow, ought to be numerous in a design of pansies; very pale yellow ones should predominate. Some of the color combinations in silk numbers are following: One may be White B. & A. 2001, with Purple B. & A. 2572, 2351, 2352, 2353, or with Yellow B. & A. 2012, 2013. Another, White, with other tone of purple 2850, 2852, 2854, 2855, or Yellow 2634, 2635. Still another Yellow, with 2040, 2041, 2042. This blue and yellow is very harmonious. For the leaves and stems the soft Greens, 2282, 2283, 2284, 2285, are best to use with such a variety of color in the flowers.

So far as the form of pansies is concerned we know how unique and beautiful that is, but we also know that because of it they are difficult to arrange. In desperation we put the flowers all face upward in a plate or on a table unless we have a basket of soft moss or wet sand into which to put the stems, so in design we have to lay them flat for the most part, with the faces turned upward. Groups of pansies showing some behind others are preferred.

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

particularly pretty and one enjoys working them this way. See Fig. 150, our pen sketch.

No arrangement is prettier than the wreath for pansies. They can be most artistically grouped in a wreath and set in more or less of their foliage. Close wreaths may have a little background work done on them in their widest part; and stitches placed in different directions short and indefinite, serve to throw out the work of the foreground. This work should be sparingly used as it requires some little skill to make it effective. There are so many good color studies of pansies that the worker will do well to keep one before her; it will be helpful in distributing the colors and this sometimes becomes quite a task when there are a great many of the faces to be planned for. The above ought to be helpful to our readers in disposing of the matter of color and form in pansy designs. We now come to method in following out the general plan of these lessons, which is to make practical suggestions as to form, color, and method.

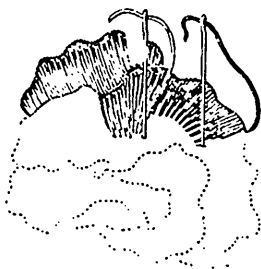


FIG. 152.

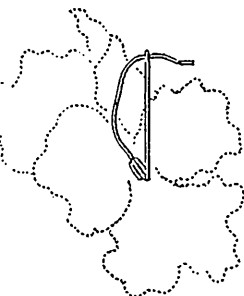


FIG. 153.

particularly broken alternating edges, might have done so. The effect in this flower of one strongly contrasted color blended into another can be very adequately expressed in Feather stitch.

Often it is necessary to be very ingenious in order to arrive at a method which will bring out some particular flower surface, but in the case of the pansy, especially the center markings of the pansy, the method seems ready made for them. It is not an easy but difficult thing to put two contrasting colors together and it cannot be done in embroidery, so as to mean anything, except by careful work in Feather stitch. Beginners and others unfamiliar with the details of Feather stitch are advised to study "The Theory and Method of

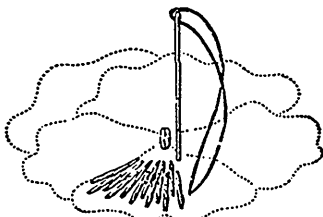


FIG. 154.

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

Embroidery," page 27 to 45 in January 1899 issue, Vol. I, No. 1, of CORTICELLI HOME NEEDLEWORK. Copies of this issue can still be supplied by the publisher for 10 cents each.

We begin with the edge of the pansy; often there is on the edge of the upper petals, and sometimes around all, a filmy border of bright color. See last yellow pansy in Colored Plate XXIV. This is generally about 1-16 of an inch wide. It is well to take advantage of this dainty edge and to embroider it, even though it is additional work, because it is one of the means of attaining a delicate effect so much to be desired. Lay in the rays of Long and Short stitches very evenly, and of course much deeper than the real width of the border. See Fig. 151. Then with the light shade work over allowing only the very narrow edge to show. See Fig. 152.

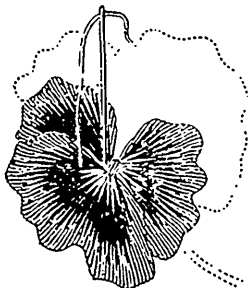


FIG 155.

Never try to introduce another shade in the lower upper petals of the pansy, either of the same body color or of another. It occurs so in nature, but if we attempt it in embroidery we "use up" as it were that plan distribution of color upon which we depend to bring out the three lower petals, so that we have nothing definitely characteristic for them, and the result is to weaken the effect of the whole. Therefore keep the upper petals light and monotone, save for the border in some blossoms, so as to reserve the contrast for the lower petals. Detail is always dangerous to strong and broad effects, and we must have the detail of the peculiar markings and color contrasts, let us confine them to the lower petals and thus emphasize them by setting over against the very simple, light, and dainty upper petals. There are two points to be considered in shading pansies when one is painting, but in embroidery we have to endeavor to accomplish the two at one time—in other words we make the dark coloring take the place of shadows; we must dispose the darker shades so they will give perspective as well as variety of color. See "Shading as the Embroiderer Should Understand it," in the January 1900 issue of CORTICELLI HOME NEEDLEWORK.

The direction of the stitches in the pansy is always to the center, and this center should be an oval dot in Satin stitch, in Light Green 2281. It is well to work it first, in order to have it always before one as a guide to the stitches of the petals. See Fig. 153. Lay in the stitches of the lower petals, first row, Long and Short, then next long and short on both edges. See Fig. 154. The third row will usually be the last and will be the means of laying in the pretty rays of color about the center of the pansy. See Fig. 156.

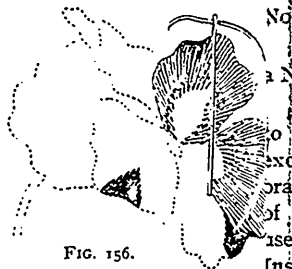


FIG. 156.

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

Fig. 155. A very pretty touch are the little notches of color which one often sees in the three lower petals. These are put in with careful groups of Long and Short stitches and well worked into, as in Fig. 156.

Buds and side view blossoms are exceedingly pretty, but they are complicated and somewhat difficult. One needs to work out the forms with great care, being sure in the first place to start with an expressive outline.

Pansy leaves have an angular sort of grace if well drawn, and the springing tufts can be made to connect the design very nicely. The stems have a ridged character which can be brought out nicely in the Twisted Outline stitch. See Fig. IVe, page 37, January 1899 issue.

In connection with working pansies one might make a real plea for study in embroidery. It is not possible to succeed with these beautiful flowers unless the worker is really in earnest and intends to do good work, observing carefully and striving to embody the spirit of the flowers.

The Pansy centerpiece, No. 668 A, shown elsewhere in this issue, is a good design for stamping linen.

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## The Proper Needles for Embroidery.

BY AN EXPERT NEEDLEWORKER.

While some 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 only 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 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. Another point to bear in mind is the necessity of taking ordinary care in laundering your finished embroidered linens. Always use a pure soap—like the "Ivory," for instance—and plenty of clean water. Instructions will be found elsewhere in this number for this part of the work.

\*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 for each three needles wanted.

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



## The Subject of Equipment.

It is probably a fact that not one in fifty women that embroider is doing work the right way. It is only after some such sweeping statement as this which arrests our attention that we will stop to consider what really constitutes the right and the wrong way. But it is no exaggeration and how few have ever thought about the possibility of their not having the proper tools to do their work.

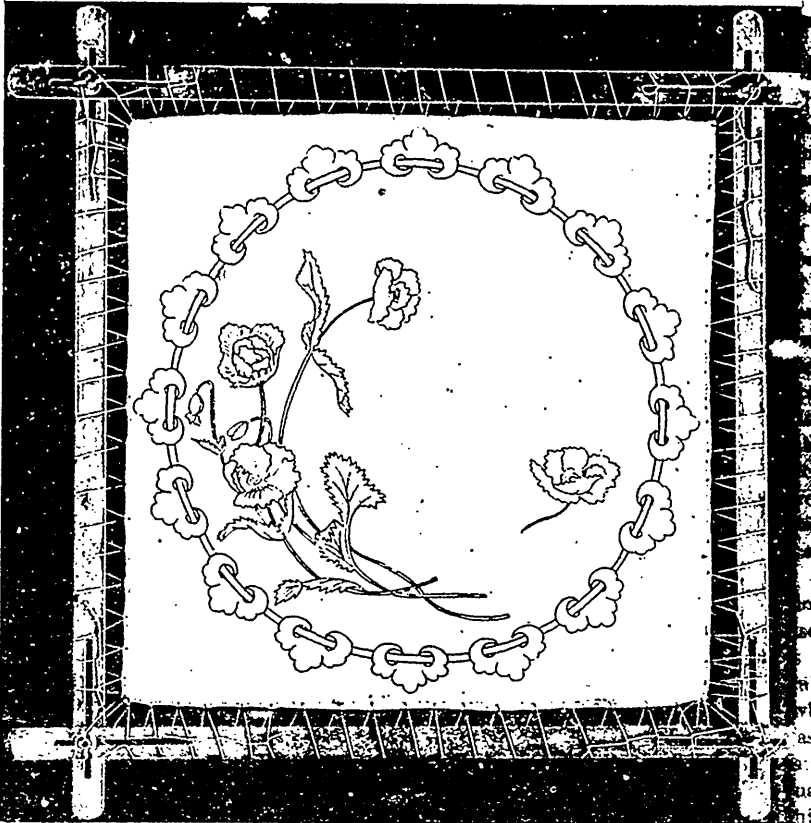


FIG. 157. STAMPED LINEN LACED INTO EMBROIDERY FRAME READY TO WORK.

condition of affairs is only another result of our American haste to do in a few days what should require weeks. We catch the idea or think we do and without more than a superficial study of the theory and still less of systematic practice we launch ourselves into elaborate or difficult work with every expectation of a successful result. Sometimes this is attained, but more often it is not.

By the very nature of the ground material upon which the embroidery is to be done

**DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY**

imposed we find that a stretched surface is essential. Fabrics are made tension and they come out of the loom smooth and equal throughout. To accomplish the best results in the shortest time in any embroidery that has any extension, it is, which is anything more than mere Outline or Buttonhole work, the linen must be stretched on other ground material upon which the stitches are to be taken must be stretched tightly, in fact "drum tight" is the favorite expression.

Two methods are in common use—one by lacing the linen with a Bar Frame and the other by the use of a pair of hoops between which the linen is pressed. The Bar Frame is the most convenient for all sizes of work with the exception of the very smallest. With the Bar Frame the entire surface of the linen is under uniform tension. Every part of the design is within easy reach of the worker; the frame is set up at once and remains intact until the design is completed. By hanging the frame upon a wall and fastening the same

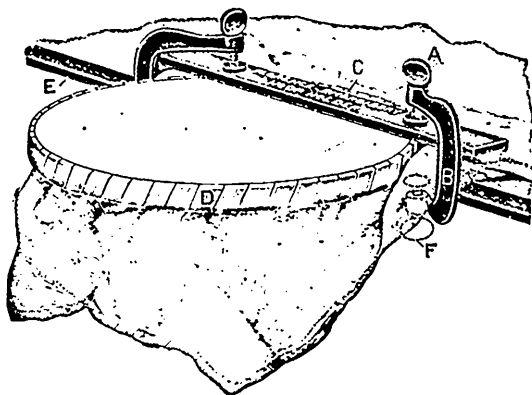


FIG. 158. FLORENCE EMBROIDERY HOOP HOLDER.

surely a comfortable position is assumed by the worker, and the embroidery proceeds rapidly by the use of the two hands. In this way the stitches are made with great accuracy, and consequently the work comes nearer perfection than is possible where no frame is used. See Fig. 159.

Provided the design you are working is small, ordinary hoops may be employed with good effect to hold the linen "drum tight," but care must be exercised to note some of the limitations of hoops, which never can be as handy as the frame. The hoop is in quite common use, but in nine times out of ten the embroiderer thinks it was made to hold in the hand. There never was a more backward plan suggested, but since almost every one has been told that a hoop was the proper thing, they buy one and try to do good work by holding it in one hand and the needle in the other. Another great mistake is that invariably a small hoop, not over six inches in diameter, and generally less, is selected. This is all wrong. No smaller than a seven inch hoop should ever be used (with the possible exception of very small doilies), and, generally speaking, a ten or twelve inch pair will give better results, for the larger the hoop the less frequently the linen have to be changed to give access to the design.

Having mounted the linen in the hoop, the place for it is on the table, where

This frame (Fig. 157) is strong and well made, neatly finished, with bolts and thumb nuts, and is adjustable for any size up to twenty four inch centerpieces. Price, complete, 50 cts. If sent by mail 20 cents extra must be enclosed for postage.

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

it should be securely fastened in position. Various devices, both ingenious and complicated, have been devised to accomplish this result, but the best is: Florence Embroidery Hoop Holder. See Fig. 158. This holder never gets out of order or refuses to work. It will hold any size of hoop, and the clamps may serve the double purpose of fastening the bar frame to the table as well as doing their mission when a hoop is used. Mrs. Wilson recommends every o



FIG. 159. THE THREAD DRAWN DOWN FULL LENGTH.

beginner or more advanced worker, to obtain a bar frame and hoop holder, both, if possible, as she says she knows they will never regret it. A Florence Hoop Holder, complete with bar, clamps without hoop, costs 90 cts. postage or delivery charges prepaid. One pair of hoop either 7, 10 or 12 inch cost 15 cents each. Mention size and kind of hoop wanted in ordering.

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

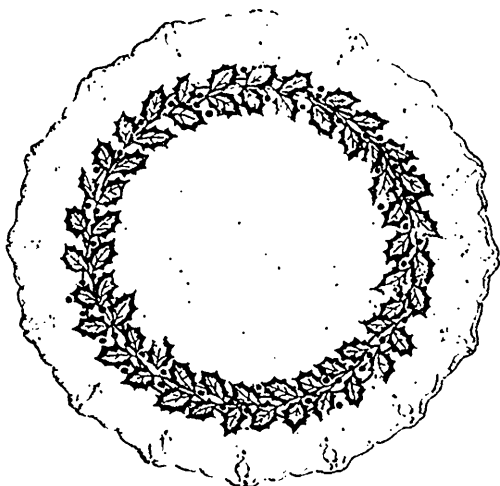
# Centerpieces and Doilies.

## Holly Centerpiece Design No. 674 A.

BY VIRGINIA MITCHELL.

The difficulty experienced by embroiderers in attempting to make use of the holly in centerpiece designs is well known. The intense coloring when applied to white linen is anything but artistic when full or "solid" embroidery is employed. The only way to get relief is by the use of the Long and Short stitch. (See pages 28 and 29, January 1899 issue of CORTICELLI HOME NEEDLEWORK. Copies of this issue can still be supplied by the publishers for 10 cents each. All beginners should have this number for reference.) The wreath effect is particularly appropriate and was suggested by Mrs. L. Barton Wilson.

*Border.*—Buttonhole with Caspian Floss B. & A. 2002 the scalloped edge and continue the work around the little oval shaped figures. The dot or round jewel at the point of the figure is made of the same silk. The open space inside the figures is filled with tiny Seed stitches made with very Light Green Filo Silk B. & A. 2482. When all the buttonhole work is completed the linen should be mounted in a bar frame or hoops and the same held in place on a table by clamps or the hoop holder. See page 193. By this method the work will proceed with considerable rapidity by the use of both hands in laying the stitches.



HOLLY CENTERPIECE DESIGN NO. 674 A.

*Berries*—Tapestry stitch is used for embroidering the berries, some of which should be done in Red 2061a and others in 2062a, using a touch of 2065 here and there to give variety in shading. Tapestry stitch is explained on page 31, January 1899 issue CORTICELLI HOME NEEDLEWORK.

*Leaves.*—The "half work" or Long and Short stitch is sufficient to set off to the best advantage the holly leaves. It is suggestive and if the shading is varied and the sides of some leaves made lighter than others the effect is very pleasing. The greens best adapted for embroidering the holly on white linen are B. & A. 2451, 2452, 2454, although, if preferred, 2561, 2562, and 2564 may be substituted. Care must

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

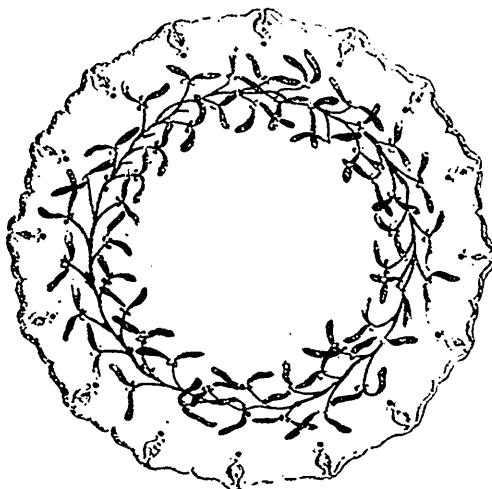
be taken with the stitch direction, shown clearly by Colored Plate XVII in January 1899 issue. Our readers are also advised to refer to Holly, Lesson III, page 279 in the October 1899 issue CORTICELLI HOME NEEDLEWORK. A study of the many illustrations given therein will leave no doubtful point. Contrary to the usual rules of Long and Short stitch, on concave curves it is better to work from within the form *out* to the outline. The prickly points of the leaves are put in with stitch of split Filo Silk, Terra Cotta B. & A. 2123. (Easy.)

*Materials.*—Filo Silk, 2 skeins each B. & A. 2451, 2452, 2454; 1 skein each B. & A. 2482, 2061a, 2062a, 2065, 2123. Caspian Floss 5 skeins B. & A. 2002. Dealers can furnish stamped linen of this design in 9, 12, 18, and 22 inch sizes. See page 183.

### Mistletoe Design No. 674 B.

While the mistletoe is not quite so popular as is the holly, its use as a decoration for linens intended for presents during the holiday season is steadily increasing.

*Border.*—The entire scalloped edge is worked in buttonhole stitch with Caspian Floss B. & A. 2002. Small Seed stitches of Filo Silk B. & A. 2162 fill the



MISTLETOE DESIGN No. 674 B.

space inside the figures and the dot at the point is made the same as a round jewel without any padding.

*Berries*—After the buttonhole edge has been completed and the linen is mounted in either frame or hoops begin working the berries with White Filo Silk B. & A. 2002, in Satin stitch. Into this shade a little Light Green B. & A. 2480 and on one side of each berry make a small French knot in Brown 2166.

*Leaves.*—The delicate coloring of the mistletoe leaves best expressed by these shades B. & A. 2480, 2050b, 2050, 2051. The coloring

light at the tips, shading darker toward the base. The darkest green is used for the stems, and the leaves and stems are solid. (Not difficult.)

*Materials.*—Filo Silk, 1 skein each B. & A. 2480, 2002, 2162, 2166, 2480, 2050, 2050a, 2050, 2051. Caspian Floss, 5 skeins B. & A. 2002. Dealers can furnish stamped linen of this design in 9, 12, 18, and 22 inch sizes. See page 183.

*EXPERIENCED EMBROIDERERS USE ONLY B. & A. WASH SILK*

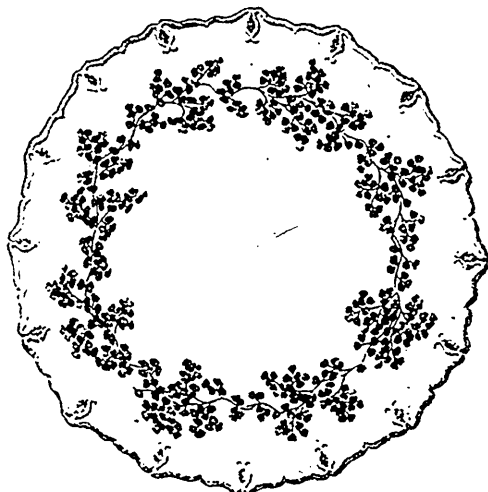


GERANIUM DESIGN.  
COLORED PLATE XIX.

## Maidenhair Fern Design No. 674 C.

The only criticism of this centerpiece is that some may think there is too much work on it. It certainly cannot be called a simple design but the effect of the wreath is very pretty and the border is neat and easy of execution.

*Border.*—The scalloped edge is worked in Buttonhole stitch with Caspian Floss, 2002. The same silk should be used for the small oval figures. Small Seed stitches in Filo Silk 2062 fill the inside of these figures. After the Buttonhole and Outline work is completed the linen is mounted into the bar frame or hoop.



MAIDENHAIR FERN DESIGN No. 674C.

*Ferns.*—One row of Long and Short stitch will be nearly enough to go across the fronds. The lighter colors should be used at the tips or ends of the sprays and the darker shades for the fronds near the main stem. The colors to use are 2560, 2562, 2563, 2564, 2565, with an occasional touch of 2283. The stems are worked in Outline stitch with 2090b, and this should be done before the linen is laced into the frame. (Easy.)

*Materials:* Filo Silk, 2 skeins each 2090b, 2562, 2563; 1 skein each 2062, 2560, 2564, 2565, 2283. Caspian Floss, 5 skeins 2002. Dealers can furnish stamped linen of this design in 9, 12, 18, and 22 inch sizes. See page 183.

## Geranium Design No. A3662.

COLORED PLATE XIX.

BY ELNORA SOPHIA ENBSHOFF

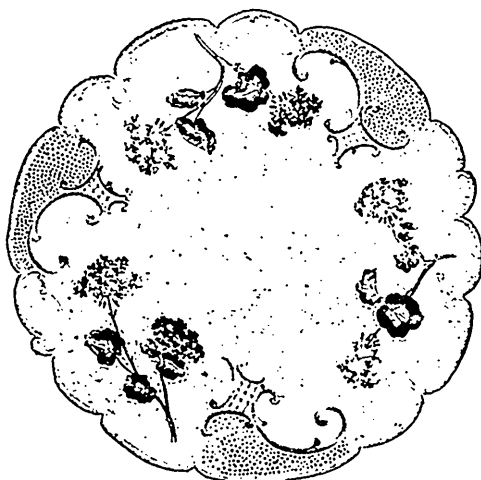
Beginners who are not familiar with the method of working geraniums are advised to study Lesson XI, on page 178 of this issue. The detail of the different stitches used as well as the proper shading is clearly shown by the engravings illustrating the lesson.

*Border.*—The scrolls which form the outer the edge of border are worked in,

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

plain Buttonhole stitch with Caspian Floss, White 2002. The scrolls within the border and which surround the cross bars and French knots should be worked in Satin stitch with Caspian Floss, Green 2782. The space between the scrolls in Green and the outer edge is filled with French knots in Caspian Floss, Golden Brown 2160b. The cross bar work in the border should be in Caspian Floss, Green 2782, caught down where the lines intersect with a Cross stitch of Caspian Floss, Red 2061.

*Flowers.*—Although the Geranium is a composite flower it is not especially difficult to embroider. Each part of the flower should receive individual treatment, but at the same time the blossom as a whole should be considered. 2060, 2060b, 2060a, 2061, 2061a, 2062, 2063, 2064 may all be used in the design, or if preferred the lighter shades up to and including 2061a may be used alone, but a most beautiful effect is obtained by using all the shades given above, some blossoms being a deep rich red and others shading into a dainty pink. The finished piece is beautiful and will well repay the worker. In shading decide on which part of the blossom the light falls and work this in the lightest shade of those used in that particular blossom. Four or five different shades may be combined in one blossom, and one or two shades used for each individual flower. See Colored Plate XIX for further instruction as to shading. Work each flower solid in Satin stitch and put two or three tiny French knots:



GERANIUM DESIGN NO. A 3662.

at the center of each, using Fine Silk, Yellow 2632. Tiny buttons at the base of each cluster should be worked in Satin stitch with 2061a, 2062, and 2063.

*Leaves.*—Geranium leaves are much more difficult to embroider satisfactorily than the flowers. Do not attempt solid work, but work in Long and Short stitch or what is known as "half solid" work. Green B. & A. 2282, 2283, 2284, 2285, and Red Brown B. & A. 2090b are used, the tiny reddish brown circle in each leaf being put in with 2090b. These stitches forming this circle should be irregular, that is long and short on both edges (see Fig. 16 (2), page 30, January 1899, magazine) and worked well into the green. The veins which show in the center of each leaf should be worked in Outline with one of the darker shades of green. Stem should also be in Outline stitch, using two shades, the lighter for the side of

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the stem in the light and the darker for the side in shadow. If desired one side of the stem may be worked in Long and Short stitch and the other in Outline. This will give a more solid effect. Never under any circumstances should a large stem be embroidered solid on white linen, as this is much too heavy for the foundation material. It is much better to work each side of the stem in Outline stitch, with a few irregular stitches where the stem is largest, or one side may be in Long and Short stitch, as stated above, or two or more rows of Outline may be used on each edge. (Somewhat difficult.)

*Materials:* Filo Silk, 1 skein each B. & A. 2282, 2283, 2284, 2285, 2090b, 2060, 2060b, 2060a, 2061, 2061a, 2062, 2063, 2064, 2632. Caspian Floss, 4 skeins B. & A. 2002; 2 skeins B. & A. 2782; 1 skein each B. & A. 2061, 2060b. Dealers can furnish stamped linen of this design in 22 inch size. See page 183.

### Forget-me-not Design No. A 3642.

BY REBECCA EVANS.

This design is particularly adapted to beginners but will appeal as well to more experienced embroiderers.

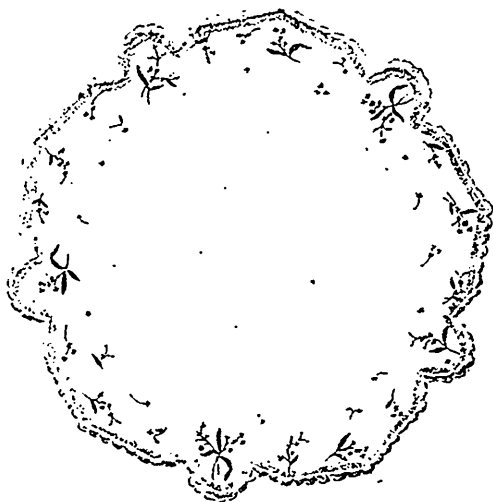
*Border.*—The scalloped edge is worked in Buttonhole stitch with Caspian Floss, White B. & A. 2002, and finished just above the edge with three rows of French knots in Caspian Floss, Green B. & A. 2741.

*Flowers.*—Forget-me-nots should not be shaded, that is, but one shade should be used in a single flower. One row of Long and Short stitch should be sufficient to work the flowers solid. Use Filo Silk, Blue B. & A. 2220, 2221, 2222. Work the centers with a French knot in Yellow 2014. For the buds use Pink B. & A. 2060b.

*Leaves.*—Use Green B. & A. 2560, 2561, 2562, 2563, and work in Feather stitch. The stems may be worked in Outline stitch with 2563. (Easy.)

*Materials:* Filo Silk, 1 skein each B. & A. 2014, 2060b, 2220, 2221, 2222, 2560, 2561, 2562, 2563. Caspian Floss, 6 skeins B. & A. 2002; 2 skeins B. & A. 2741.

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



FORGET-ME-NOT DESIGN No. A 3642.

Dealers can furnish stamped linen of this design in 9, 12, 18, and 22 inch sizes. See note, page 183.

## Lilac Design No. 668 C.

INSTRUCTIONS BY L. BARTON WILSON.

No beginner should attempt to embroider the lilac, as the flowers are so small the work would be a source of considerable trouble to any but the most skillful with the needle.



LILAC DESIGN NO. 668 C.

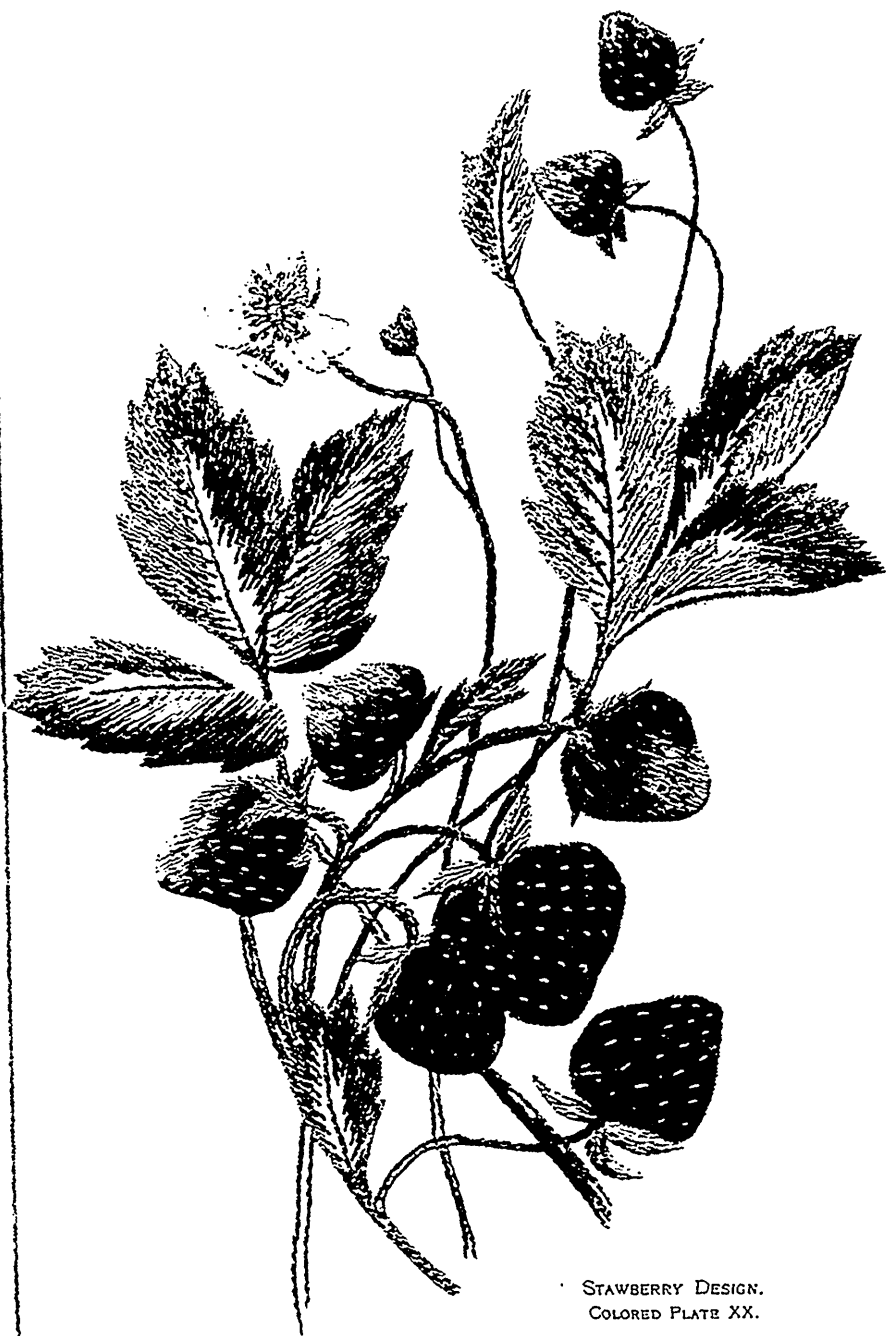
*Border.* — Embroider the scalloped edge with Buttonhole stitch, using Caspian Floss, B. & A. 2002. Fill the eight spaces between the buttonhole work with Honeycomb stitch (see Fig. V, page 40, January 1899 issue of CORTICELLI HOME NEEDLEWORK), using Caspian Floss Golden Yellow B. & A. 216.

*Flowers.* — Those which grow in close clusters like the lilac are difficult to embroider. They are even difficult to paint. They have always to be regarded as a mass and not with respect to their individual flowerets. The first thing

to consider about the mass is where the light falls. It will come through the center, and in this light the shapes of the flowerets will be apparent as they will not be in the shadow. Work out the forms in the light with the lightest shade, 2351. Embroider each little petal in Long and Short stitch. They will be virtually covered by this work. Next work out the flowerets in the shadows on the edge of the mass with the second shade, 2352, some in the third, 2353. Then use 2354 to fill in between the flowerets with short stitches in various directions. A very little of the deepest shade of purple may be used where the shadows would be dark, also green here and there, which naturally shows through from stems and leaves.

Never let the detail, of which there is so much in a stuffy of this sort, distract the attention from the main idea of the mass. It is a case of looking after the general effect, and the details will take care of themselves. The buds should be dark and their shape carefully kept, as they have to accentuate the edge.

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



STAWBERRY DESIGN.  
COLORED PLATE XX.

very good Colored Plate of the lilac is shown opposite page 136, in the April 1899 issue of the CORTICELLI HOME NEEDLEWORK. Copies of this issue can still be supplied by the publishers for 10 cents each.

*Leaves and Stems.*—The green leaves laid close around the flowers and worked simply in Long and Short stitch only, will greatly relieve the weight of the blossom. Work the stems in Twisted Outline stitch. They may be made full, in rows of this work, because the blossom is heavy and needs adequate support. Use the deep green on the edge and the light green for the middle rows. (Difficult.)

*Materials:* Filo Silk, 1 skein each B. & A. 2282, 2284, 2285, 2351, 2352, 2354; 2 skeins each 2273, 2353. Caspian Floss, 6 skeins 2002; 2 skeins 2160b. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See page 183.

## Strawberry Design No. 687A.

### COLORED PLATE XX.

Fruit designs are always popular for table use and the strawberry with its rich red coloring appeals to almost every embroiderer as a good subject with which to test her skill.

*Border.*—The border reminds one of a Virginia rail fence, and is shaded from white to deep wood brown. Button-hole stitch is used with Caspian Floss B. & A. 2002 for the rails extending to the left. The rails running to the right are in the background. The ends are done in Satin stitch with Filo Silk B. & A. 2444, shading gradually lighter as you approach the edge, using 2442, 2440.

*Berries and Leaves.*—The instructions and illustrations in Mrs. Wilson's lesson on the strawberry, page 184, in this number, are so complete that we can do no better than to refer our readers to a careful study of that article.

*Materials:* Filo Silk, 2 skeins each B. & A. 2281, 2282, 2283, 2284, 2285,



STRAWBERRY DESIGN NO. 687A.

*INSIST UPON HAVING YOUR SILK IN HOLDERS.*

2061, 2061a, 2062, 2062a, 2063, 2064, 2065, 2066; 1 skein each B. & A. 2001, 2440, 2442, 2444, 2160. Caspian Floss, 3 skeins B. & A. 2002. Dealers can furnish stamped linen of this design in 9, 12, 18, and 22 inch sizes. See page 183.

### Poppy Design No. 677 A.

The larger and more showy flowers are now much in demand for centerpiece designs. The poppy is a good subject for full embroidery, the large petals affording an excellent chance for the required shading.

*Border.*—The edge between the three fan-like figures is worked in Buttonhole stitch with Caspian Floss, B. & A. 2002. The inside scrolls and points should be



POPPY DESIGN NO. 677 A.

embroidered solid with the same silk. The edge of the nine scallops in the three fan-shaped figures is worked in Buttonhole stitch. Use Caspian Floss, Green B. & A. 2743 for the center scallop and into the shade B. & A. 2741. The scallops on either side are worked in 2742, into which is shaded 2741. For the remaining scallops in each figure use White B. & A. 2002 and shade with 2741. Caspian Floss, White B. & A. 2002, is used for the rest of the figure, working the lines in Outline stitch and the points in Long and Short stitch. Into these points shade Green B. & A. 2743 and work the line connecting with the long scrolls on each side in Outline stitch with the same. The heart-shaped figure in the center is worked in a double row of Outline stitch, using White B. & A. 2002 and Green 2743, and is filled in with Seed stitch, with a split thread of Caspian Floss, Green B. & A. 2741.

*Flowers.*—The poppies in this design are large and a wide range of coloring may therefore be used. In one flower may be used mostly the shades of pink, in another deeper pink and red. The depth or cup of the flower may be well expressed by shading into the deeper tones. The turnover edges of petals are worked in one of the lighter shades, and the stitches are placed diagonal to those in the body of the petal. The part of the petal directly under the turnover is in

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

the shadow, and here use the darker shades. The Colored Plate of the poppy in the January 1899 magazine shows very clearly the proper shading. Red B. & A. 2060, 2060a, 2060b, 2061a, 2062, 2062a, 2064, 2066, may be used. The seed vessel in the center of the poppy is worked in the shades of Green B. & A. 2561, 2562. Use B. & A. 2561 for the top or crown and work in Buttonhole stitch, slanting the stitches to the center. Then radiate short stitches in Black B. & A. 2000 from the center to the edge of the crown. These stitches should be six or more in number. The side of the pod is in Green B. & A. 2562 and should be worked in Feather stitch. For the stamens use Green B. & A. 2562 and Black B. & A. 2000, and work in Knot and Stem stitch as shown by Fig. 5b, page 38, January 1899 issue of CORTICELLI HOME NEEDLEWORK.

*Leaves.*—Poppy leaves, it will be noticed, are large and have quite prominent veins. The stitches should slant toward the main center vein, shading from light on the edge darker toward the center. They may be worked solid in Feather stitch or in Long and Short stitch—half solid—as desired. The ragged edge of the leaves is one of the characteristic features and should be observed. Another point to be carefully brought out is the hairy stem. The stems should first be worked in either plain or Twisted Outline stitch, and then short stitches should be laid across at right angles. The silk should be split for this and the stitches drawn very tight indeed. When the linen is very sheer care should be taken that when passing from one stitch to another the silk does not show on the right side. (Somewhat difficult.)

*Materials:* Filo Silk, 1 skein each B. & A. 2060, 2060a, 2060b, 2061a, 2062, 2062a, 2064, 2066, 2000, 2560, 2561, 2562, 2563, 2564, 2565. Caspian Floss, 6 skeins B. & A. 2202; 1 skein each B. & A. 2741, 2742, 2743. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note, page 183.

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## Oxalis Design No. 186.

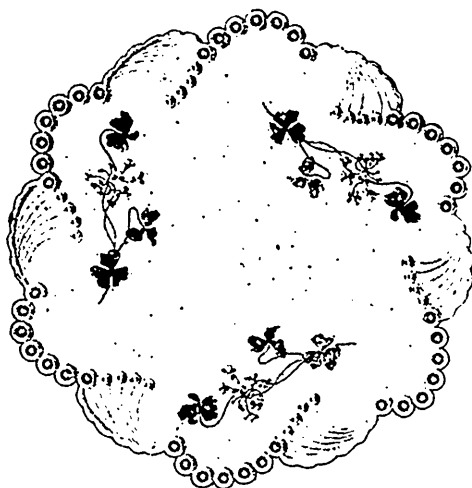
BY ELOISE COOPER.

The pink oxalis is a very dainty flower for embroidery. It is not difficult and should be more generally known to needleworkers. The combination of Decore crochet and solid embroidery in the border is very attractive.

*Border.*—Two sizes of Decore forms are used in the border, No. 3 Round and No. 4 Jewel. The January 1899 magazine contains detailed instructions for crocheting the forms. (Copies of this number can still be supplied by the publishers for 10 cents each.) Crochet the round forms plain with Twisted Embroidery Silk, White B. & A. 2003, and fill in with spiders in Filo Silk, B. & A. 2002. The forms should then be applied on the edge of border shown by pattern. The Jewel forms are crocheted plain with Twisted Embroidery Silk,

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White B. & A. 2003, and applied as shown by pattern. The lines connecting the Jewel forms with the edge are worked in Outline stitch with Roman Floss, White B. & A. 2003. The rest of the border is worked in plain Buttonhole stitch with Roman Floss, White B. & A. 2003. The outline and buttonhole work should be completed before the linen is stretched in the frame or hoop for the solid embroidery, but the forms need not be applied until after the rest of the work is



OXALIS DESIGN No. 186.

completed. Where the round forms touch they should be securely fastened together, and the lines carefully cut away from under the forms.

*Flowers.*—Use Filo Silk, Pink B. & A. 2670, 2671, 2672, and work solid. The petals are so small that but few stitches will be needed to cover. Use but two shades in a flower and but one shade in a single petal. In the center of each open flower make a few French knots in Green B. & A. 2180a. The buds and half open flowers in each cluster should be worked in the darkest shade. The tiny stems and calyxes are worked in Green B. & A. 2181.

*Leaves.*—The leaves in shape resemble the clover, but do not have the same markings. They are worked solid in Green B. & A. 2180a, 2181, 2182, shading lighter toward the edge of the leaf. There is a crease or vein down the center of each of the divisions of these leaves and this may be well brought out by slanting the stitches toward this crease. The leaf stems may be worked in a double row of Outline stitch, using Green B. & A. 2182, but the flower stems are more slender, and one row of Outline stitch is sufficient. (Not difficult.)

*Materials:* Twisted Embroidery Silk, 7 skeins B. & A. 2003. Roman Floss, 3 skeins B. & A. 2003. Filo Silk, 2 skeins B. & A. 2180a; 1 skein each B. & A. 2002, 2670, 2671, 2672, 2181, 2182. Decore Forms, 42 No. 3 Round, 16 No. 4 Jewel. Dealers can furnish stamped linen of this design in 22 inch size. See note, page 18.

### Caution in Washing Art Embroideries.

While good silk is a necessity, a good soap is equally important. Quick washing in suds made of "Ivory" or any other pure soap, and plenty of clear water as hot as the hands can bear, will insure success. See rules on page 179.

*INSIST UPON HAVING YOUR SILK IN PATENT HOLDERS.*

## Morning-Glory Design No. 676 A.

The morning-glory is a beautiful subject for embroidery. The border of this design is also particularly pleasing, combining soft shades of pink and green with the white.

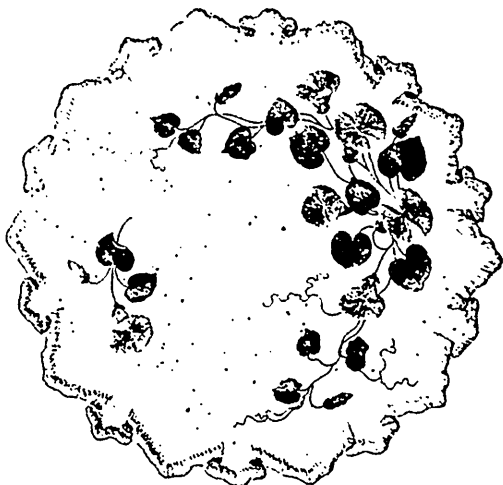
*Border.*—The entire edge of the border is worked in Long and Short Button-hole stitch with Caspian Floss, White B. & A. 2002. Into the overhanging folds is shaded Pink B. & A. 2470a and into the under folds Pink B. & A. 2471. The space between the upper and under folds, where apparently the reverse side of the piece is shown, may be worked solid with Green B. & A. 2741.

*Flowers.*—The morning-glory is somewhat difficult to embroider, but with the aid of the embroidery lesson in the January 1900 Magazine and Colored Plate IV in the same number it can easily be mastered. A study of the natural flowers will also be of assistance in shading, although it should always be borne in mind that it is not best to copy nature too closely when embroidering on white linen. Pink, blue, and purple blossoms are shown on the Colored Plate, and all these colors may be used in this design if desired. The proper shades are Pink B. & A. 2060, 2060a, 2060b, 2061, 2061a; Blue B. & A. 2040a, 2040, 2042. Purple B. & A. 2851, 2852, 2853, 2854, 2855. The buds in the Colored Plate are very true to nature. Notice particularly the stitch direction in Figs. 25, 26, and 27, page 20, January 1900 CORTICELLI HOME NEEDLEWORK. If you are not supplied with a copy send for one to the publishers. Price 10 cents.

*Leaves.*—Instructions for working the leaves are given in the article above referred to. Use Filo Silk, Green B. & A. 2560, 2562, 2563, 2564.

*Stems.*—For the larger stems use a double row of Outline stitch and for the tendrils and slender stems but a single row. (Somewhat difficult.)

*Materials:* Filo Silk, 2 skeins each B. & A. 2560, 2562, 2563, 2564; 1 skein each B. & A. 2040a, 2040, 2042, 2060, 2060a, 2060b, 2061, 2061a, 2851, 2852, 2853, 2854, 2855. Caspian Floss, 5 skeins B. & A. 2002; 2 skeins each B. & A. 2470a, 2471, 2741. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes. See note, page 183.



MORNING-GLORY DESIGN No. 676A.

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



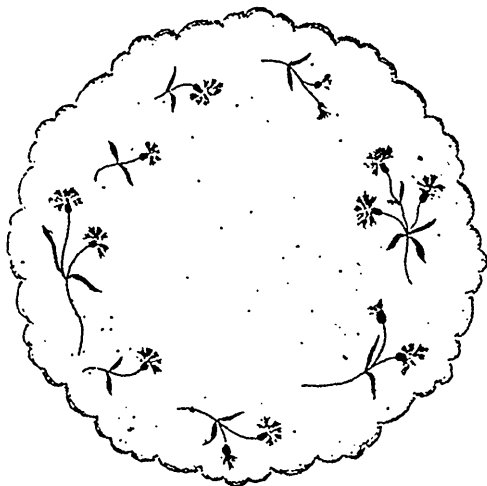
## Bachelor's Button or Cornflower Design No. 666 C.

COLORED PLATE XXI.

For beginners this easy design is especially intended. The cornflower or bachelor's button adapts itself readily to the decoration of linen, and the coloring is pleasing when set off by the white background.

*Border.*—Work in plain Buttonhole stitch with Caspian Floss, White B. & A. 2002.

*Flowers.*—The colors to use for the cornflower or bachelor's button are Blue B. & A. 2710, 2711, 2712, 2713, 2714. Those petals which are in the foreground are in the lighter shades and those behind them in the darker. Do not, however, attempt to use all these shades in one flower, but two or three in one, and others in another, and so on. In the centers of the little star flower forms place a French knot in Filo Silk, Terra Cotta B. & A. 2090b. The bulb of the flower should receive



BACHELOR'S BUTTON OR CORNFLOWER DESIGN No. 666 C

careful attention. It should first be worked solid with Green B. & A. 2564, and then covered with cross bar work, with Filo Silk, Terra Cotta B. & A. 2090b, caught down where the stitches intersect with a tiny stitch of 2090a.

*Leaves.*—For leaves use Green 2562, 2563, 2564, 2565, and work solid. Use the lightest shades for the tips and shade darker toward the base. There is no prominent vein and the stitches should slant from tip to base of leaf. Stems should be worked in double Outline stitch with Green B. & A. 2564.

*Materials:* Filo silk, 1 skein each B. & A. 2090a, 2090b, 2562, 2563, 2564, 2565, 2710, 2711, 2712, 2713, 2714. Caspian Floss, 4 skeins B. & A. 2002. Dealer can furnish stamped linens of this design in 18 and 22 inch sizes only. See note page 183.

## Sweet Pea Design No. 676 B.

It is not well to crowd or combine many colors in a cluster of sweet peas. Treat them as you would a bunch of the natural flowers.

*Border.*—Work the edge of the border in Long and Short Buttonhole stitch with Caspian Floss, White B. & A. 2002, and into the under folds shade Caspian

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BACHELOR BUTTON DESIGN.  
COLORED PLATE XXI.

Floss, Green B. & A. 2741. The space between the upper and under folds is worked solid in Feather stitch with Green B. & A. 2743.

*Flowers.*—There are numerous varieties of sweet peas. Perhaps one of the most familiar is the "Painted Lady" or pink pea. This is especially pretty on white linen, and needs only to be emphasized by a few purple blossoms. For these two varieties use Pink B. & A. 2060, 2060a, 2060b, 2061; Purple B. & A. 2570, 2351, 2353, 2354; and White B. & A. 2281, 2002. Colored Plate XLIV in the July 1899 magazine shows a cluster of variegated blossoms, and this scheme of coloring may be used if preferred. For the blue flowers use B. & A. 2040b, 2040a, 2040, 2041; Buff B. & A. 2160a, 2160, 2160b; White B. & A. 2002, shaded with B. & A. 2281; Tea Rose B. & A. 2770, 2772, 2774, 2775. Aside from the coloring the main difficulty in embroidering the sweet pea is the stitch direction. One general rule may be given. The stitches in all petals should slant toward the base of the blossom or stem.

The upper petals or "standards" should be worked in the lightest shades, deepening toward the center. The side petals or "wings" are in somewhat darker shades. The "keel" is embroidered in the darkest shade and the part of the petal directly back of it somewhat lighter. In the full view flower the turnover edges of the petals surrounding the keel are slightly padded and then worked in one of the lighter shades, the stitches slanting in the opposite direction to those in the "standards" or upper petals. The stitch direction of the keel should be lengthwise the blossom. The keel and turnover petals of the full view flower should be embroidered before the "standards."

*Leaves.*—The leaves are prettiest worked in Long and Short stitch. Use Green B. & A. 2560, 2561, 2563, 2564. The stems should not be too heavy, and are best worked in Outline stitch, the darkest shades. For the calyxes use 2563 against the light blossoms and 2561 against the darker (Somewhat difficult.)

*Materials:* Filo Silk, 1 skein each, Pink B. & A. 2060, 2060a, 2060b, 2061; Purple B. & A. 2570, 2351, 2353, 2354; White B. & A. 2281, 2002; Blue B. & A. 2040b, 2040a, 2040, 2041; Buff B. & A. 2160a, 2160, 2160b; Tea Rose B. & A. 2770, 2772, 2774, 2775; Green B. & A. 2560, 2561, 2563, 2564. Caspian Floss,



SWEET PEA DESIGN No. 676 B.

DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY.

6 skeins B. & A. 2002; 2 skeins each B. & A. 2741, 2745. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes. See note, page 183.

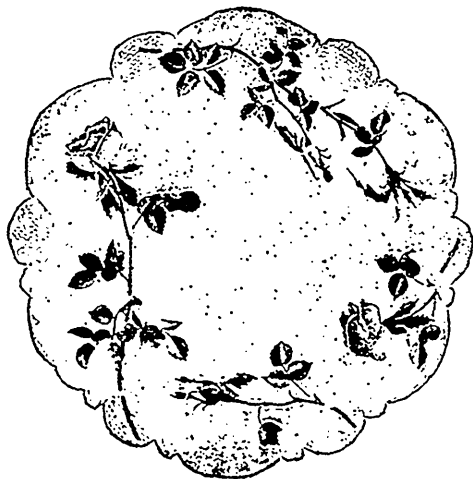
## American Beauty Rose Design No. 654 A.

### COLORED PLATE XXII.

BY REBECCA EVANS.

The popularity of the American Beauty rose is as great as ever, and as a motif for embroidery it still tempts the novice as well as the more experienced needleworker. The Colored Plate and the special lesson referred to in the following instructions will be found valuable to every worker.

*Border.*—The Border is worked entirely in Buttonhole stitch with Caspian Floss, White B. & A. 2002. The six oval spaces in the border are filled in Honeycomb stitch with Caspian Floss, Green B. & A. 2742. The lining is now ready for mounting in the frame or hoop for the solid embroidery.



AMERICAN BEAUTY ROSE DESIGN No. 654 A.

of great value in working this design. The instructions there given are much fuller than anything which can be given at this time. See also Colored Plate XXII.

*Buds.*—There are several buds in this design and they are especially pretty; well brought out. The surrounding sepals are worked in Feather stitch or Long and Short stitch, with Green B. & A. 2562, 2563. The tips should be light, and shade darker toward the stem.

*Leaves.*—The gray green of the foliage is especially pretty and shows up well against the white background. Use B. & A. 2560, 2561, 2562, 2563, 2564. A little Terra Cotta B. & A. 2090b, 2091 may be used in the edges of some of the leaves. See Colored Plate XXII.

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



AMERICAN BEAUTY ROSE DESIGN.  
COLORED PLATE XXII.

*Stems.*—Rose stems are very effective if carefully worked. Fig. 147, page 243, July 1899 CORTICELLI HOME NEEDLEWORK, shows how to work the thorns. For these use B. & A. 2090b, 2091, and Green B. & A. 2051, 2053, for stems. Both July 1899 and January 1900 issue of the magazine can be obtained of the publishers. Price, 10 cents each. (Difficult.)

*Materials:* Filo Silk, 2 skeins each B. & A. 2560, 2561, 2562, 2563, 2564 : 1 skein each B. & A. 2090b, 2091, 2880, 2881, 2882, 2883, 2884, 2885, 2092, 2093. Caspian Floss, 6 skeins B. & A. 2002 ; 2 skeins B. & A. 2742. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note, page 185.

### Wistaria Design No. 679 B.

The wistaria, as a subject for embroidery, deserves to be much better known. In the designs shown the cluster of blossoms are very natural, and if treated in a similar manner to sweet peas will not be found especially difficult.

*Border.*—The entire edge of the border is worked with Caspian Floss, White B. & A. 2002. The scallops are worked alternately in Long and Short, and plain Buttonhole stitches, as will be seen by reference to cut of design. Into the scallops, worked in Long and Short Buttonhole, is shaded Green B. & A. 2742. The scroll lines directly inside the remaining scallops are worked in Outline stitch with B. & A. 2743.

*Flowers.*—As has already been intimated, wistaria blossoms are similar to sweet peas in shape. The proper shades to use are Lavender 2520b, 2520, 2610, 2611, 2612. The two large back petals should be worked in the lighter shades, with a few stitches in 2611 or 2612, toward the center. The tiny petals in the center are in the darkest shades, and the turnover petals in a lighter shade. In working the buds



WISTARIA DESIGN NO. 679 B.

use the darker shades for the under petals and the lighter shades for the upper. In a cluster of flowers of this sort the flowers in the foreground, and which first take the eye, are in the lighter shades. They should be worked first and the blossoms in the background afterward.

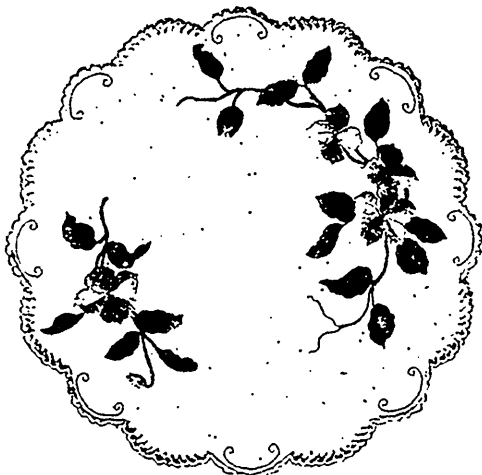
ART SOCIETIES EVERYWHERE USE B. & A. WASH SILKS.

*Leaves.*—Use B. & A. 2560, 2561, 2562, 2563, 2564, and work solid in Feather or Long and Short stitch, shading darker toward stem. The top leaves in a spray may be lighter, shading darker toward the main stem. The center veins in these leaves may be worked in Outline stitch with 2562 and 2563. For the stems use the darker greens, and work in a double row of Outline stitch. (Not difficult.)

*Materials:* Filo Silk, 2 skeins each B. & A. 2520b, 2520, 2610, 2611, 2612; 1 skein each B. & A. 2560, 2561, 2562, 2563, 2564. Caspian Floss, 6 skeins B. & A. 2002; 2 skeins B. & A. 2742; 1 skein B. & A. 2743. Dealers can furnish stamped linen of this design in 9, 12, 18 and 22 inch sizes. See note, page 183.

### Purple Clematis Design No. 679 C.

In the months of June, July, and August the clematis blossoms, according to the climate, and during other months it may be secured from the florists. A marked peculiarity of the plant is that the flowers often have four petals, and nearly as often five.



PURPLE CLEMATIS DESIGN No. 679 C.

*Border.*—Every alternate scallop in this border is worked in plain Buttonhole stitch, with Caspian Floss, White B. & A. 2002. The scroll lines inside these scallops are worked in Outline stitch with Caspian Floss, Violet B. & A. 2522. The remaining scallops in the border are worked in Long and Short Buttonhole stitch with Caspian Floss, White B. & A. 2002, into which is shaded Violet B. & A. 2520.

*Flowers.*—The clematis differs from most flowers in that it has sometimes four and sometimes five petals. Those who

can obtain the natural flowers are recommended to study them. Select Purple B. & A. 2550b, 2520, 2611, 2612, 2613, and work solid in Feather stitch, shading lighter toward the center of the flower. The pistil should be worked solid in Green B. & A. 2050a, 2050. Outline the stamens with the same shade and tip with a French knot in Purple B. & A. 2613. For the buds use B. & A. 2520b, 2520, and a little Green B. & A. 2050b near the stem.

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CHRYSANTHEMUM DESIGN.  
COLORED PLATE XXIII.



*Leaves.*—Use B. & A. 2050a, 2050, 2051, 2053, 2054, slanting the stitches toward the center vein. Work the stems in a double line of Outline stitch with 2051, 2053. (Not difficult.)

*Materials:* Filo Silk, 2 skeins each B. & A. 2520b, 2520, 2611, 2612, 2613, 2050a, 2050, 2051, 2053; 1 skein each B. & A. 2050b, 2054. Caspian Floss 6 skeins B. & A. 2002; 2 skeins B. & A. 2520; 1 skein B. & A. 2522. Dealers can furnish stamped linen of this design in 9, 12, 18, and 22 inch sizes. See note, page 183.

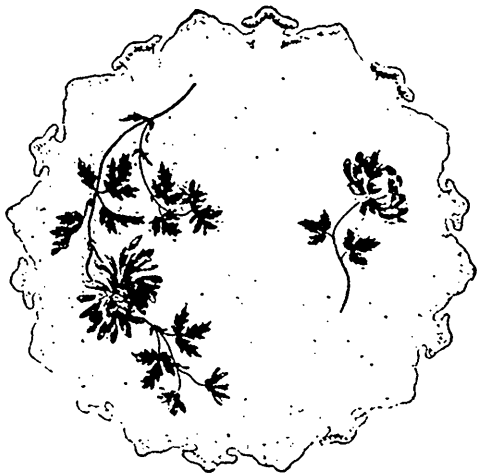
## Yellow Chrysanthemum Design No. 676 C.

COLORÉD PLATE XXIII.

The Japanese are noted for their graceful and sweeping designs and the chrysanthemum as one of their most popular flowers embodies these characteristics in a striking degree.

*Border.*—The edge of the border is worked in Long and Short Buttonhole stitch with Caspian Floss, White B. & A. 2002. The upper folds are shaded with Caspian Floss, Green B. & A. 2741, and the under folds with 2742. The space between the upper and under folds is worked solid with B. & A. 2743.

*Flowers.*—Long and Short stitch is perhaps the most effective method of embroidering chrysanthemums, although but few additional stitches are needed to make the work solid. The correct shades for the yellow chrysanthemum are B. & A. 2630, 2632, 2634, 2635, 2637, 2639. Embroidery Lesson No. IV in the October 1899 issue of CORTICELLI HOME NEEDLEWORK tells the proper stitch direction, and Colored Plate XXIII shows stitch direction and shading very plainly. Those who are not already supplied with the October 1899 issue should send 10 cents to the publishers for one.



YELLOW CHRYSANTHEMUM DESIGN No. 676 C.

*Leaves.*—Green B. & A. 2050, 2051, 2053, 2054 are satisfactory shades to combine with the yellow blossoms. The leaves should be worked in Long and Short stitch and the veins in Outline stitch with one of the darker shades. The stems

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

may be worked solid in Twisted Outline stitch as shown by Colored Plate XXIII. (Not difficult.)

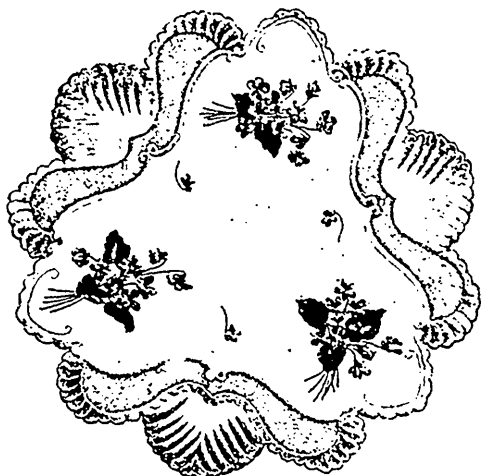
*Materials:* Filo Silk, 2 skeins each B. & A. 2634, 2635, 2637, 2051, 2053; 1 skein each B. & A. 2630, 2632, 2639, 2050, 2054. Caspian Floss, 6 skeins B. & A. 2002; 2 skeins B. & A. 2741, 2742; 1 skein B. & A. 2743. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes. See note, page 183.

## Violet Design No. 683 A.

BY REBECCA EVANS.

A graceful design of violets with an unusual border of elaborate design, combining the insertion of net in the three spaces surrounding the linen center.

*Border.*—The three large shells are worked in Long and Short Buttonhole



VIOLET DESIGN No. 683 A.

The scallops forming the rest of the border are worked in Buttonhole stitch with Caspian Floss, White B. & A. 2002 and the lines just inside them are worked in Outline stitch with B. & A. 2775.

*Flowers.*—The violets are very prettily arranged in clusters. Work them solid in Feather stitch, using Filo Silk B. & A. 2520b, 2520, 2610, 2611, 2612. In the centers of the open flowers work a few stitches in Yellow B. & A. 2014. For the buds and half opened flowers use the darkest shades of violet.

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

stitch with a double thread of Filo Silk, Tea Rose B. & A. 2775. Into this is shaded Green B. & A. 2740 and into this White B. & A. 2002. The scalloped edge just inside this shell and which forms part of the border is worked in Buttonhole stitch with Caspian Floss B. & A. 2002. Green B. & A. 2741 is shaded into it as it widens near the edge. The long scrolls which edge the center of the design are worked in Satin stitch with Caspian Floss, White B. & A. 2002. When the embroidery is completed the linen between these scrolls and the scalloped edge is cut away leaving the net, which shows off very prettily on a polished wood table.



PANSY DESIGN.  
COLORED PLATE XXIV.

*Leaves.*—For leaves use Green B. & A. 2282, 2283, 2284, 2285, and 2564, working in Long and Short stitch. Vein in Outline stitch with B. & A. 2564, and make the stems in the same shade. These should be worked in Outline stitch also. (Not difficult.)

*Materials:* Filo Silk, 2 skeins each B. & A. 2775, 2610, 2611, 2612; 1 skein each B. & A. 2282, 2283, 2284, 2285, 2014, 2002, 2564, 2520b, 2520, 2740. Caspian Floss, 6 skeins B. & A. 2002. Dealers can furnish stamped linen of this design in 12 and 22 inch sizes. See note, page 183.

## Pansy Design No. 668 A.

### COLORED PLATE XXIV.

This design is sure to be popular since we have both Colored Plate and Embroidery Lesson on this flower in this issue, which will enable all to work to the best advantage possible, and as the shading of the pansy is difficult for some, we know our readers will appreciate all the help we can give them.

*Border.*—The border is quite simple. It is worked in Buttonhole stitch with Caspian Floss, White B. & A. 2002. The small spaces in the border may be filled with cross bar work in Green B. & A. 2740 caught down where the lines intersect with 2742.

*Flowers and Leaves.*—Nothing further need be said than to refer to Mrs. Wilson's lesson on page 187 of this number. Sketches are given showing the blossoms in different stages of development, and each step of the work is fully explained. (Somewhat difficult.)



PANSY DESIGN NO. 663 A.

*Materials:* Filo Silk, 1 skein each B. & A. 2282, 2283, 2284, 2285, 2012, 2013, 2040, 2041, 2043, 2001, 2570, 2351, 2352, 2353, 2634, 2635, 2850, 2852, 2854, 2855. Caspian Floss, 6 skeins B. & A. 2002; 2 skeins B. & A. 2740; 1 skein B. & A. 2742. Dealers can supply stamped linen of this design in 18 and 22 inch sizes. See note, page 183.

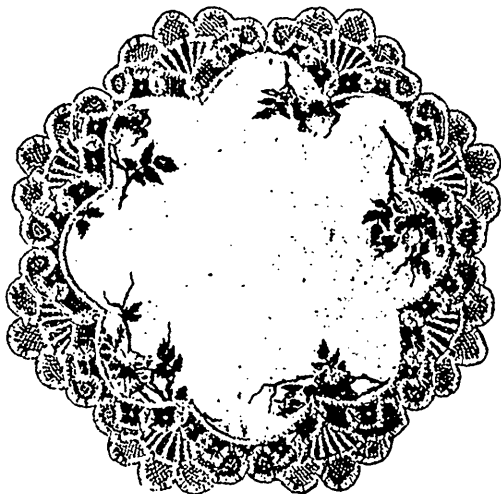
ART SOCIETIES EVERYWHERE USE B. & A. WASH SILKS.

## Wild Rose Design No. 1411 C.

WITH BATTENBERG LACE EDGE.

BY ELNORA SOPHIA EMBSHOFF.

The wild rose is always an attractive subject for the embroiderer, and combines prettily with the lace edge, which is made and applied as described for Carnation Design on page 217.



WILD ROSE DESIGN No. 1411 C.

deeper than others. Feather stitch or solid embroidery may be used, but we strongly advocate Long and Short stitch. The centers work in Satin stitch, with Filo Silk, Green B. & A. 2560, and around this work the stamens in Knot and Stem stitch, with Yellow B. & A. 2013 and 2017.

*Leaves.*—Use Filo Silk, Green B. & A. 2560, 2561, 2563, 2564. Long and Short stitch may be used and the veins worked in Outline stitch with one of the darker greens. The stems are very effective if properly worked. As a general thing they are worked far too heavy. The thick woody stems should be worked as shown by Fig. 160. Smaller stems may be simply outlined on both edges. For the heavy stems use two shades of Brown B. & A. 2443 and 2446, shading as indicated by figure above referred to. The lighter shades of green may be used in the slender stems. (Easy.)

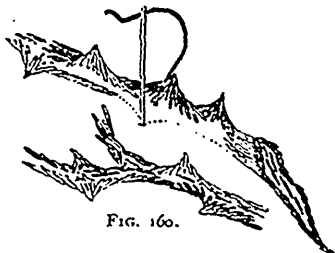


FIG. 160.

*Materials:* Filo Silk, 2 skeins each B. & A. 2237, 2470, 2471, 2472; 1 skein

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

each B. & A. 2013, 2017, 2443, 2446, 2560, 2561, 2563, 2564. Battenberg Braid No. 3008, 15 yards. 3 spools No. 150 Thread. Dealers can furnish stamped linen of this design in 22 inch size only. See note, page 183.

## Sweet Pea Design No. 698 C.

WITH BATTENBERG LACE EDGE.

The edge of this design is very pretty and not especially difficult. For illustrations of the various lace stitches refer to the July 1899 issue of *CORTICELLI HOME NEEDLEWORK*. The most difficult part of lace making is basting the braid in position. If this is carefully done, the finished work cannot fail to be satisfactory.

*Flowers.*—The first point to be considered in embroidering the sweet pea is the Stitch direction. In the side view blossom the axis is plainly shown, but the full view blossom has for its center or axis a point directly opposite the stem. The stitches should all slant toward the center with the exception of the curled petals, which will of course slant in the opposite direction. There are of course many colors and combinations of colors which may be used in embroidering sweet peas. It is, however, well not to follow nature too closely, and it is also not well to use too many varieties in one design. As previously stated in the instructions to Design No. 676 B in this issue, a dainty color combination is the "Painted Lady" with a few purple and white blossoms. For these use Filo Silk as follows: Pink B. & A. 2060, 2060a, 2060b, 2061; Purple B. & A. 2570, 2351, 2353, 2354; White B. & A. 2281, 2002. Long and Short stitch is to be preferred to solid embroidery.



SWEET PEA DESIGN No. 698 C.

*Leaves.*—Leaves should also be worked in Long and Short stitch, and for them use B. & A. 2560, 2561, 2563, 2564. Tendrils in a sweet pea design add much to its effectiveness. It will be noted there are several in this design.

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

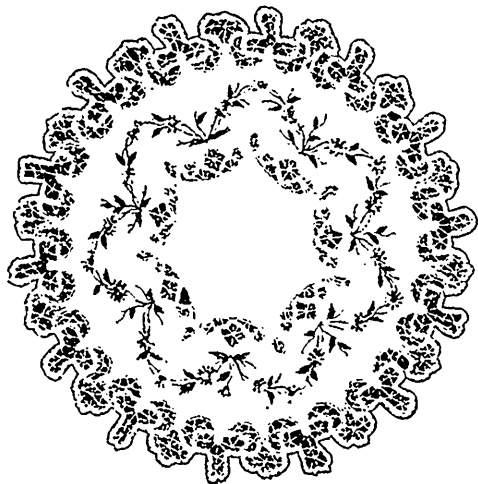
Work in Outline stitch in the lightest shades of green. The stems should be worked on both edges in Outline stitch with darker shades of green. (Somewhat difficult.)

*Materials:* Filo Silk, 1 skein each B. & A. 2281, 2002, 2060, 2060a, 2060b, 2061, 2570, 2351, 2353, 2354, 2560, 2561, 2563, 2564. Battenberg Braid No. 6, 12 yards. 1 ball No. 100 Thread. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes. See note, page 183.

### Daisy Design No. 699 C.

WITH BATTENBERG LACE EDGE.

In this design Battenberg rings are used in connection with the braid. They may either be made by the worker or if preferred can be obtained at any fancy goods store. The lace center is secured to the linen in the same manner as the edge, after which the linen is cut away from under. See Embroidery Lesson on the Daisy, given in the October 1899 magazine.



DAISY DESIGN No. 699 C.

work the petals solid. The center should be filled with French knots. In order to give a raised or pyramidal effect, work one or two rows of French knots in B. & A. 2015 around the edge of this disc and fill in the center with the lightest color, 2013.

*Leaves.*—Use B. & A. 2050a, 2050, 2051, 2053, and work in Long and Short stitch. Use but one shade in a leaf and obtain variety by using the different shades in different leaves. The stems should be worked in Outline stitch with one of the darker greens. (Easy.)

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

*Materials:* Filo Silk, 1 skein each B. & A. 2013, 2015, 2520, 2611, 2612, 2613, 2614, 2050a, 2050, 2051, 2053. Battenberg Braid No. 6, 15 yards; 1 ball No. 100 Thread. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes. See note, page 183.

## Carnation Design No. 1411A.

WITH BATTENBERG LACE EDGE.

BY ELNORA SOPHIA EMBSHOFF.

Great attention is being given at the present time to lace making. Battenberg lace in itself is very handsome, but in combination with embroidery the effect is exceedingly dainty. In making the lace, carefully baste the braid to the design, being careful not to stretch the braid, the curves whipped to draw them to proper outline, and ends of braid neatly secured. The stitches used in working this design are Point de Venice, Point de Sorrento, Point de Bruxelles, Point de Reprise, Plain Russian stitch, and Spider-web. When the lace is finished, sew down the inner edge and braid upon the linen, using the Buttonhole stitch. All these stitches are described and illustrated in the July 1899 issue of CORTICELLI HOME NEEDLEWORK, which can be obtained from the publishers for 10 cents.



CARNATION DESIGN NO. 1411A.

*Flowers.*—Red was the color selected for the carnations in this design. The January 1899 issue of CORTICELLI HOME NEEDLEWORK contains in Colored Plate XIII an excellent example of the red carnation, and to those who are not already supplied with this number we would suggest that they send for one. The carnation should be worked solid in Feather stitch, using Filo Silk, Red B. & A. 2062, 2062a, 2063, 2064. Be careful to keep each petal distinct as otherwise the flower loses much of its character. The edge of the petals should also be irregular in outline. Petals in the foreground should be darker than those behind them.

*Calyx.*—For the upper part of the calyx use Green 2050, shading into 2050a at the base. Use 2050 for the lower division of the calyx.

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



*Leaves.*—Use B. & A. 2050a, 2050, 2051, 2053, and work solid in Feather stitch. There are no prominent veins.

*Materials:* Filo Silk, 2 skeins each B. & A. 2062, 2062a, 2063, 2064; 1 skein each B. & A. 2050a, 2050, 2051, 2053. Battenberg Braid No. 3008, 15 yards. 3 spools No. 150 Thread. Dealers can furnish stamped linen of this design in 22 inch size only. See note, page 183.

## Violet Design No. 675 C.

WITH BATTENBERG LACE EDGE.

BY REBECCA EVANS.

The violets in this design are natural size, but the design is not crowded and the effect very good. A variety of stitches may be used in the Battenberg edge. Every figure may be alike, or the same stitches may alternate as desired. Be

careful in basting on the braid or all the work put into the stitches will be of no avail. The lace work being finished the inner edge of the braid should be secured to the linen as usual.



VIOLET DESIGN No. 675 C.

using different shades in different flowers. In the centers of the open flowers work a few stitches in Satin stitch with Yellow B. & A. 2639.

*Leaves.*—There are few leaves in this design and they are large. The best effect will therefore be obtained by working in Long and Short stitch and the veins in Outline stitch. Use Filo Silk, Green B. & A. 2050b, 2050a, 2050, 2051, 2053. The stems may also be worked in Outline stitch with one of the darker greens. In working the calyxes which show against the half blown flowers use light shade on a dark flower and vice versa. (Easy.)

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

*Materials* : Filo Silk, 1 skein each B. & A. 2520, 2521, 2610, 2611, 2612, 2613, 2614, 2639, 2050b, 2050a, 2050, 2051, 2053. Battenberg Braid No. 6, 12 yards. 1 Ball No. 100 Thread. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes. See note, page 183.

## Geranium Design No. 696C.

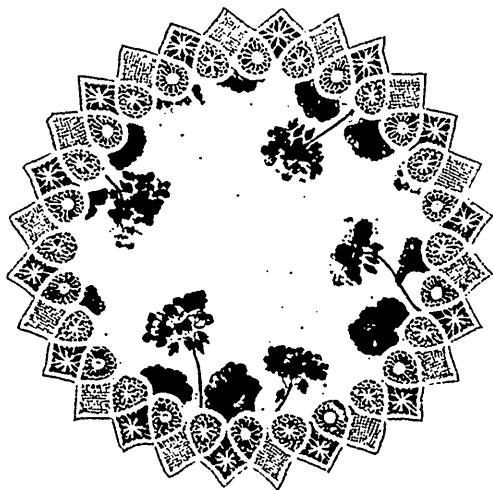
WITH BATTENBERG LACE EDGE.

BY VIRGINIA MITCHELL.

The pattern of the lace edge of this centerpiece affords opportunity for a variety of lace stitches. The drawing of the geraniums is good and the result cannot fail to be pleasing.

*Flowers.*—The Embroidery Lesson on page 180 of this issue tells how to embroider the geranium. You will notice Mrs. Wilson says, "A very pretty arrangement of geraniums is to stand them erect along the edge of a fabric." Design No. 696C follows out this suggestion. As red is too intense a color to use on white linen, pink and white were the colors selected for the flowers in this design. Pink B. & A. 2060, 2060b, 2061, 2061a and White B. & A. 2001. For the stamen in both these flowers use Red B. & A. 2065. The illustrations of the lesson show the stitch direction very plainly, and Colored Plate XIX gives the shading.

*Leaves.*—Geranium leaves are particularly handsome if well done. Do not attempt to work them solid, as the effect of Long and Short stitch, as shown by Figs. 139 and 140, page 183, is much better. For greens use B. & A. 2282, 2283, 2284, 2285, and for the ring Terra Cotta B. & A. 2122, 2123. (Not difficult.)



GERANIUM DESIGN NO. 696C.

*Materials* : Filo Silk, 1 skein each B. & A. 2282, 2283, 2284, 2285, 2060, 2060b, 2061, 2061a, 2065, 2001, 2122, 2123. Battenberg Braid No. 6, 12 yards. 1 Ball No. 100 Thread. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes. See note, page 183.

EXPERIENCED EMBROIDERERS USE ONLY B. & A. WASH SILKS

## Double Rose and Battenberg Centerpiece Design No. 1411 B.

FRONTISPIECE.

BY ELNORA SOPHIA EMBSHOFF.

In working this piece the lace should first be made. Carefully baste the braid on to the linen, bearing in mind that the upper side is the right side. All braid running into roses and leaves is fastened securely and cut off. Among the stitches which may be used with good effect are Point de Reprise (Fig. 88, July 1899 issue of CORTICELLI HOME NEEDLEWORK); Plain Russian stitch (Fig. 75), Point de Sorrento (Fig. 92); Point de Venise (Fig. 106); Point de Bruxelles (Fig. 91), and spider web.

*Flowers.*—The rose is worked on the linen over the ends of the braid with Filo Silk B. & A. 2670a, 2670b, 2670, 2671, 2672, 2673, 2674, 2675. For instructions for working see the Embroidery Lesson on the Double Rose, page 12, in the January 1900 issue of CORTICELLI HOME NEEDLEWORK.

*Leaves.*—Use B. & A. 2450, 2451, 2452, 2453, 2480, 2050b, 2050a, 2050, 2051, 2052, 2053, 2054, and tip the thorns with Terra Cotta B. & A. 2090a and 2091. When the embroidery is complete the linen is cut away from roses and leaves on the underside, the threads which secure the lace edge to the linen foundation being first removed. The inner edge of the braid is secured to the linen center with a fine buttonholing. (Somewhat difficult.)

*Materials:* Filo Silk, 1 skein each B. & A. 2090a, 2091, 2450, 2451, 2452, 2453, 2480, 2050b, 2050a, 2050, 2051, 2052, 2053, 2054; 2 skeins each B. & A. 2670a, 2670b, 2673, 2674, 2675; 3 skeins each B. & A. 2670, 2671, 2672. Battenberg Braid No. 3008, 18 yards. 4 spools No. 150 Thread. Dealers can furnish stamped linen of this design in 22 inch size. See note, page 183.

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### To Launder Battenberg Lace.

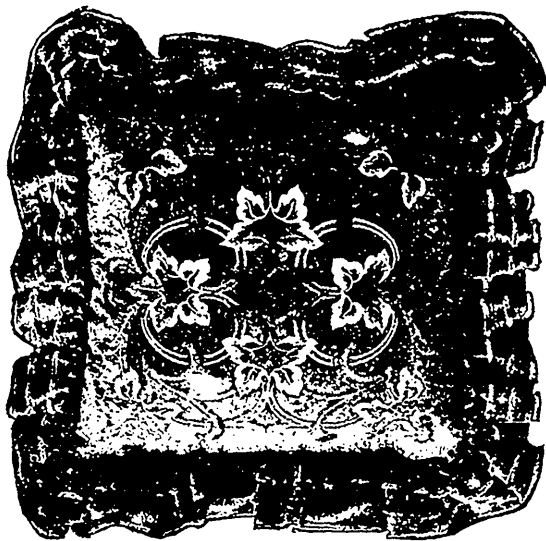
BY SARA HADLEY.

In the cleaning of Battenberg lace very great care must be taken, as the lace must not be rubbed at all with the hands. It should be put to soak in cold water with a little "Ivory" soap in an earthen bowl or kettle, and allowed to simmer only (not boil) on the back part of the stove until the soiled parts appear clean. To rinse clear of soap it should be put again in clear cold water and set on the stove to simmer only for about two hours, care being taken to keep it from more heat than a simmer. This rinsing should be done in clear cold water a second time without heating. The soap will then have been removed. The lace should be hung and partly dried and then pressed with a hot iron on the wrong side, a thin muslin cloth used between lace and iron, the lace to be carefully stretched by hand and picots drawn into place before pressing.

*INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.*

## Green Tinted Sofa Cushion Design No. 474 B.

For the four center flowers use Roman Floss, Brown B. & A. 2160b and 2161, and work in Long and Short stitch. Use the lightest shade for the two lower petals and 2161 for the other three. Into the brown at the tip of each petal shade Red B. & A. 2090a and 2090. Work the corner flowers in the same manner, using Brown B. & A. 2163a and 2165, and Red B. & A. 2091, 2092. The veins should be worked in Outline stitch with Roman Floss, brown, of the same shades as those used in the different petals. The seeds in the center of each flower are worked in Satin stitch with B. & A. 2165. Work the scrolls connecting the flowers in Long and Short stitch on both edges, using the darker shades of brown. Work the tiny stars between the flower forms with Roman Floss, Red B. & A. 2092. There is comparatively little work on this pillow top, but the effect is very pleasing. When the embroidery is completed press as directed on page 179. The back of the pillow should be of the same material at the top and the edge may be finished with a ruffle of the same or a heavy mixed cord of the colors used in the embroidery. (Easy.)



GREEN TINTED SOFA CUSHION DESIGN NO. 474 B.

*Materials*: Roman Floss, 2 skeins each B. & A. 2090a, 2090, 2091, 2092, 2160b; 5 skeins B. & A. 2165; 4 skeins each B. & A. 2161, 2163a, 2165. 1 Tinted Pillow Top, 24x24 inches. 1 piece Green Coverette, 24x24 inches. 4 yards Cord. See note, page 183.

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 Cake Walk Sofa Pillow Design No. 1324.

A decided novelty in the line of "Coon" pillows is this "Cake Walk" which comes to us from a well known Cincinnati designer. The design is tinted in various colors and then outlined with Rope Silk. The costumes of the figures are quite brilliant.

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

Commencing with the figure on the right, work as follows: The gown, which is tinted a deep orange, should be worked in outline stitch with Rope Silk, B. & A.

2020, the collar and belt with Red B. & A. 2243, and the underskirt with Light Blue B. & A., 2030a. The shoe should be outlined with Black 2000 as should also the hair and face. For this work the Rope Silk should be split. Yellow jewels are fastened in the collar bow, at the belt, and one large one in the hair.



CAKE WALK SOFA PILLOW DESIGN NO. 1324.

The figure next in order is attired in a tan colored box coat, black and white check trousers, blue and white striped shirt, in the bosom of which glistens a most wonderful diamond, red tie white collar, a tall red hat, and tan colored

shoes. For outlining the coat use Golden Brown B. & A. 2161, for the collar Black B. & A. 2000, and cover the lapel facings with cross-bar work with 2162, caught down where the stitches intersect with the same shade. The buttons which adorn the coat front are put in with red jewels. The checkerboard trousers should only be outlined on the edges. For this use Rope Silk, Black B. & A. 2000. For the blue and white shirt use Blue 2031. Outline the collar with White B. & A. 2002 and work the tie solid in Red B. & A. 2242. The tall hat is outlined with Red B. & A. 2242, and the band with Black B. & A. 2000. The hair, face, and hands should be worked in fine Outline stitch with a split thread of Rope Silk, Black B. & A. 2000. The shoes and cane are also outlined with Rope Silk, Black B. & A. 2000.

The next figure on the left is resplendent in a purple gown with yellow waist trimmings. Use Rope Silk, Purple B. & A. 2521 and Yellow B. & A. 2014. The collar and belt bow are adorned with red jewels. Outline the underskirt with White B. & A. 2002 and the shoes with Black 2000. The face, hair and hands should be worked as noted for the other figures.

The last figure on the left is very gorgeous. His long frock coat is tan color faced with green, and from the pocket hangs a red handkerchief. Trousers are red and white check, and the hat matches in color the coat lining. Outline the coat with Golden Brown B. & A. 2161, the lapel facings with Green B. & A. 2182,

*EXPERIENCED EMBROIDERERS USE ONLY B. & A. WASH SILKS.*

and the trousers with Red 2242. The shirt bosom and cuffs are tinted red and dotted with tiny red beads. The tall hat is outlined in green, same as that used for coat lining, and has a black band outlined with Black 2000. The cane is also outlined with black and has on the crook a huge red bow, for outlining which use red B. & A. 2242. Outline shoes and gaiters with black and work face, hair, and hands as before directed. The tie should be worked solid with Lavender B. & A. 2520 and the buttonière with Yellow 2014. The only jewel decoration is a huge diamond adorning the shirt front. For the tiled floor use Roman Floss, Golden Brown B. & A. 2161 and for the scrolls and cross-bar work at the top of the design, Golden Brown B. & A. 2164. The line surrounding the whole is worked in Outline stitch with Rope Silk, Black 2000.

The under side of this pillow cover is purple coverette, and the edge is finished by a ruffle of striped silk ribbon five inches in width which combines several shades of yellow. This ruffle should be put on with a heading. The cover is then ready for the pillow, which should be somewhat larger than the cover. (Easy.)

*Materials* : Rope Silk, 2 skeins each B. & A. 2000, 2161 ; 1 skein each B. & A. 2014, 2020, 2030a, 2031, 2002, 2162, 2520, 2521, 2242, 2243, 2182. Roman Floss, 2 skeins each B. & A. 2161, 2164. 1 Tinted Pillow Top, 24 x 24 inches. 1 square Coverette, 24 x 24 inches. 4 yards Fancy Ribbon. Dealers can furnish this design stamped on Coverette in 24 inch size. See note, page 183.

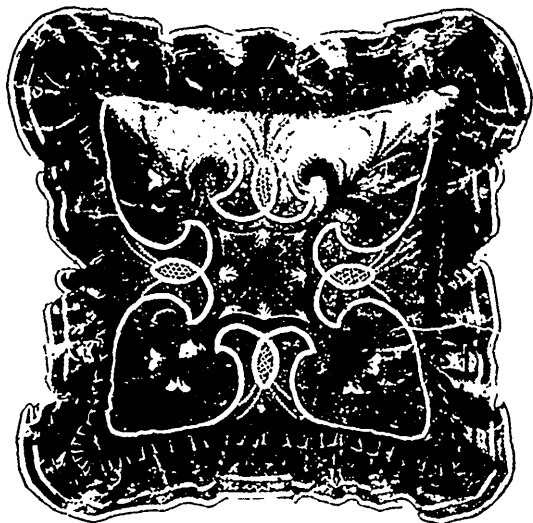
### Sofa Pillow Design No. 467 B.

But little solid embroidery is required on this pillow top, as a portion of the design is outlined with a narrow white silk fringe, which is fastened in position by machine stitching. Roman Floss is used for the embroidery, and the design works up quite rapidly. The corner designs are worked in the shades of red. The large scrolls at the base of these figures are worked solid in Feather stitch with Red B. & A. 2062, 2062a, 2065, 2066, shading into the darkest color on the concave edge. For the two small figures just above use Red B. & A. 2061, 2062, 2062a, shading darker toward the base. The small figure between is worked solid in Red B. & A. 2062, 2062a. Work the scroll lines springing from this figure in Brier stitch, using Red 2065 for the center line, 2062a for the lines on either side, and 2062 for the outer. Work in Outline stitch with Red B. & A. 2066 the line forming the edge of the center square and work a second row of Outline stitch with Brown B. & A. 2276 a short distance inside. The concave edges of the corner scrolls and the line of red around the center are worked in Outline stitch with Black B. & A. 2000. In all the angles of the center square work fan-shaped figures with Brown B. & A. 2160, and run lines of Outline stitch diagonally from corner to corner with the same shade. Where these lines meet

*INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE,*

at the center fill in between with Red B. & A. 2063, forming a square. The scroll lines on each side of the design are worked in Brier stitch in the shades of brown. Use 2166 for the center, 2165 next, then 2442 and 2160 for the outer ones. The oval space at their base should be filled with cross-bar work, with 2160, caught down where the lines intersect with 2166. Use for the back of the

pillow the same material as for the front, and finish the edge with a ruffle of the same, or of shaded ribbon. The pillow selected should always be somewhat larger than the cover. (Easy.)



SOFA PILLOW DESIGN No. 467 B.

stamped with this design in 24 inch size. See note, page 183.

*Materials:* Roman Floss, 4 skeins B. & A. 2062; 3 skeins each B. & A. 2062a, 2065; 2 skeins each B. & A. 2276, 2063, 2066; 1 skein each B. & A. 2442, 2061, 2000, 2160, 2166, 2165. 1 piece of Sateen, 24 x 24 inches, stamped. 1 square Sateen, 24 x 24 inches. 4½ yards Satin Ribbon. Dealers can furnish pillow tops

### Indian Head Sofa Pillow Design No. 1391.

Among the recent fads is the Indian pillow top. The design is tinted on cream ticking and the greater part of the work is done in Outline stitch. Some portions, such as the feathers, are in Long and Short stitch. The work is not difficult and anyone with an eye for color will have no trouble in obtaining satisfactory results. For the feathers in the head dress use Filo Silk, Blue B. & A. 2593, 2594, 2752, 2753, 2754; Green B. & A. 2783, 2784; Terra Cotta B. & A. 2121, 2122; Gray B. & A. 2873, 2874, working in Long and Short stitch with a double thread of silk. Outline the ribs of the feathers with the same. For the rest of the head gress use Rope Silk, Brown B. A. 2163, 2164, 2166, and Orange B. & A. 2640, working in Outline stitch. The blanket is worked in Rope Silk. Light Blue B. & A. 2030, 2031a; Yellow B. & A. 2638; Red B. & A. 2062a, 2065; Brown B. & A. 2163, 2165; Green B. & A. 2180a, 2181, 2183; Black B. & A. 2000. The stem and bowl of pipe are worked solid in Feather stitch with a double

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

thread of Filo Silk, Terra Cotta B. & A. 2120, 2122, 2123. The bands on bowl and stem are worked solid with Roman Floss, Red B. & A. 2062a, 2064; Orange B. & A. 2637, 2640. The feathers are worked in Feather stitch with a double thread of Filo Silk, Blue B. & A. 2593, 2594, 2754, and Terra Cotta B. & A. 2120, 2122, 2123. Work the tiny streamers at the ends of the feathers in Overlap stitch with Roman Floss, Red B. & A. 2062a. That part of the stem tinted in yellow may be simply outlined.

For the pouch at the left of the head use Roman Floss, Blue B. & A. 2031, 2031a, 2032; Red B. & A. 2064; Black B. & A. 2000; Orange B. & A. 2640. For the tomahawk use Filo Silk, Gray B. & A. 2873, a double thread for outlining; Rope Silk, Red B. & A. 2872, and Filo Silk, Blue B. & A. 2593, 2594, 2754 and Terra Cotta B. & A. 2120, 2122, 2123. Work the cord and tassel solid with Rope Silk, Brown B. & A. 2160a, 2162, 2163, 2165. The bow and arrows at the top of pillow are worked in colors harmonizing with the tinting of the various parts. Use Japanese Gold Thread for the string of the bow. The pouch and other articles at right of head are worked in the various colors mentioned for the rest of the design.

It is almost impossible to give specific instructions for working this design. It might be said, however, that there is no fear of using too many colors. Jewels of many different colors are used for the chain about the Indian's neck and hanging from the end of the bow. The spaces for the jewels may first be outlined with Roman Floss, Yellow B. & A. 2637, which gives a setting to the jewels. The back of the pillow is of yellow ticking and the edge is finished with a ruffle of shaded red satin ribbon. (Not difficult.)



INDIAN HEAD SOFA PILLOW DESIGN No. 1391.

*Materials* : Filo Silk, 3 skeins each B. & A. 2593, 2594, 2752, 2753, 2754, 2120, 2121, 2122, 2123, 2873, 2874; 1 skein each B. & A. 2783, 2784. Roman Floss, 1 skein each B. & A. 2031, 2031a, 2032, 2062a, 2064, 2000, 2637, 2640. Rope Silk, 1 skein each B. & A. 2030, 2031a, 2052a, 2065, 2000, 2160a, 2162, 2163, 2164, 2165, 2166, 2180a, 2181, 2183, 2638, 2640, 2872. 1 skein Japanese Gold Thread. 3 dozen Jewels, various sizes. 1 Tinted Pillow top. 24 x 24 inches. 1 square Yellow

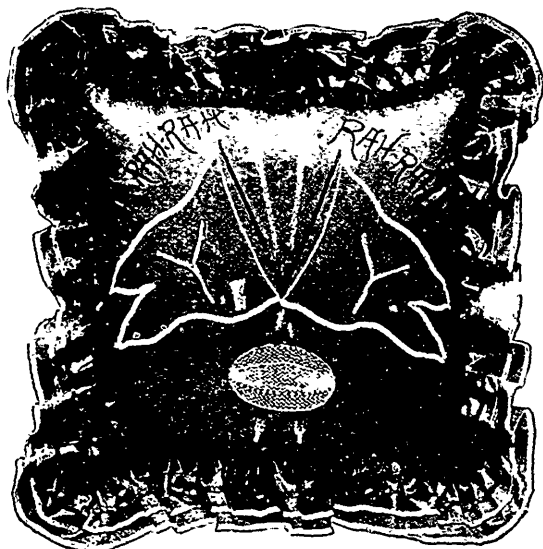
*EACH COLOR BY ITSELF IN A HOLDER—NO TROUBLE.*



Tickling, 24 x 24 inches. 4½ yards 5 inch Satin Ribbon. Dealers can furnish tinted cover of this design. See note, page 183.

### Yale Sofa Pillow Design No. 467 C.

The foundation of this pillow is Yale blue, and the design is worked principally in Outline stitch. The upper, lower, and pointed edges of the flags are edged with a narrow white silk fringe, and the edge near pole is heavily outlined with Caspian Floss, White B. & A. 2002. The poles are worked solid in Satin stitch with Roman Floss, Golden Brown B. & A. 2166, and the points are worked solid in Yellow B. & A. 2636. For the oars use Roman Floss, Golden Brown B. & A. 2442, 443, 2444, and work in Feather stitch. Work the ends



YALE SOFA PILLOW DESIGN NO. 467 C.

light and shade darker toward the handle. Work the handles in Satin stitch with the lightest shade. The letters on flags are outlined with Caspian Floss, White B. & A. 2002 and filled in with Cat stitch in the same. Then work a row of Outline stitch in black just outside the white. Use Golden Brown B. & A. 2160, 2160b for the hull, working in Darning stitch, the darker shades for the two outer sections and the light for the center. Each section should be outlined with the shade used for the darning. The stitches are worked in Black B. & A. 2000.

Work the letters in Outline stitch with Roman Floss, Red B. & A. 2062a, and then shade with Black B. & A. 2000. Finish the edge with a ruffle of sateen or of shaded satin ribbon. (asy.)

*Materials:* Caspian Floss, 2 skeins B. & A. 2002; 1 skein B. & A. 2000. Roman Floss, 3 skeins B. & A. 2062a; 2 skeins B. & A. 2442; 1 skein each B. & A. 2443, 2444, 2160, 2160b, 2166, 2636. 1 pie. Sateen, stamped, 24 x 48 inches. 4½ yards 5 inch Satin Ribbon. Dealers can furnish stamped pillow top of this design. See note, page 183.

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

# Laval University, Montreal.

DESIGN FOR PHOTO FRAME.

BY MISS ALICE ESDAILE, SUPERINTENDENT MONTREAL SOCIETY DECORATIVE ART.

The scrolls above and beneath hole for photo should be in solid Outline, Blue 2736, the letters in Gold 2161. The quarter of shield with cross fill in solidly with



LAVAL UNIVERSITY DESIGN FOR PHOTO FRAME.

Blue 2736, and the cross in Gold 2160b. The opposite quarter in same color, with torch and serpent in Gold 2161. The other two quarters work in Red 2661, with

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

book and scales in silver 2390; the rays at the top in Gold 2161. The sprays at bottom work in Green 2623. The bow knot and ribbons in dark Blue, solid Outline, and Red 2064, which are the College colors. Work the sprays same as those at base of crest.

*Material:* Filo Silk, 3 skeins B. & A. 2736, 2 skeins 2623, 1 each of 2061, 2064, 2160, 2161, 2390.

## McGill College, Montreal.

DESIGN FOR PHOTO FRAME, HOLDING TWO CABINET PHOTOS AND SEVEN SMALL ONES. SIZE 25½ X 15.

BY MISS ALICE F. PAFF, SUPERINTENDENT MONTREAL SOCIETY DECORATIVE ART.

This frame can be made of a colored ground, using light tan or buff linen, if not mounted under glass. If covered with glass, white linen should be used.

The crest should be worked in the following manner:—Background of shield in solid Outline in Red Filo 2064. The martlets in Silver Grey 2390, using a Pale Blue 2030b to bring out under part of wings and tail, also for eyes.

The scrolls, work in solid, using Blue 2750, omitting the letters, which are to be worked in a darker shade 2752; while the underneath scroll is filled in solid, in Gold 2160.

The crown at base, is in solid White 2002, and the arrows in outline of Black 2000; the band above, fill in Gold 2160, and pad the middle stone resting upon it, with embroidery cotton and then work over it with Blue 2752; the ones on each side, do in same manner, but in Green 2182, and the end ones in Red 2064.

Fill the third band completely in Gold 2160 and the space above it, in Red 2064; while the remainder is worked in Gold 2160.

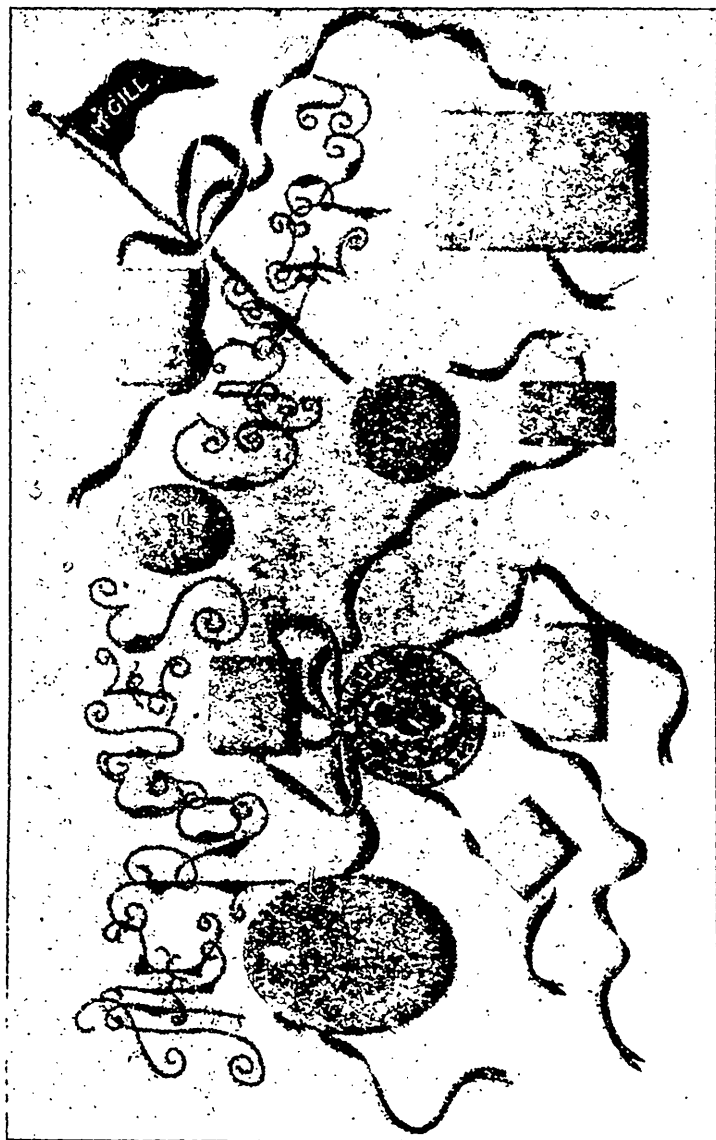
Outline the two circles surrounding the crest and crown, in Black 2000, filling the crosses, in same.

Raise the letters of the motto with light padding and work over in Black 2000, outlining the remainder of circles in Black 2000.

The ribbons around crest, work in solid Outline 2064, with 2 rows of white Outline on each side.

*Materials:* 5 skeins B. & A. 2064, 3 skeins 2002, 1 skein each 2390, 2160, 2000, 2030b, 2750, 2752, 2182, 2162; all Filo Silk.

YOU CAN DO GOOD WORK WITH SILK IN HOLDERS.



# Some New Modern Lace Decorations.

By SARA HADLEY.

This summer has seen the wearing of decorations in lace becoming almost universal among those who are fortunate enough to possess or who have been able to procure any for the purpose. From little turnover collars for the neck to complete lace costumes, almost every article of dress has come in for adornment with this beautiful, artistic, and altogether lovely product of womanly genius.

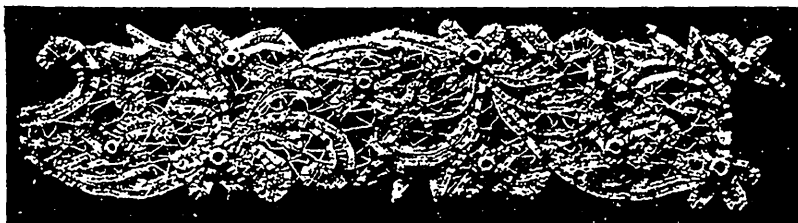
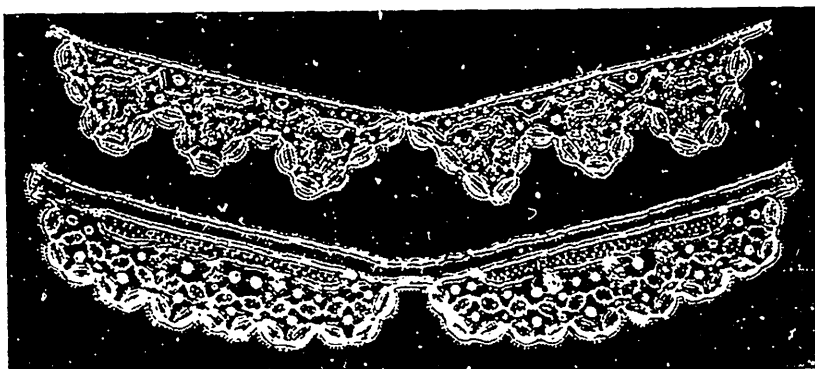


FIG. 161. —DRESS INSERTION IN MODERN LACE.

Lace bars for the neck, which were worn in our great-grandmothers's time, fichus of all lace or with lace borders and bobbinet filling, insertions for the waists and skirts of dainty lawn and silk costumes, bolero and Eton jackets, waists and coats with and without sleeves, collars, yokes, berthas, cuffs, revers and



FIGS. 162 AND 163. LACE BANDS FOR WEARING OVER VELVET OR RIBBON STOCKS.

coat collars, broad and narrow bands for skirt insertions,—all these and many more have become highly popular. They are made with imported Point and Honiton braids, plain and fancy, also Bruges and Russian braids,—these being most in demand because of their beautiful lace-like appearance and durability, they being less liable to permanent damage from cleansing.

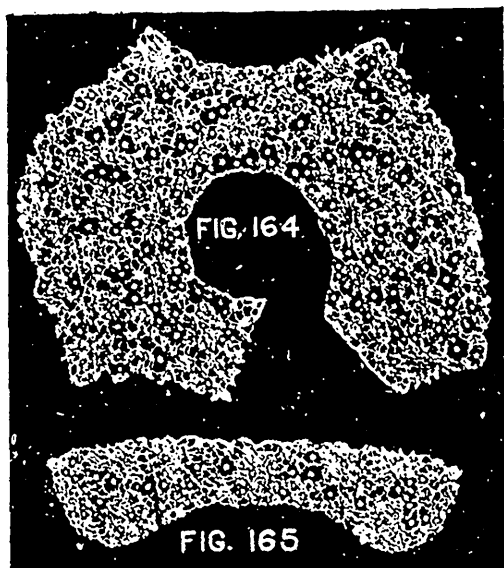
*ARTISTIC EMBROIDERERS USE ONLY B. & A. WASH SILKS.*

One of the reasons for this lace revival is the exceedingly absorbing pleasure experienced in its making, and it is not so extremely difficult as to prevent all but a few of the more skillful attempting the work, for the art has been learned by a very large number of American women, who are able to make for themselves and their friends these lovely adornments which any lady is proud to possess.

Having spoken thus generally of lace making, let us talk together of the laces illustrated in this article. Fig. 161 presents a beautiful piece of modern lace for insertion. It is about  $3\frac{1}{2}$  inches deep and intended to be inserted as a band or flounce in a skirt. The waist may be decorated in the same way with narrower lace, the same design being followed.

This insertion is made of cream linen braid, about  $\frac{1}{4}$  inch wide, worked with linen thread of the same

shade. It may be done with three stitches: the Plain Twisted Bar, the Russian, and the Point de Bruxelles stitch. See Figs. 65, 75, and 91 respectively in *CORTICELLI HOME NEEDLEWORK* for July 1899. Copies of this issue can be supplied by the



FIGS. 164 AND 165. YOKE AND STOCK COLLAR IN NEEDLE POINT.



FIG. 166. RENAISSANCE INSERTION FOR DRESS TRIMMING.

publishers for 10 cents each. The lace may include rings or not as the worker prefers.

Figs. 162 and 163 are two very pretty turnover collars in Honiton and Point lace. They can be made with very slight expense; a few yards of Point and Honiton braids, a ball of thread, and you have the material needed, and if made

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well the little collar will furnish the finishing touch needed to freshen and make attractive an otherwise simple summer toilet.

Three stitches are represented in Fig. 162, the Double Net and Plain Spider stitches and the Twisted Bar, as illustrated in Figs. 92, 86, and 65 of CORTICELLI HOME NEEDLEWORK for July 1899. Fig. 163 requires three also; the Plain Spider, the Twisted Russian, and the Single Buttonhole stitches. Figs. 86, 76 and 78 respectively, in the July number referred to.

The handsome yoke and stock collar (Figs. 164 and 165) are in needlepoint lace, representing roses, buds, and leaves. The yoke is of most graceful pattern, opens on shoulder, and presents a full front and back without a join. The stock collar is of new shape, high in the back. This lace is suitable for wearing with reception or dinner costumes or would beautify a plain silk waist. The material used is very fine and narrow Point lace braid and fine linen thread. Opportunity is offered in the leaves and roses for a variety



FIG. 167. POINT APPLIQUÉ WAIST IN BLACK SILK.

of stitches or the same stitch may be used for all these pretty figures. The varying stitches are Figs 92, 94, and 97. See July 1899 number before referred to. The background is made up of wheels and twisted bars. The braid should first be carefully basted on the pattern; all the joins, ends, and curves fastened with fine linen thread before any stitches are filled in. One of the secrets of success in the work lies in basting the braid firmly and evenly to the pattern; a good foundation is thus prepared for placing the stitches.

Very handsome linen suits are being worn this season, having bands of insertion let in the fabric, the lace and linen goods being of the same color. A cool summery effect results, the lace contributing a rich and artistic finish to the

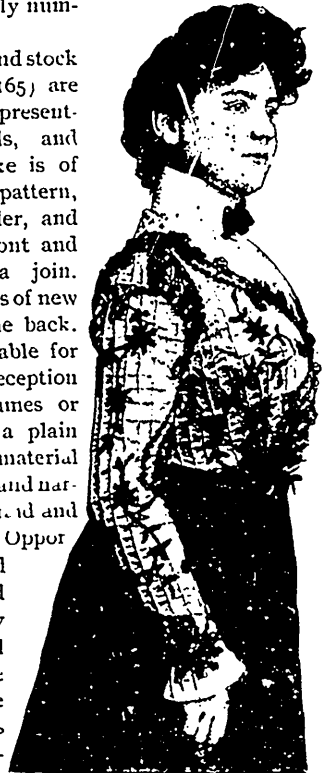


FIG. 168. POINT APPLIQUÉ WAIST IN BLACK SILK.

*INSIST UPON HAVING YOUR SILK IN HOLDERS.*

costume. Very fashionable waists in great favor are those made up of alternate bands of ribbon and lace. For such use, the insertion in Renaissance lace, Fig. 166, is very lovely; its depth is about 2½ inches, and the stitches used are Figs. 65, 76, and 80, illustrated in the July 1899 number of this magazine.

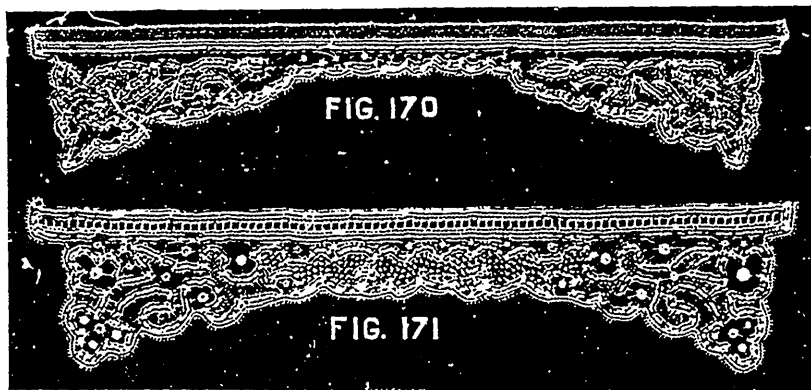
Appliqué lace is becoming very popular. The figures of lace are first made in the regular way upon a pattern and are then appliquéd to the net foundation; as



FIG. 169. BRUGES LACE STOCK COLLAR.

it is usually quite open in design much less labor is required than with an all lace pattern. Many varying figures in flowers, leaves, and sprays may be utilized; a scroll or border of lace being used for the outer edges.

Figs. 167 and 168 illustrate a very pretty waist in point appliqué; a complete lace pattern is not required here. The waist part and sleeves complete are cut



FIGS. 170 AND 171. LACE COLLARS FOR WEARING OVER VELVET AND RIBBON STOCKS.

from the net. The maker can then procure designs of sprays, flowers, etc., suitable for the work, which after completion are appliquéd to the net. The edges or borders of the waist and sleeves should also be made separately and appliquéd. This lace may be used in many different styles of waist. It is very suitable for low neck gowns, the neck being open or filled in with tucked

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



chiffon. An exquisite dinner dress is of black silk Bruxelles net, the skirt having a border of black silk lace 3 to 5 inches deep, and artistically grouped sprays, flowers, etc., of black silk lace appliquéd on the net, the whole being worn over white taffeta silk. The waist may be made as elaborate as desired by using more or less of the figures. Materials essential are black silk point lace braid for the sprays and flowers and black silk Bruges braid, in two patterns, for the border and scroll. Black silk thread, fine and medium weight, is used for working. Very simple stitches only are needed, the fancy braids providing in themselves sufficient character to the work.

Stock collars are used with all kinds of gowns, and those made of lace are exceedingly attractive; a great variety of designs are to be had. The foundation may be any color in velvet or silk which will furnish the necessary contrast for the lace.

There being so many beautiful patterns in Bruges braids, a substitute may easily be found if desired for the braid illustrated in Fig. 160; for instance, a narrower braid with more elaborate stitches would produce excellent results. In the lace illustrated, three stitches are used: Figs. 65, 76, and 124, illustrated in July 1899 num-



FIG. 172. BOLERO JACKET IN MODERN LACE.

ber of this magazine.

Lace bands over stocks being so generally used by both old and young, there are naturally many styles in vogue. The little collars (Figs. 170 and 171) are most worn by mothers and grandmothers, the points in front, while the younger members of the family affect the separated styles shown in Figs. 162 and 163. The collars are made of the plain or openwork narrow point lace braid, and fine thread, with four stitches in the collar (Fig. 170), as follows: Figs. 75, 86, 98, and 101, and four stitches also in the other (Fig. 171), namely, Figs. 79, 86, 103, and 106,—which are shown in the July 1899 issue.



FIG. 173. BOLERO JACKET IN MODERN LACE.

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

The bolero jacket is enjoying a revival after about ten years of "desuetude," and deservedly so, for Dame Fashion has rarely introduced so becoming a garment. Boleros were quite fashionable previous to these resting years, but never were worn to such an extent as at present, when a woman whose wardrobe does not include one or more of these handsome jackets is not strictly "in the fashion."

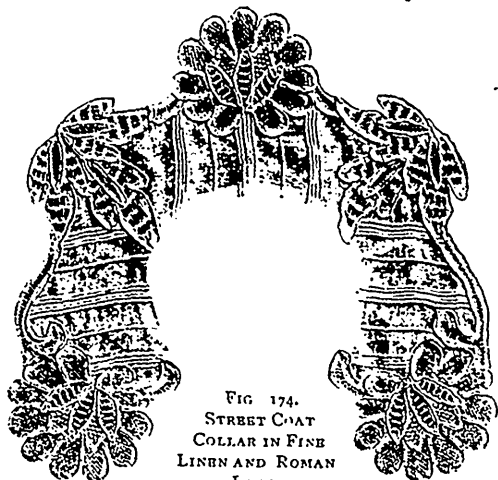


FIG. 174.  
STREET COAT  
COLLAR IN FINE  
LINEN AND ROMAN  
LACE.

A most attractive street coat collar, in fine linen and Roman lace, is shown in Fig. 174. It will be very effective used on plain tailor-made or silk taffeta coats. These collars are extremely popular; some are round in the back with revers fronts, others have a sailor shaped back with revers. There are many varying shapes and styles. This collar is one of the newest Parisian novelties and is considered very beautiful. The body of collar is of fine sheer linen which is tucked at intervals with groups of five, one, and four tucks respectively. A pattern is necessary for making the lace. The braid required is a thin linen tape with lace cord sewed to the edge of tape after the lace has been in other respects completed and removed from the pattern. The cord is over-handed to the right side of the lace. In the collar illustrated the linen is a fine white and the lace a creamy shade. The same style of collar may be made of linen in its natural color and lace to

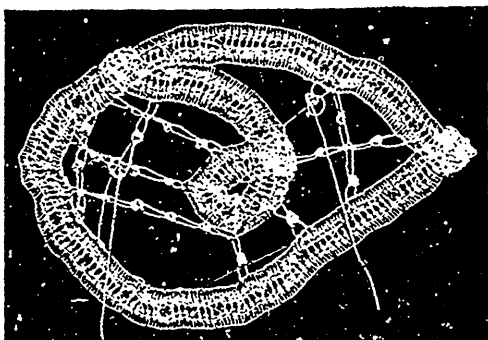
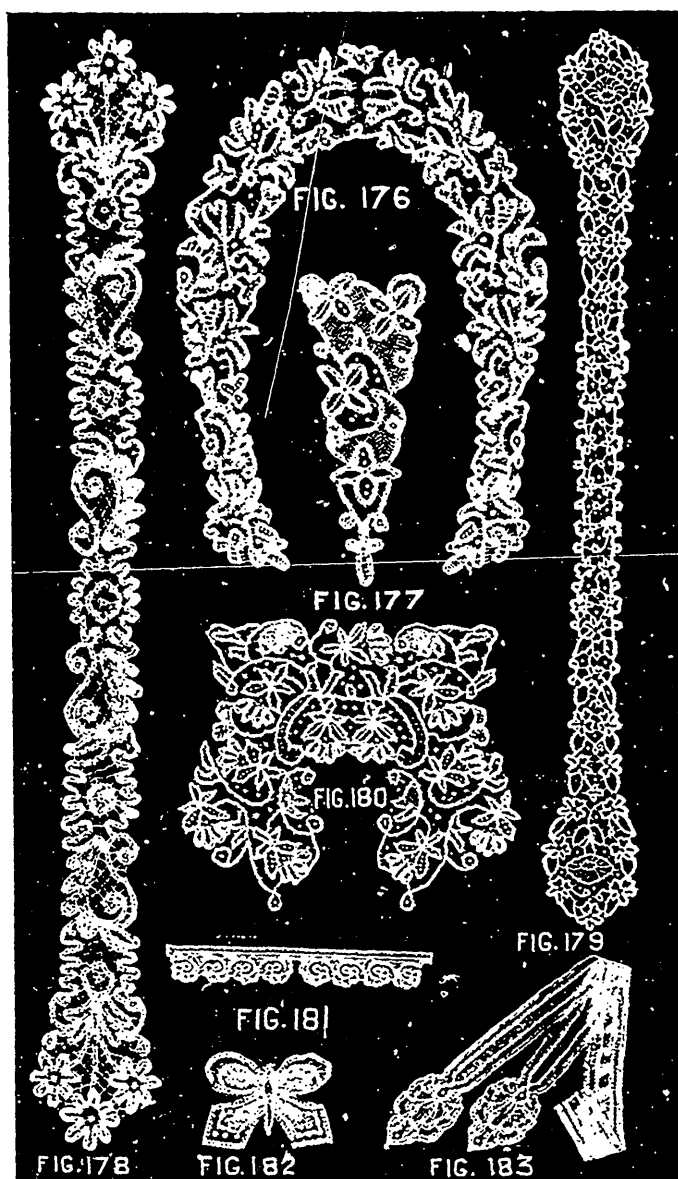


FIG. 175. BRUGES LACE STITCH.

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



SOME NEW MODERN LACE DECORATIONS.

match, and the design may be simpler if desired. Stitches suggested are Figs. 80, 93, 107, and 117, which are shown in the July 1899 number.

The fichu in Bruges lace, shown by Fig. 176, is worn about the shoulders and tied loosely or secured with a brooch in front. It is very dainty and can be made with perfectly plain or the open lace braids, the background being worked with the Bruges stitch, illustrated by Fig. 175. This stitch is not difficult and can be worked quite rapidly. It is perhaps the most effective known as a contrast to show off the general design of such lace and is very largely used in the dress laces now being worn. The fichu illustrated measures about 5 inches at its widest, and is  $1\frac{1}{2}$  yards in length. Stitches suggested besides the Bruges stitch are Figs. 82, 91, and 116, as shown in the July 1899 CORTICELLI HOME NEEDLEWORK.

Revers are worn on dress waists or coats, alone, or in combination with a color of same design. They are very pretty made of black or cream silk materials, with white or black silk lining for an effective contrast. The rever in Bruges lace, illustrated by Fig. 177, includes various stitches, *i.e.*: Figs. 75, 83, 84, 92, and 97, in the July 1899 number, and the Bruges stitch, Fig. 175, in this number of CORTICELLI HOME NEEDLEWORK.

The barb in Russian design, worked in Bruges lace, shown by Fig. 178, measures 7 inches at its widest part and  $1\frac{1}{2}$  yards long. It is intended to be worn as a neck ornament, wound over a silk or ribbon stock and fastened in front. The design is very beautiful and the lace itself extremely attractive, though requiring comparatively little labor. A very sheer and wide braid is used, and almost all the background is in Bruges stitch.

The needle point scarf in morning-glory design, Fig. 179, is a very fine and dainty scarf for the neck. The braids are narrow and fine, the stitches many and worked closely, but to one fond of the work it will not be found laborious, and when finished will be worth to the owner all the time and labor expended. The scarf measures about  $4\frac{1}{2}$  inches at its widest and is  $1\frac{1}{4}$  yards long. Many beautiful pieces can be made in this style of lace—handkerchiefs, collars and cuffs of all shapes, fans, baby caps, and caps for elderly ladies. The point lace is most appropriate and suitable for the yokes and berthas worn on wedding and evening dresses. The stitches in the central figure on ends of scarf are Figs. 71, 74, and 76. For the smaller flowers you should use Figs. 86 and 108. Fig. 82 is the stitch to use for the leaves and Figs. 72 and 85 for the background.

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



FIG 184 RUSSIAN LACE JACKET.

Roman lace is used in making the sailor collar, Fig. 180. These collars are made in a variety of styles and patterns and are a very lovely trimming for a silk or lawn shirt waist. When made in heavy Russian braid they are suitable for wearing over percale or cloth jackets. The lace illustrated is made of plain tape braid with colored edge, many tiny rings, and linen thread, all being in the natural color. Twisted bars and wheels make up the background of the collar, and for the flowers Figs. 85 and 92 are used.

The point lace band or collar, Fig. 181. These little turnovers are in numberless styles and varieties. This is a very fine and pretty collar, quite inexpensive to make. A pattern and a few yards of braid with a little fine thread, and pearling for the edge, are all that is needed, and one who is fond of this work can make several in a very short time. There are usually found in the work basket, short pieces of material which may be worked into these little collars.



FIG. 185. RUSSIAN LACE JACKET.

The Bruges lace butterfly, Fig. 182, intended for use on hats. The butterfly illustrated measures 7 inches across and has double wings. The lower wings have a wide braid and the other a narrow braid of the same pattern. A group of several wheels is worked in the ends of the upper and the lower back wings; the balance or fly is worked with stitches, Fig. 76, July 1899, and Fig. 175 in this number. After the stitches are completed and the work removed from pattern, a lace cord is sewed to the inner edges of the braid on the upper wings and the body of the fly.

The point lace and chiffon tie, Fig. 183, is worked with narrow point braid and fine thread. The scarf measures 3 inches at its widest point and 2 yards in length. The lace ends and edges of lace extending its entire length, with chiffon center, combined to produce a most attractive tie. Stitches suggested are Figs 65, 84, 106, and 122, which are shown in the July 1899 number of CORTICELLI HOME NEEDLEWORK.

The Russian lace jacket, Figs. 184 and 185, is intended for street wear only and may be worn with a silk or cloth costume. The fronts are turned back, forming revers, or the jacket may be closed at the neck if preferred. These jackets are very handsome made of black silk materials or with ecru or gray Russian braids. Stitches recommended are Figs. 76, 86, and 98, shown in the July 1899 number. Further information regarding these laces will be cheerfully furnished by the writer, and patterns and materials for making them can be obtained by mail or in person at her art rooms, 923 Broadway, New York.

*DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY.*

# Lace Patterns Easily Wrought.

BY MARGERIE DAW.

Above the exclamations of pleasure with which women are undertaking lace work of so many descriptions, a demand has been heard for patterns that may be worked speedily.

"Please let us have designs which we can finish before we are obliged to go about something else," say many. "Complicated stitches are very well for women who devote their lives to lace making. With us, to whom it is a pastime, the need is for good effects which may be gained with comparatively little effort."

The following patterns have been selected because they seem to be adapted peculiarly to



HONITON COLLAR POINT, No. 503.  
Price of pattern, 10 cents.

the present fashions in the dress of women and children, and since they are simple.



BATTENBERG COLLAR BAND,  
No. 504.  
Price of pattern, 10 cents.

The prevalent enthusiasm for distinctive pieces in women's neckwear nowhere expresses itself more fortunately than in the points and bands of hand wrought lace for which a variety of patterns is here shown. These little luxuries at once are useful in preserving the freshness of the ribbon or rarer neck piece over which they are laid. And they are beautiful in supplying so simply "the touch of

filmy whiteness near the face," without which tradition says no gentlewoman's choicer costume is complete.

Two points, so small that one could work them during half an afternoon's gossip, are made from Honiton braid of two sorts, and a mere third of a yard of purling.



BATTENBERG COLLAR BAND, No. 527.  
Price of pattern, 12 cents.



BATTENBERG COLLAR POINT, No. 506.  
Price of pattern, 12 cents.

The design as furnished is numbered 503.

A lace band nearly encircling the throat often is preferable to points that appear only in front. Pattern No. 504 is an excellent model for a band of this description. The neck size is regulated when attaching the worked pieces to a circlet of fine white linen or cotton, three-quarters of an inch wide. The same distance between the ends of the bands should be noticed at the front and the back of the lace pieces. It may not be amiss to recall that all of these lace neck bands and points require to be set into a narrow foundation before they are basted



BATTENBERG COLLAR POINT, No. 505.  
Price of pattern, 12 cents.

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

for wearing, on the neck, ribbon. Numbers 527, 506, and 505 are pieces somewhat deeper than those just referred to. They are slanting at the lower edge, after a late mode.



BATTENBERG STOCK COLLAR, LOTUS DESIGN,  
No. 510.  
Price of pattern, 15 cents.

another color.

Especial attention is called to the refreshing fact that the patterns of stock collars displayed here actually fit women's throats. Not only are the designs agreeable to the eye and easily wrought, but the models are curved as cunningly as the collars made by famous dressmakers.

This excellence in cut is the result, too, of an intelligent demand from women who buy lace patterns, for something better than the shapeless common designs.

The lotus has offered a graceful suggestion to our artist. Narrow in front, that the chin may not crush the delicate lace, it widens to come up closely under the ears, and high at the back as fashion requires. The patterns measure fifteen inches in



HONITON STOCK COLLAR, LOTUS DESIGN,  
No. 512.  
Price of pattern, 15 cents.

length. Allowance is made for shrinkage in working—it varies with woman and woman—for possible change when cleansing, and for difference in neck sizes. The petals of the flowers overlap and make the joint neat.

At the back of a lace stock, as elsewhere in woman's dress, ornamental pins help wonderfully in giving a finished and distinguished appearance to one's costume. Nos. 510 and 512 are similar, though the use in one case of Battenberg and in the other of Honiton braid, gives results quite unlike.

The needs of women with a shorter neck have been considered in making the lace stock of water lily design. Especially narrow and comfortable at the front and sides, the back of the collar is high and perky, just as are the collars of women with more swanlike throats. No. 511.

There are two ways of managing the high backs of these lace stocks. One is



BATTENBERG STOCK COLLAR, WATER LILY  
DESIGN NO 511.  
Price of Pattern, 5 cents.

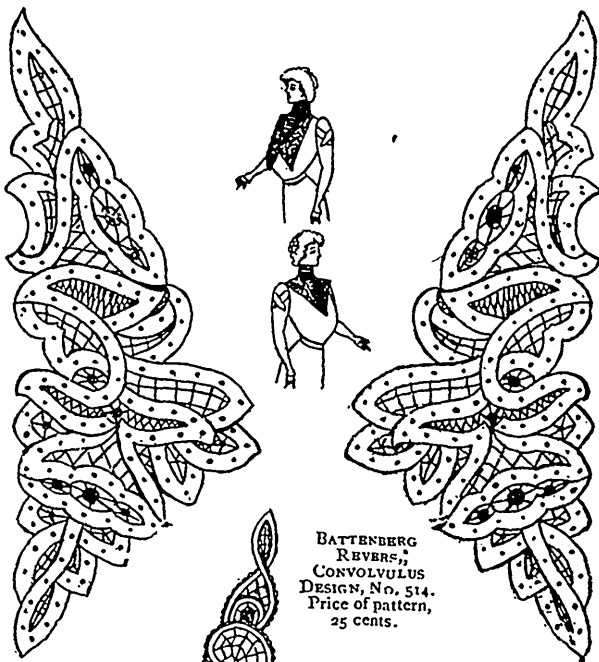


BATTENBERG COLLAR, CONVOLVULUS DESIGN,  
No. 513.  
Price of pattern, 15 cents.

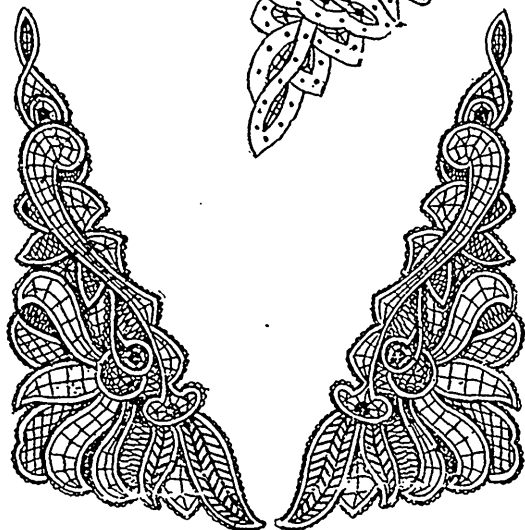
*B. & A. SILK IN HOLDERS SAVES TIME AND ANNOYANCE.*

to baste them on to silken under-collars precisely the shape of the outer lace stock. The other calls for fine millinery wire sewed deftly along the outline, on the under side. When worn, the petals of the flowers will extend above the inside collar, and snugly at the nape of the neck.

A coat collar in convolvulus design is shown by No. 513. Unlike the previous models, this opens in front and it especially needs a high silk or wired foundation at the back. In applying this stock to a dressier cloth or silken coat, a becoming result comes of using white satin under the



BATTENBERG  
REVERS;  
CONVOLVULUS  
DESIGN, No. 514.  
Price of pattern,  
25 cents.



BATTENBERG REVER, No. 528.  
Price of pattern, 25 cents.

nizes with the stock collar suggested by the same flower is shown in No. 514.

collar. A plaited vest of white chiffon, and some revers of white satin unite with the lace stock to trim an outer garment handsomely.

Should one not have the inclination to work out something pretty for the summer wardrobe from these models, warm weather leisure will offer an opportunity to gain time on the winter coat. A revers collar design in convolvulus pattern which harmonizes with the stock collar suggested by the same flower is shown in No. 514.

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



The drawings illustrate two ways of using the revers on a gown. With a coat, of course they should be applied with the wider portion at the shoulder. It is a directly Parisian fancy to invert these lace revers on the bodice of a gown, so that

the wider ends appear to increase the corsage measure.

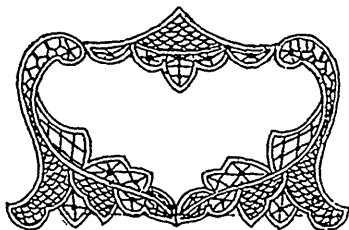
There are certain novel braids with white and cream as foundation colors, and edges of pink, black, or blue, that make odd effects when used for dress laces. Rever No. 528 is a pattern prepared for making up in cream or white braid with tinted silk edges. The result is especially good when these laces are used



BATTENBERG BOLERO, No. 526.  
Price of pattern, 25 cents.

against solid colors duplicating the hue of the tinted edge. As pink-edged white braid on a pink silk waist, and blue on blue. A hand-made lace stock and some revers are quite enough trimming for a dainty blouse. The braids with blue and pink loops are not commended for the making of coat collar facings. Black or white lace is smarter for this purpose.

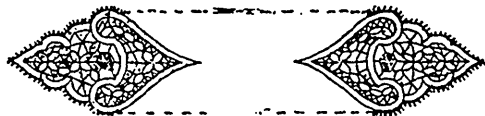
Pattern No. 526 is not well placed to show the use of these bolero fronts. They are stamped straight up and down, whereas they are worn diagonally, so that the points meet above the belt in front. A gold or strass buckle



SCARF END, No. 508  
Price of pattern, 10 cents.

or brooch is used to secure the points. It also is possible to make this bolero from cream or white braids with colored edges.

Of ties and tie ends there is numberless variety. Two which are considered especially desirable are shown with patterns which may be made, if not in a twinkling, at least



HONITON TIE END, No. 515.  
Price of pattern, 10 cents.

able are shown with patterns which may be made, if not in a twinkling, at least

*YOU CAN DO GOOD WORK WITH SILK HOLDERS.*

in a short time. Scarf end No. 508 is for use in decorating a tie of mull or chiffon which is nine inches wide and as long as your fancy. It is practical to mount this engaging bit of lace on a length, say, of violet chiffon. The lace is permanently good and may be removed and placed on another tie, when the beauty of violet one is gone.

The nice little tie decoration No. 515 was designed to meet the wants of women who have not known how to finish the ends of their black velvet neck



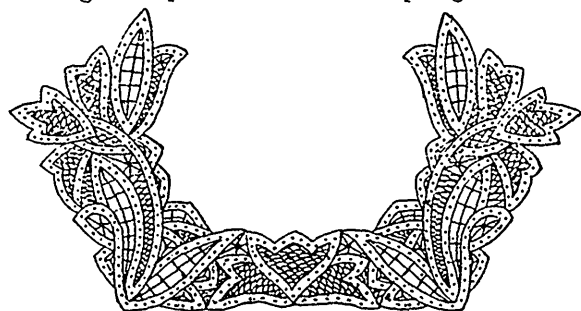
CHILD'S  
RENAISSANCE  
COLLAR, BUTTERFLY  
DESIGN No. 552.  
Price of pattern, 20 cents.

ribbons. Velvet two and a quarter inches wide is required for this lace trimming. The ends of the velvet are cut to fit the upper points of the lace. There is no reason whatever why these diamond-shaped figures should not be applied to the ends of satin ribbons used at the throat. Certainly, they give a neater finish than a raw edge.

A curious and slightly way of making use of a dozen or more of these lace decorations is a circlet around the neck of a dress, the the sides of the lace diamonds touching. The points without the loop edge braid should disappear under the



CHILD'S RENAISSANCE  
YOKE, No. 533.  
Price of pattern, 20 cents



BATTENBERG YOKE, CARNATION DESIGN, No. 522. Price of pattern, 20 cents. finished pieces may be attached to small dresses permanently, or kept in a sachet-scented bureau drawer among the collars, to be worn outside of some irresistible little silk or velvet coat,

standing collar, unless, indeed, they are used as a collar finish for one of the low-necked dresses in vogue this summer.

Some attractive models for the lace decoration of children's dresses and coats are also illustrated. The

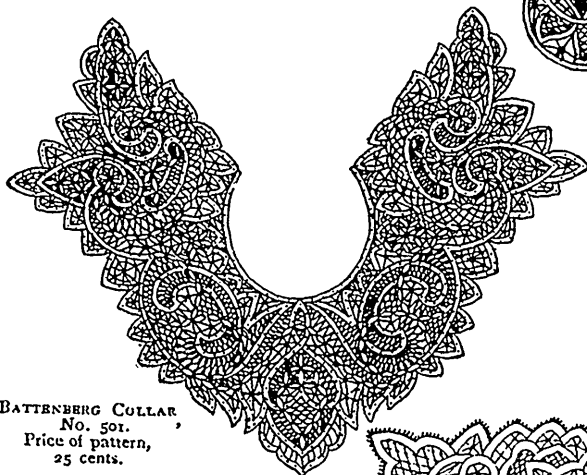
*INSIST UPON HAVING YOUR SILK IN PATENT HOLDERS.*

The butterfly has been used as the central idea in collar No. 532, which is intended for the plump neck of somebody's darling who is two, three, or four years old. Another collar for the same important young person—or his brother or sister—is No. 533; a good pattern.

A white carnation in beautiful bloom prompted



INFANT'S RENAISSANCE  
LACE CAP, No. 536.  
Price of pattern, 20 cents



BATTENBERG COLLAR,  
No. 501.  
Price of pattern,  
25 cents.

536, which is made with so little effort. In these times when women are working so busily in lace, while every baby may not be born with a silverspoon in his mouth, his right is to a real lace cap, silk or linen lined.

Particular attention is called to the shoulder collars for "grown-ups," Nos. 501 and 529. They were fitted carefully by an expert before the



BATTENBERG  
SAILOR COLLAR,  
No. 529.  
Price of pattern,  
25 cents.

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

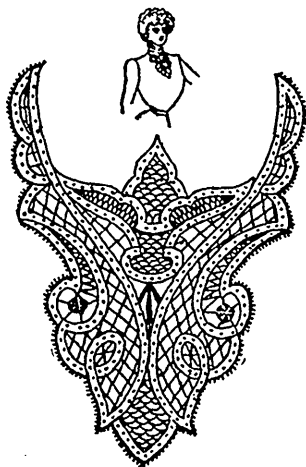
lace design was drawn in. There is no limit to the uses of these collars. One almost cannot get along without a collar of hand-made lace, now that the low-necked house gowns for afternoon wear are encouraged by fashion.

Sleeves, when they are long, are lengthily as ever, quite to the knuckles on the outer side. Lace cuff points, No. 507, afford ready and pretty means of finishing sleeves of silk or other choice fabric. A chemisette—appliqué—No. 518, is made to correspond with the cuff points.



BATTENBERG CUFF POINTS, No. 507.  
Price of pattern, 15 cents.

To suit the pleasure of the woman who wishes a lace decoration for her bodice which is exceptionally original, lace pattern No. 509 has been conceived. Imagine a gown made from rose pink veiling or China crape, the body of the waist tucked finely. The yoke is without frill, pucker, or ought to distract attention from the corsage finish of hand-made lace. Other pieces in the set are rounded cuffs, epaulets, two lace "ears," and a lace necklace.

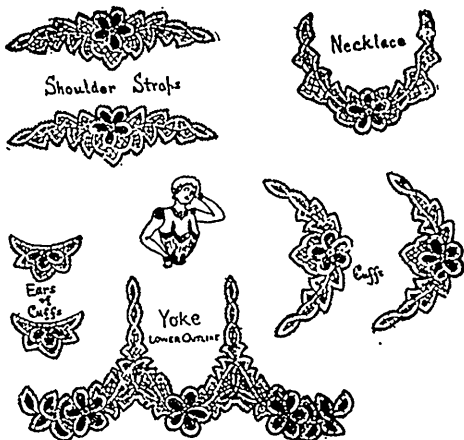


BATTENBERG VEST YOKE,  
No. 518.  
Price of pattern, 12 cents.

Necklaces of lace are revivals of the fashions of our grandmothers, even our mothers. These are worn this season with standing collars, or with the neck bare. It is correct to make any dress for the country so

that the throat is uncovered. Gowns for use out of doors in the city still have the choker, though every costume intended for the house may be neckless.

In the case of the visiting dress of rose pink China crape or veiling, a standing collar of the dress material closely tucked on the bias gives the most suitable finish above the lace circlet.

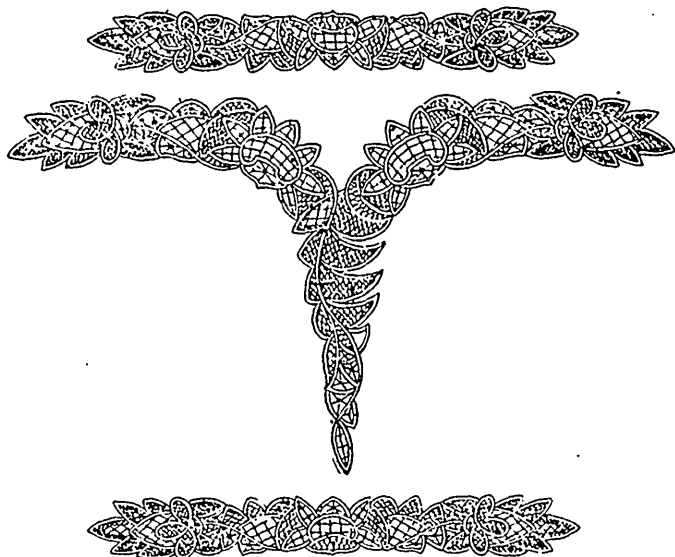


BATTENBERG WAIST DECORATION,  
ROSE DESIGN NO. 509.  
Price of pattern, 35 cents.

*INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.*

The wild rose—after all, the favorite and most adaptable flower for use in all forms of stitchery—applies to this waist decoration, for the making of which sixteen yards of braid and eight of purling are required.

Workers in lace will find in this the most ambitious of the month's peculiarly practical patterns, a mine of possibilities for the decoration of other costumes. Ears, epaulets, cuffs, or necklace may be made separately for a different gown, or worked out into little gifts.



FERN CORSAGE FINISH, No. 502.  
Price of pattern, 25 cents.

A corsage finish, three pieces, two shoulder straps, and an outline for the bodice, with length extending to the belt line, is unique. Ferns were in the thought of the designer. So delicate are these pieces of lace, that the result is better when they are mounted on bands of folded chiffon before applying to the gown. The bands are of the color of the dress, and they conform to the shape of the separate pieces. The fern corsage may be worn with a dress having either a high or a low neck. This method of applying lace was suggested by the costume, worn for the painting of her portrait, of a noted Englishwoman. Paper patterns of any of these designs will be supplied at the prices named.

The thirteen primary stitches used in these twenty-four original patterns are described in the following pages. The cuts are made from little samples done by an experienced lacemaker expressly for this magazine.

The terms "Battenberg" and "Honiton," used to describe the braids, are general and commercial rather than critical. "Battenberg" indicates a rather heavy braid with straight edges. "Honiton" calls for braid with light weight, often with fanciful edges.

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

# Thirteen Simple Lace Stitches.

The following illustrations and descriptions will be found useful in working out the patterns previously given. All of the stitches used in the lace patterns illustrating Margerey Daw's article are reproduced here, and serve to show how simply good effects may be gained.



FIG. 185. POINT DE FILLET.

*Point de Fillets.*—This is an excellent stitch with which to make a loose groundwork. To work it commence with a loose Buttonhole stitch in the left corner. Overcast two stitches down the lace and make a Buttonhole stitch into the first one. To make it firm, put the needle first under the knot, over the thread, then under it again. Continue with the next stitch in the same way. Repeat the rows and take two stitches down the lace each time. See Fig. 186.

The working thread is carried around the two radii, then drawn firmly into place. After which the needle is passed under the second of these radii, then under the next one, and the thread is drawn again into firm position. The working thread thus

*Spinning Wheel Rosette.*—It is made on a foundation of twisted threads which cross in

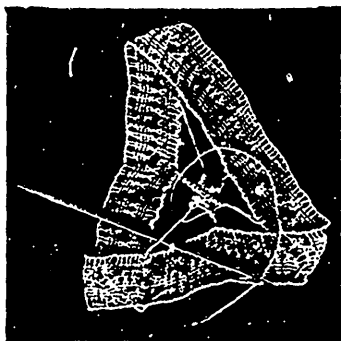


FIG. 187 SPINNING WHEEL ROSETTE.

is always carried back over the last radius under which it passed, and forward under the next one. The result is the coil over each radius. See Fig. 187.

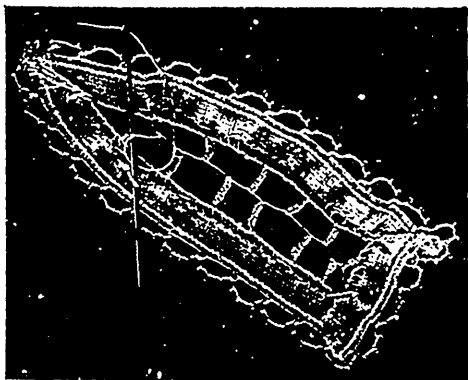


FIG. 188. LADDER STITCH.

*Ladder Stitch.*—Start the braid leaf, on the inner side. Cross to other side at an angle, buttonhole half way back, then cross half way with single thread on an angle, and buttonhole half way back.

*INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.*

These processes are repeated until the space is filled. See Fig. 188.

*Twisted Cross Stitch.*—The illustration explains itself. See Fig. 189.

*Vein Stitch.*—A single twisted bar marked at intervals with the small "spot" of the Point d'Angleterre. Fig. 190.

*Greek Ray Stitch.*—Beginning at base of triangle near right-hand corner, work to top and back, with two untwisted threads. Three clus-

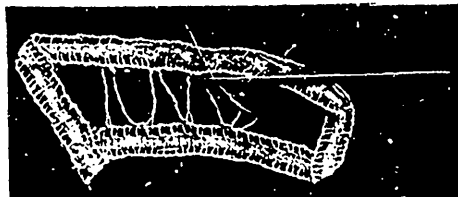


FIG. 189. TWISTED CROSS STITCH.

ters, two threads each, are placed before the Darning stitch begins. The latter stitch is begun on threads at left of figure, continued half down, and a buttonhole bar joins this portion of the "point" with the next two threads, which are darned together for a small section. More buttonholing unites these threads to their fellows, which again are darned. Another buttonhole bar concludes the stitch, which is new in lace work. See Fig. 191.

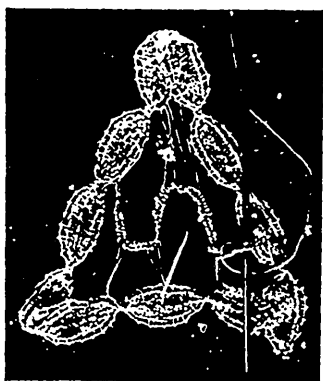


FIG. 191. GREEK RAY STITCH.

all threads together at the center. With single thread, proceed over and under each radius until spoke is complete. With Buttonhole stitch secure the spoke and twist back to base of triangle along the thread with which you begin. See Fig. 192.

*Point De Bruxelles.*—This stitch is formed with successive rows of buttonholes. Commence to work on the left of the space in the upper corner, and make a loop across

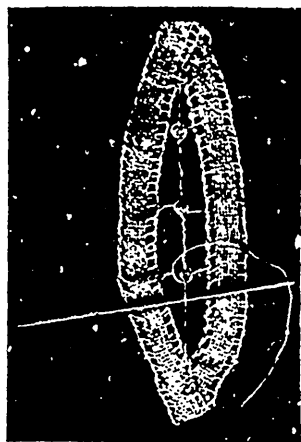


FIG. 190. VEIN STITCH.

*Sorrento Wheel.*—Overcast the inner side of the triangle. From the center of the base, work to the top, twist back to the center, then to the lower left corner, back to the center; work on the right side and twist back; work to third corner and twist to center again, then with a single stitch bring

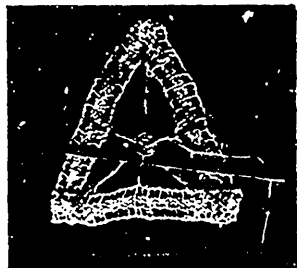


FIG. 192. SORRENTO WHEEL.

*DO YOUR EMBROIDERY WITH GENUINE MATERIAL ONLY.*

the work. Return by making a loose buttonhole into the first loop, which will form two loops. For each row, fill every loop of the row just made with a loose buttonhole. The stitch is worked first from left to right, then from right to left. Fig. 193.

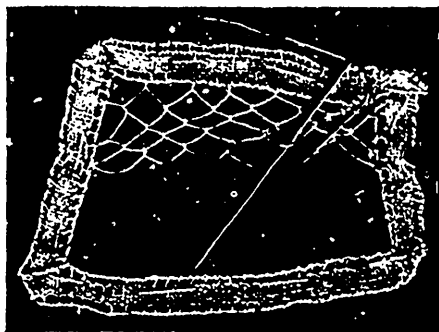


FIG. 193. POINT DE BRUXELLES.

the edge, and twisted over with the needle to where the first lines cross. Then work around the cross six or eight times, and pass the needle over and under to make a spot. Over the thread to the next cross twist again, and repeat as before. Continue until all the spots are made over the space. Figs. 194 and 195.

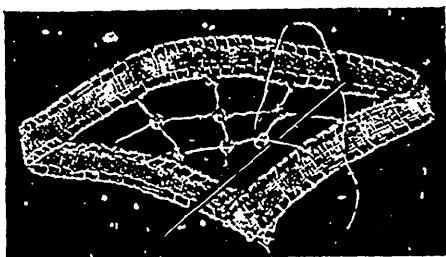


FIG. 194. POINT D'ANGLETERRE — UNEQUAL SPACES.

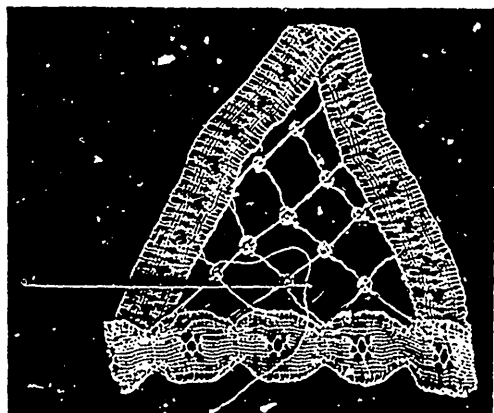


FIG. 195. POINT D'ANGLETERRE,

*Point d'Angleterre.* — Fill the space with single threads at equal and short distances apart, and in one direction, after which cross the threads in the opposite direction and pass the needle over and under the lines in alternation. Be sure that the latest thread is fastened well to

*Buttonhole Sorrento Bars.* — After overcasting the inner edge of the braid, carry the thread from the base of the figure to the top. Buttonhole back a short distance, then cross to side with single thread, buttonhole back to center, cross and buttonhole to opposite side, back, and continue to base in the same manner. Fig. 196.

*Plain Russian Stitch* is simple. After overcasting the inner edge of the braid, begin to make the crossings at the lower right hand corner. The needle is then thrust through



the braid on the left side of the space, the point toward the right side. The thread is brought through the braid, and the work is repeated from the right side of the "leaf," to the left. See Fig. 197.



FIG. 196. BUTTONHOLED  
SORRENTO BARS.

*Point d'Anvers* is a corded Buttonhole stitch, loosely woven, in two rows around the space within the irregular triangle of the small sample. The basis of this stitch

is the Point de Bruxelles. A primary Cross stitch is used for filling. See Fig. 198.

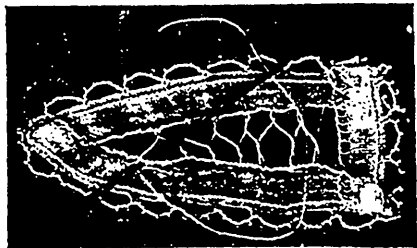


FIG. 197. PLAIN RUSSIAN.

The term "Point d'Anvers" is used to designate a number of loosely worked Buttonhole stitches.

A large number of lace stitches are shown in the July 1899 issue of CORTICELLI HOME NEEDLEWORK. Our readers wishing further examples are advised to refer to that number, which also contains a very interesting article on the origin and early development of Point and Battenberg laces. Copies of the July 1899 number can still be supplied by the publishers for 10 cents each.

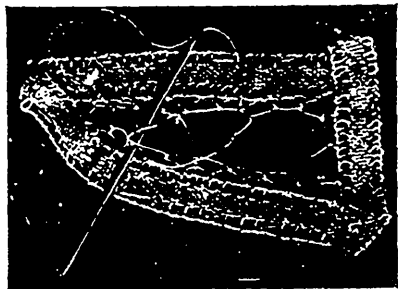


FIG. 198. POINT D'ANVERS.

## Pansy Cravat Case Design No. 1396.

WITH DECORE EDGE.

By E. & P. VERGES.

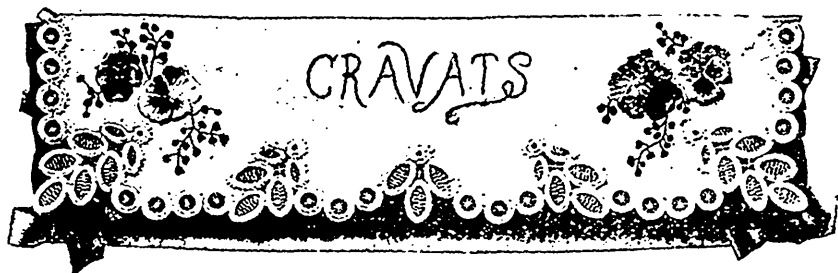
The fancy edge of this case shows up prettily against the pale yellow lining. In working the pansies in this design, it will be quite effective to keep to shades of purple and yellow with perhaps a little blue. Colored Plate XXIV will be of much assistance, also the Embroidery Lesson on page 187. Colors which may be used are Yellow B. & A. 2011, 2012, 2013, 2015, 2017; Blue B. & A. 2040b, 2040a, 2040; Purple B. & A. 2521, 2523. For the fern use Green B. & A. 2050, 2051, 2053, and Terra Cotta B. & A. 2093 for stems. Outline the word "Cravats" with Roman Floss, Golden Brown B. & A. 2161. Four sizes of Decore forms are used for the edge, No. 1 Oval, No. 2 Small Oval, No. 3

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

Round, and No. 4 Jewel. These are all to be crocheted plain as shown on pages 85 and 86, January 1899 issue of CORTICELLI HOME NEEDLEWORK, using Lace Crochet Silk, White B. & A. 2001. Then fill in the Oval forms with cross bars and the Round forms with spiders, using Etching Silk, White B. & A. 2002. When the forms are completed carefully baste in position as shown by pattern, and where the edges touch securely fasten. Work along the inner edge in Long and Short Buttonhole stitch with Caspian Floss, White B. & A. 2002, and cut away the linen from under the forms.

The lining for this cravat case is made in the same manner as for the veil case, using Yellow China Silk for covering. When it is finished carefully baste the linen cover in position and fold as shown. (Not difficult.)

*Materials:* Filo Silk, 1 skein each B. & A. 2093, 2011, 2012, 2013, 2015, 2017, 2040b, 2040a, 2040, 2521, 2523, 2050, 2051, 2053. Caspian Floss, 3 skeins B. & A.



PANSY CRAVAT CASE DESIGN No. 1396

2002. Roman Floss, 1 skein Golden Brown B. & A. 2161. Etching Silk, 2 skeins B. & A. 2002. Lace Crochet Silk,  $\frac{1}{2}$  ounce B. & A. 2001. Decore Forms, 76 No. 3 Round, 19 No. 1 Oval, 8 No. 2 Small Oval, 5 No. 4 Jewel. 1 yard China Silk. Dealers can furnish stamped linen of this design in 20x22 inch size. See note, page 183.

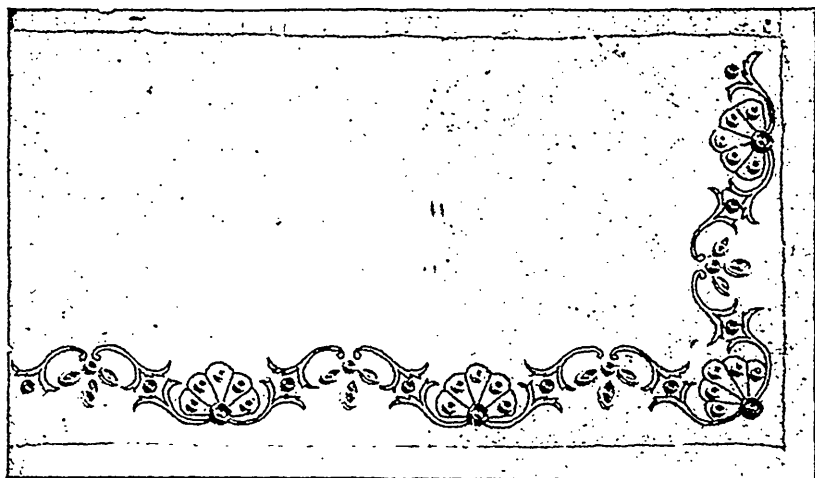
## Decore Crochet Dresser Scarf Design No. 151.

BY ELOISE COOPER.

Several shades of yellow are used in working this design, which has a pale yellow silk lining. Anyone may vary the color scheme if so desired, using shades of old blue, green or old rose to harmonize with furnishings in any of these colors. Work the entire design except where the forms are applied in Kensington Outline stitch with Twisted Embroidery Silk. For the scrolls springing from the base of each fan-shaped figure use 2637, and for the fau figures and the scrolls between use 2638. Crochet the Round forms plain with Yellow 2635, and apply one at the base of each figure. The large Ovals are crocheted plain with 2631 and placed as shown, between the two small Oval forms, which

*ARTISTIC EMBROIDERERS USE ONLY B. & A. WASH SILKS.*

are in 2632. The Round and large and Small Oval forms used throughout the design are filled in with Filo Silk, Brown B. & A. 2440. Jewels in 2635 should be placed between the branched tops of scrolls, as shown by design, and one in 2634 at the base of each group of three Oval forms. The Jewels in the fan-shaped figures should be in 2631, 2632, 2634. Place one in 2631 in the center section, one in 2632 on each side, and one in 2634 in the remaining spaces. The edge is turned under about one and one half inches and fastened by a row of Outline stitch in Yellow B. & A. 2634. For the lining use Yellow Silk B. & A. 2632.



DECORE CROCHET DRESSER SCARF DESIGN No. 151.

*Materials:* Twisted Embroidery Silk, 3 skeins B. & A. 2634; 2 skeins each B. & A. 2631, 2632, 2635, 2637, 2638. Filo Silk, 1 skein B. & A. 2440. Decore Forms, 63 No. 4 Jewel, 11 No. 2 Small Oval, No. 3 Round, 7 No. 1 Oval. 1 1/2 yard Bobbinet. 1 1/2 yard Lining Silk B. & A. 2632. 1 Paper Pattern. See note, page 183.

## Pansy Tea Cloth Design No. 451A.

### COLORED PLATE XXIV.

The edge of the cloth is finished with hemstitching and above this is a narrow row of drawn work.

*Flowers.*—The embroidery Lesson on page 187 and Colored Plate XXIV will be found to contain ample instructions for the pansies. Different color schemes may be used in the different corners if desired, but it not best to combine too many colors in one cluster. Good combinations are Purple B. & A. 2570,

*INSIST UPON HAVING YOUR SILK IN HOLDERS.*

2351, 2352, 2353, with White B. & A. 2001 and Yellow B. & A. 2012, 2013; White B. & A. 2001, with Purple B. & A. 2850, 2852, 2854, 2855, and Yellow B. & A. 2634, 2635; Yellow B. & A. 2012, 2013, with Blue B. & A. 2040, 2041, 2043. Pale yellow pansies are especially pretty in design, as are also white touched with blue or yellow.

*Leaves.*—For leaves and stems use B. & A. 2282, 2283, 2284, 2285. (Somewhat difficult.)



PANSY TEA CLOTH DESIGN No. 451A.

*Materials:* Filo Silk, 3 skeins each B. & A. 2012, 2001; 2 skeins each B. & A. 2282, 2283, 2284, 2085, 2013, 2040, 2041, 2043, 2570, 2351, 2352, 2353, 2634, 2635, 2850, 2852, 2854, 2855. Dealers can furnish stamped tea cloth of this design with hemstitched and drawn work edge in 36 inch size. See note, page 183.

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

## Tiger Lily Tea Cloth Design No. 702 C.

BY REBECCA EVANS.

The edge of this tea cloth is finished with hemstitching, above which is a narrow drawn work border. In each corner of the cloth is a bunch of tiger lilies. Reference should be made to Tiger Lily Lesson in the April 1900 issue of CORTICELLI HOME NEEDLEWORK, and to Colored Plate XI in the same number.



TIGER LILY TEA CLOTH DESIGN No. 702 C.

The correct shades to use are Nasturtium B. & A. 2651, 2653, 2654, 2655, 2656, 2659; Red B. & A. 2066; Green B. & A. 2282, 2283, 2284, 2285. (Somewhat difficult.)

*Materials:* Filo Silk, 3 skeins each B. & A. 2653, 2654, 2655, 2656; 2 skeins each B. & A. 2282, 2283, 2284, 2285, 2066, 2651, 2659. Dealers can furnish stamped tea cloth of this design with hemstitched and drawn work border in 36 inch size. See note, page 183.

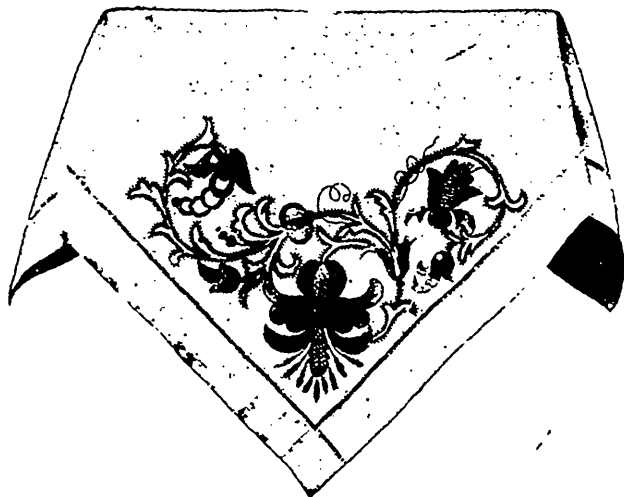
*EACH COLOR BY ITSELF IN A HOLDER—NO TROUBLE.*

## Persian Tea Cloth Design No. 1393.

BY ELNORA SOPH A EMBROIDER.

A rich oriental effect is produced by the colors used in this design. The large petals of the center flower are worked solid with Filo Silk, Golden Brown B. & A. 2160, 2160b, 2161, 2163, 2163a, 2164, beginning with the lightest shade at the tip and shading darker toward the base. The disc between the two petals is worked in satin stitch with Filo Silk, Green B. & A. 2480, 2180, 2180a, 2182, 2183.

Use one shade in each section, shading darker toward the stem. The two petals just below are worked in Satin stitch, using Filo Silk, Terra Cotta B & A. 2090a, 2090, 2090b, 2091, 2092, 2093, shading dark toward the base. The band around the edge of the pistil is worked in Satin stitch with Blue B. & A. 2595, and the space between filled with cross bars in Green B. & A. 2484 caught down where the lines intersect with a tiny stitch of 2481. Work the stamens in Feather



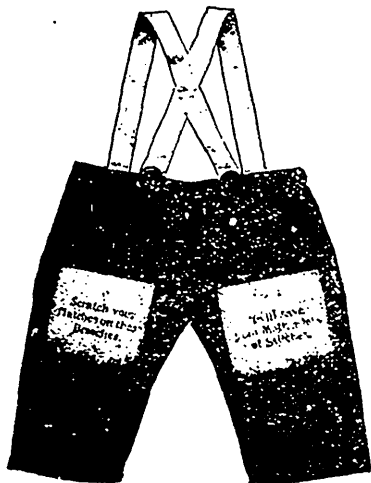
PERSIAN TEA CLOTH DESIGN No. 1393.

stitch with Green B. & A. 2481, 2482, 2483, 2484, 2485, those at the top in the lightest shades and those at the sides deeper, touched with Terra Cotta 2090a. The calyx is in Feather stitch with shades of Terra Cotta, and the space in between is filled with cross bars in 2090a, caught down where the linen intersects with a stitch of the same. The figure at the extreme left is worked solid in Feather stitch with Nasturtium shades 2651, 2653, 2654, 2655, shading darker toward the base. This is covered with cross bars in 2653, caught down with the same. The rings forming the lower half of this flower are worked in Satin stitch with Green B. & A. 2481, 2482, 2483, 2484, 2485, the first one being in 2485 and shading lighter toward the tip. The flower form on the left nearest the center flower is worked in Feather stitch with blue B. & A. 2591, 2592, 2594 outlined with 2593, and covered with cross bars of the same. The tongue is in Green B. & A. 2480 and Terra Cotta B. & A. 2090a. For the small round figure directly above use Lavender B. & A. 2351, 2352, 2353, working each section in one shade. In the center use 2651, 2653, 2654, and for the base, Green B. & A. 2180, 2182. Now beginning at the extreme

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

right work the larger flower form in Feather stitch, using Terra Cotta B. & A. 2090a, 2090, 2090b, 2091, 2093 for the outer edge of the form, Blue B. & A. 2591, 2592, 2593 for the center; the side petals are in 2160 and 2480, and the round figure at base in Green B. & A. 2180, 2180a, 2182, 2183 with Golden Brown B. & A. 2161 for the center. Use B. & A. 2651, 2653, 2654, 2655 for the base of the figure just below, and Violet B. & A. 2570, 2351, 2352, 2353 for the divisions of the point. Outline the tendrils with Green B. & A. 2180, and work the stems and leaf forms throughout the design, first in Outline stitch with Golden Brown B. & A. 2162 and then in Reverse Buttonhole stitch with Green B. & A. 2180. The figure at the right near the large flower form is in Feather stitch with Blue B. & A. 2591, 2592, 2593, and the small disc at the base in 2654. (Somewhat difficult.)

*Materials:* Filo Silk, 8 skeins B. & A. 2162; 3 skeins each B. & A. 2160, 2160b, 2161, 2163, 2163a, 2164; 2 skeins each B. & A. 2090a, 2090, 2090b, 2091, 2092, 2093, 2570, 2351, 2352, 2353, 2480, 2180, 2180a, 2182, 2183, 2591, 2392, 2593, 2594, 2595, 2651, 2653, 2654, 2655; 1 skein each B. & A. 2481, 2482, 2483, 2484, 2485. Dealers can furnish stamped linen of this design with hemstitched edge in 36 inch size. See note, page 183:



### Match Scratcher.

A novelty is the denim match scratcher. Ordinary blue denim is used and anyone can cut a pattern by referring to illustration. The straps are of white tape, and ordinary small sized black trousers buttons are used. Two squares of sand paper are glued to the back of the trousers and on these is inscribed the couplet,—

"Scratch your matches on these breeches:  
"I'll save your mother lots of stitches."

*Materials:*  $\frac{1}{4}$  yard Blue Denim. 2 yards White Tape. 2 Buttons. 2 squares Sandpaper.

### Veil Case Design No. 1395.

WITH DECORE EDGE.

By E. & P. VERGES.

The decore forms which edge the case give a very dainty finish, and the colored silk lining shows through very prettily. The foundation of the case is

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

white linen, 10x24 inches, on one end of which is embroidered the cluster of flowers and the word "Veils." The flowers are worked in shades of Lavender B. & A. 2520, 2521, 2521a, 2522. Either Long and Short or Feather stitch may be used as preferred. In the centers work a round dot in Satin stitch with Yellow B. & A. 2017. For the sprays of the fern use Green B. & A. 2050, 2051, 2052, 2053. The fronds of the maidenhair fern are so small that when worked in one row of Long and Short stitch but few additional stitches are necessary to make the work solid. The stems should be outlined. Outline the letters of the word "Veils" with Roman Floss, Golden Brown B. & A. 2161. The embroidery being completed the forms may next be applied. Three sizes are used in this design, No. 1 Oval, No. 3 Round, and No. 4 Jewel.

These are all crocheted plain with Lace Crochet Silk, White B. & A. 2001, and filled with Etching Silk, White B. & A. 2002. Complete instructions for covering the forms are given on pages 85 and 86, January 1899 issue of CORTICELLI HOME NEEDLEWORK. Copies of this issue can still be supplied by the publishers for 10 cents each. The Oval forms are filled with cross bars and the Round forms with spiders. When the forms are completed they should be based in position and fastened together where the edges



VEIL CASE DESIGN No. 1395.

touch. Then work along the inner edge in Long and Short Buttonhole stitch with Caspian Floss, White B. & A. 2002. Spaces between the forms may be filled with lace stitches. The linen should now be cut away from under the forms and the case is ready for the lining. Take a strip of cotton wadding somewhat smaller than the linen, sprinkle this plentifully with sachet and cover on both sides with lavender China silk. Around the edge of this lining is placed a double ruffle about one inch in width. The lining should be the same size as the linen cover. Now carefully tack the cover in position and the case is completed. (Not difficult.)

*Materials:* Filo Silk, 1 skein each B. & A. 2017, 2520, 2521, 2521a, 2522, 2050, 2051, 2052, 2053. Caspian Floss, 2 skeins B. & A. 2002. Roman Floss, 1 skein B. & A. 2161. Etching Silk, 2 skeins B. & A. 2002. Lace Crochet Silk,  $\frac{1}{2}$  ounce B. & A. 2001. Decore Forms, 57 No. 3 Round, 19 No. 1 Oval, 5 No. 4 Jewel.  $\frac{3}{4}$  yard China Silk. Dealers can furnish stamped linen of this design in 10x24 inch size. See note, page 183.





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