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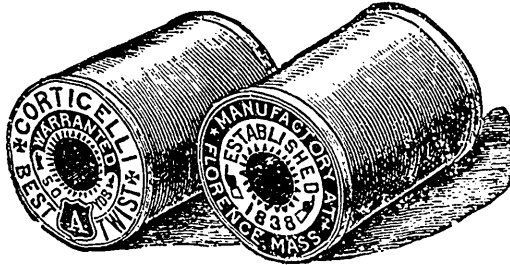
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# Corticelli Sewing Silk.

Established 1838.



A great many people, particularly dressmakers, are getting to be more and more particular about their spool silk, 50 and 100 yards.

The more they learn about silks, the more our trade increases. They find *Corticelli Silks are always the same*: full length, full strength, and the thread is always full size.

Some dealers at times buy inferior spool silks because they can buy them for less than they can ours, but their customers soon begin to complain of these cheap silks, and the dealers usually come back to our goods.

The ladies all over the country are good friends of our company, and we find they appreciate our making the best possible goods.

We are almost surprised sometimes to see how well our silks are known. Ladies write us from every section of the country, saying that they never use any other silks when they can get ours.

It is a great satisfaction to us to know that the ladies appreciate our goods, especially when we lose a good storekeeper temporarily (as we do sometimes) because some competitor offers him poorer silks at less price. It is then that ladies who have once used our silks will not be persuaded into buying inferior grades, and the merchant soon sees it is to his advantage to change back to our goods, which have always given his customers perfect satisfaction.

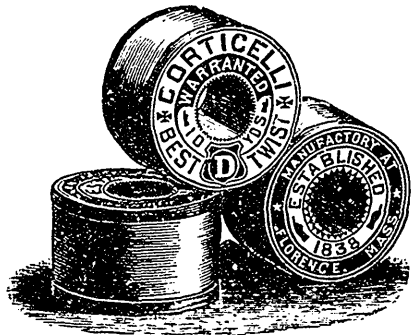
If you have found our goods always as represented (and we are sure you have) we hope you will be kind enough to speak a good word for them as you have opportunity.

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## Corticelli Button-Hole Twist. . . . .



**T**HIS is manufactured from stock selected for its strength and smoothness. Much attention is given to dyes which are durable, and which match the colors of Corticelli Sewing Silk in all the seasonable dress goods found in the market. [The engraving shows the style in which these goods are sold.]



*Brainerd &  
Armstrong's  
Crochet Silk.*

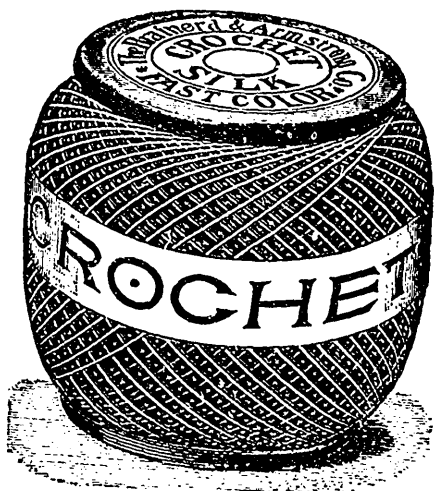
**S**UPERIOR to anything  
heretofore produced for  
Crocheting and Knitting.  
The Silk for

*Mould Crochet.*

The colors are dyed by our secret process with "Asiatic Dyes," and will stand washing and re-washing without injury.

This Crochet Silk has taken the people by storm. It is heavier than Knitting Silk and harder twisted. It is endorsed by Art Needlework Societies east and west. Ask your storekeeper for it.

Our Crochet Silk Colors are shown on our Sample Card.



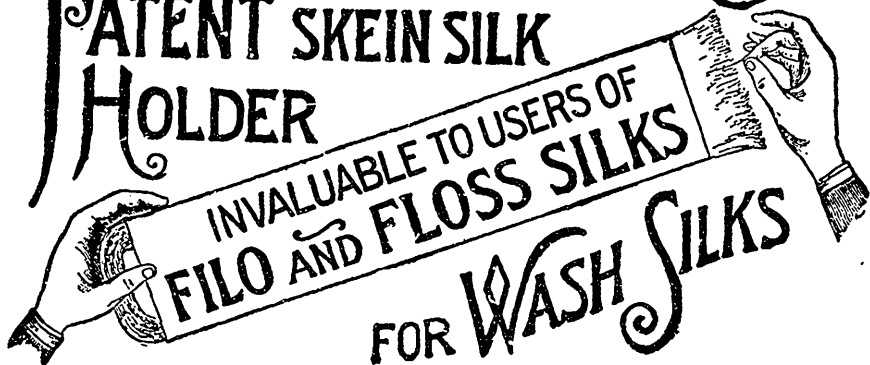
*Brainerd & Armstrong's*

**PATENT SKEIN SILK**

**HOLDER**

INVALUABLE TO USERS OF  
FILO AND FLOSS SILKS

FOR WASH SILKS



BRAINERD & ARMSTRONG'S FILO SILK AND ROMAN FLOSS are now put up in the New Patent Holder. We have thousands of unsolicited testimonials from all over the United States and Canada testifying to the great utility of this invention. The ladies say that it is "the only way to put up wash silks."



# CORTICELLI HOME NEEDLEWORK

January, 1899.

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

---

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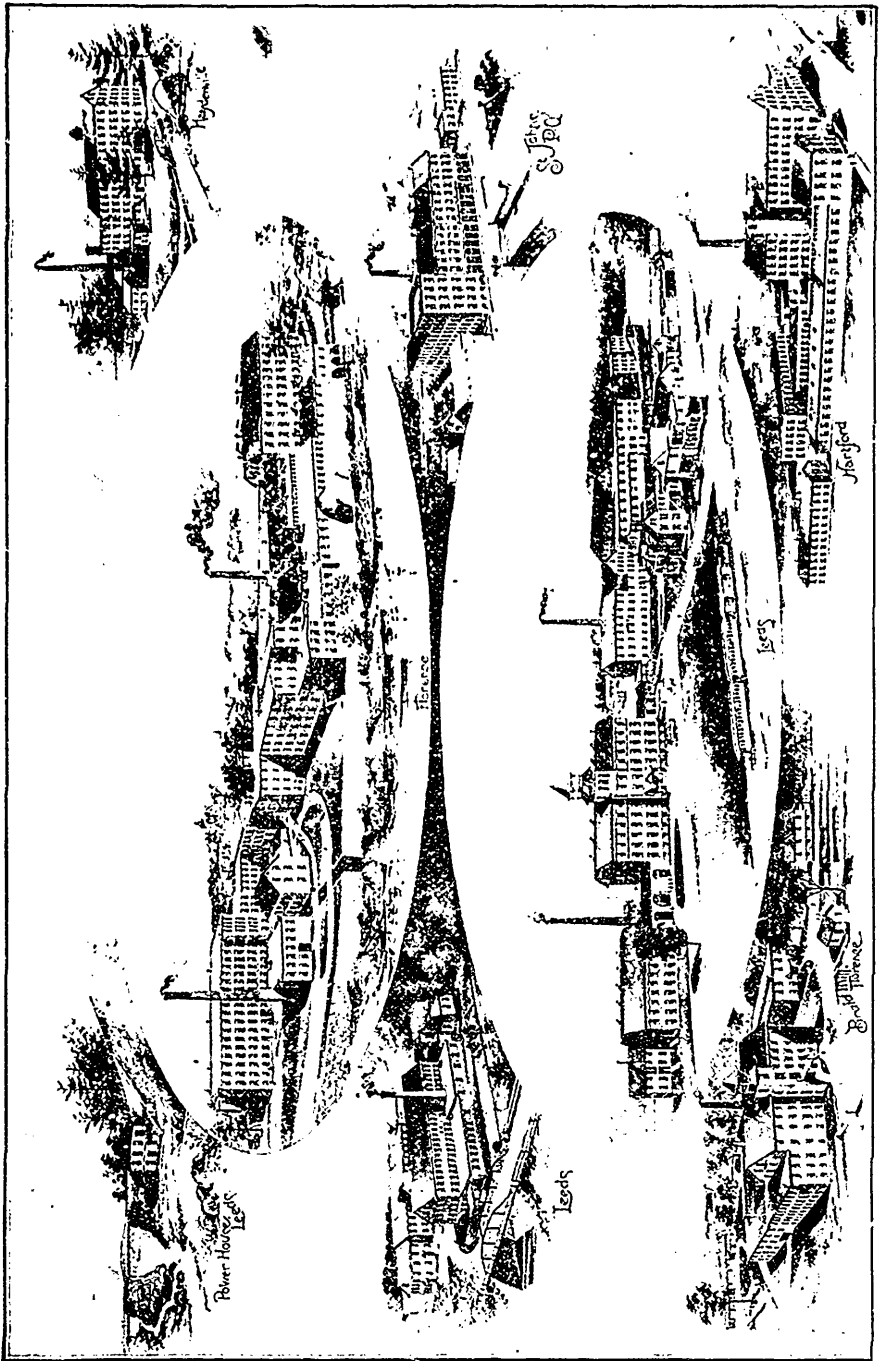
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ST. JOHNS, P. Q.

**CORTICELLI SILK COMPANY, Limited,**

EDITORS AND PUBLISHERS.

E. R. SMITH & SON, PRINTERS.





PANSY DESIGN No. 602 A.  
Colored Pattern I.

# SALUTATORY.

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THE culture and manufacture of silk is one of the earliest industries of which the world preserves any record.

Its history dates back to a period of great antiquity, said by some authorities to be as long as 2600 years before Christ, when Si Ling, the wife of the third Emperor of China, collected the silk worms, fed them herself and learned how to reel the silk and make it into garments. From that day to this the production of silk has continued with but few interruptions. For many centuries its development was slow and intermittent, but during the last hundred years its manufacture has been immensely simplified and augmented, and to-day silk is one of the most important articles in the world's commerce ; it is now to be found in every portion of the habitable globe. Until within a comparatively recent date, in consequence of its high price, silk was exclusively used to adorn the persons of the rich and the great, but to-day so inexpensive has it become that its sale is not restricted to the favored classes, and it is worn or used by the comparatively poor people as well as by the more wealthy portions of the community.

The importance of the cultivation of silk and its ready adaptability to various domestic and manufacturing purposes has led to the publication of numerous works, treatises and periodicals more or less directly connected with its production and use. Among others, the Nonotuck Silk Company, of Florence, Mass., has frequently issued learned brochures on this subject which have had large sales in various portions of the United States and Canada ; and following its big sister's example, the Corticelli Silk Company, of St. Johns, have

also during a few years past put forth a series of illustrated pamphlets which have been more particularly devoted to domestic needlework. So widespread has this branch of artistic work become, and so extensive is the demand for further instruction and information, that the latter company have resolved to convert their intermittent publications into a regular art magazine, to be known as "Corticelli Home Needlework," and to print it quarterly at the extremely moderate price of 10 cents per copy, or 25 cents per annum.

We believe there is a field for such a periodical. Art needlework is not only practiced by the rich and well-to-do as an intelligent pastime and for the purpose of adding to the embellishments of their homes, but it is followed by hundreds of other young women as a means of livelihood or as an auxiliary to a slender income. Under such circumstances, it is natural that there should be a demand for the newest methods of work and latest designs in patterns, and these with much other kindred information it will be the object of "Corticelli Home Needlework" to furnish its readers.

"Corticelli Home Needlework" will be mailed to subscribers about the first of the current quarters of the year—that is, early in the months of January, April, July and October. The subscription rates have been placed at the lowest possible figure, and are payable invariably in advance. A few advertisements will be taken at reasonable rates. All communications should be addressed to

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

## OUR FIRST NUMBER.

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**I**N placing our first issue before the public, we have striven to make it indispensable to the Art Embroiderers of Canada by illustrating and explaining in different articles and by different authorities new designs and methods of embroidery.

It is necessary, however, in a book of this nature to remember the beginner in needlework as well as the experienced, and in consequence we have reproduced articles on stitches, needles, washing linens, etc., which appeared in our brochure a year ago.

The new series of Corticelli Colored Plates were reproduced from actual embroidery, and faithfully represent the colors and shading of the flowers, as well as the length and direction of the stitches. We were the originators of these Colored Plates, which have done so much to make embroidery easy for beginners. The ones that especially commend themselves to your attention are the rose plates.

Among the new things in needlework none gives greater promise of popularity than Decore Crochet. By the aid of the simple old time crocheting the most marvelous results are obtained. We publish for the first time designs and complete instructions for this work.

We have enough new and interesting matter to make this 1899 edition perhaps the best yet published, and to induce all Art Needleworkers to complete the set of such works we have published for many years past, a description of these is given on next page.

CORTICELLI SILK CO., LIMITED.

## Fancy Work Books.

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From 1887 to 1896 we published an illustrated instruction book in the use of silk called "Florence Home Needlework." The subjects treated in the different editions embrace every variety of useful and decorative needlework. There are ten different editions, each containing 96 pages, as follows :

- 1887 "FLORENCE HOME NEEDLEWORK." Subjects: Crochet silk beadwork, crocheted and knit silk purses, ladies' silk mittens and stockings, baby's socks, men's silk half hose, lamp shades, lace edgings and insertions. 96 illustrations.
- 1888 "FLORENCE HOME NEEDLEWORK." Out of print. Copies cannot be supplied.
- 1889 "FLORENCE HOME NEEDLEWORK." Subjects: Tatting, netting and embroidery. Also rules for knitting ladies' fancy silk mittens. 135 illustrations.
- 1890 "FLORENCE HOME NEEDLEWORK." Subjects: Crochet and embroidery. Rules for four-in-hand scarfs (six engravings). 90 illustrations.
- 1891 "FLORENCE HOME NEEDLEWORK." Subjects: Crochet, embroidery, bead work, and macrame lace. Rules for ladies' silk slippers, men's ties (three new styles), belts, crocheted silk bags, and umbrella cases. 141 illustrations.
- 1892 "FLORENCE HOME NEEDLEWORK." Subjects: Crochet and embroidery. Rules for Roman picture throw, easel scarfs, Irish lace, plain sewing, crocheted wheels, cornucopias, belts, and garters. 160 illustrations.
- 1893 "FLORENCE HOME NEEDLEWORK." Subjects: Corticelli darning or mosaic embroidery, drawn-work, crocheted lamp shades, pillow lace and its manufacture, and embroidery. 85 illustrations.
- 1894 "FLORENCE HOME NEEDLEWORK." Subjects: Corticelli darning, knitting, and crocheting. Designs for men's four-in-hand scarfs and ladies' linen set in mosaic embroidery. Also rules for baby's crocheted silk sack. 90 illustrations.
- 1895 "FLORENCE HOME NEEDLEWORK." Out of print. Copies cannot be supplied.
- 1896 "CORTICELLI HOME NEEDLEWORK." Out of print. Copies cannot be supplied.
- 1897-8 "CORTICELLI HOME NEEDLEWORK." With 27 colored plates and illustrations of designs in centers and tablecloths, also several articles by expert needleworkers. Price 13 cents.

CORTICELLI SILK CO., LIMITED,

Box 341, ST. JOHNS, QUE.

# Some Introductory Hints.

GOOD SILK IS THE FIRST REQUISITE OF GOOD WORK.

The best worker cannot do herself justice if compelled to use a silk which splits or frays in spite of all her care; or one whose lustre is quickly lost—notwithstanding the most careful handling—rendering her work dull and lifeless, even before it is completed. The best is the cheapest. An inferior silk is not economical at any price. It is much better economy to pay a little higher price in order to have a silk which will not run in washing, and, by running (as some inferior silks do), render practically worthless a piece of work upon

expended that which is more valuable than patience. In purchasing the Silks, manufactured by the STRONG Co., the be certain that absolutely FAST,

the test of years. may be purchased a great advantage patience by pre-preserving the last deserve the name,

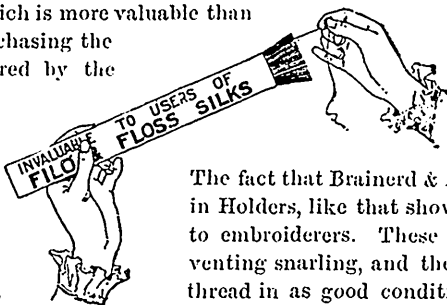
called. The Brainerd & Armstrong Co. has patents covering the exclusive rights to every part of this device, and, while unsuccessful imitations have been attempted, the goods still remain something unique which cannot be furnished by any other manufacturers in the world. The embroiderer may, therefore, have the pleasure of using the best embroidery silk in this most convenient Holder.

The particular thread to be selected depends largely on the character of the work and the artistic effects to be produced. It is our intention to describe these different embroidery threads, and to enumerate some of the ways in which they may be used to the best advantage.

“ASIATIC” **FILo**—Superior to any silk in the world for solid embroidery and fine outline work. It is finer than any other thread, and for this reason gives a larger range to the skillful worker, to produce the most harmonious shadings and artistic effects. It is especially adapted for floral designs on linen and is unsurpassed for working table linen.

“ASIATIC ROMAN” **FLOSS**—Similar to Filo in twist but a much heavier thread. It covers the ground more rapidly. It also is used for solid embroidery and outline work, but on heavier fabrics. It is a splendid thread for finishing the edges of linens and similar fabrics where a brilliant and lustrous effect is desired.

“ASIATIC CASPIAN” **FLOSS**—This silk is especially designed for finishing the edges of linens, and is at present more widely used than any other thread for scallop work on doilies or centerpieces. It is not intended for solid work, like the Filo and Roman, but can be used effectively for outlining and cross-stitching.



The fact that Brainerd & Armstrong's Wash Silks in Holders, like that shown in the illustration, is to embroiderers. These Holders save time and venting snarling, and they economize in silk by thread in as good condition as the first. They --a boon to embroiderers," which they are often

which has been money—time and ASIATIC DYE Wash BRAINERD & ARM-embroiderer can the colors are as they have stood

*EACH SKEIN IN A HOLDER—WHAT IS MORE CONVENIENT?*



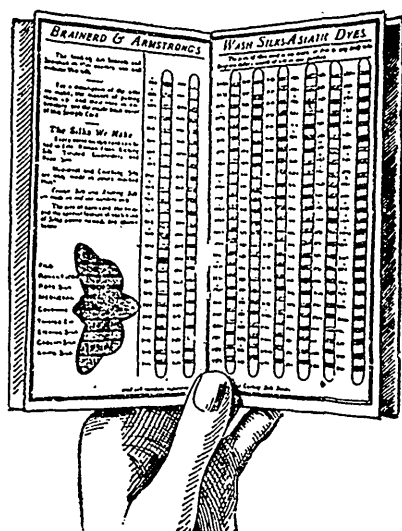
"ASIATIC" TWISTED EMBROIDERY—A thread which is harder twisted than any yet mentioned. Its tight twist makes it very durable and it is a popular thread for general embroidery. It was most used for scallop work until the introduction of our Caspian Floss.

"ASIATIC" ROPE SILK—A large loosely twisted silk. It is used for bold designs in outline or solid embroidery, on heavy material.

"ASIATIC" OUTLINE EMBROIDERY—A desirable twisted thread, finer and harder twisted than our Twisted Embroidery Silk mentioned above. It is used for outline and buttonhole work on fine quality linen and other fine fabrics.

B. & A. Honiton Lace Silk should be used for Honiton and lace work of similar nature.

Usually the dealer from whom you purchase your Corticelli Silk will advise you in regard to this, but when one lives in one of the smaller towns no store will be



BRAINERD & ARMSTRONG WASH SILK  
COLOR CARD.

found which carries a good stock of embroidery materials from which to make a selection. In this case the best thing to do is to send seven 3-cent stamps to the Corticelli Silk Co. Box 341, St. Johns, Que. for a Brainerd and Armstrong Wash Silk Color Card, showing over 380 different shades in which B. & A. Wash Silks are made. The card also shows samples of the various silks, as Filo Silk, Roman Floss, Caspian Floss, etc. The owner of a Color Card can order by number B. & A. silk from her storekeeper, either by mail or in person. Few ladies realize what a convenience this is.

The famous "Asiatic" Wash Silks can be ordered by number from nearly all the Art Societies and leading dealers in Art Embroidery materials, as well as from teachers of Art Embroidery who have art rooms throughout the Dominion.

If the worker is persuaded into buying some inferior silk by her dealer, and if the colors run and she makes a failure of a her work, she cannot avail herself of the excuse that the proper thread for her work could not have been found in Brainerd & Armstrong's list of Wash Silks, for the list is complete and contains the best threads for all kinds of embroidery.

Sometimes a lady finds that a dealer has mixed a few skeins of some other silk with the skeins of "Asiatic Dye" Wash Silk which were ordered. Perhaps he does this because he can make more profit on an inferior grade; perhaps because the exact shades were missing in his line of our goods; but, in either case, the lady has a perfect

**NOT TO LOSE YOUR LABOR, USE B. & A. WASH SILK.**

right to return the unknown silks and to insist that her dealer send her no silk except that which has the name, The Brainerd & Armstrong Co, printed in a prominent position on the tag.

Some other dealer is pretty sure to have the shade she desires, but in case the lady is still unable to obtain the shades desired and if her dealer will not get them for her, she may then send the proper amount to the Corticelli Silk Co, Box 341, St. Johns, Que., who will see that the order is promptly filled the day it is received, by some retail store.

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### *To Launder Embroidered Linens.*

Avoid all risk of rust or stain by using an earthen wash bowl in preference to a tin or wooden tub. Wash by dipping in suds as hot as the hand can comfortably bear, made with "Ivory" or any other pure soap.

If there are any spots on the article wash them out first, before wetting the entire piece. Beyond this do not rub or fold, but plunge the linen up and down in the suds. If it is very much soiled or yellow, a half teaspoonful of borax may be added without the least danger to the silk. Carefully avoid washing powders and cheap soaps. When clean, rinse by plunging up and down in several tepid waters or until the water remains perfectly clear. If the soap is not entirely removed by rinsing, the linen will quickly yellow.

Dry partially by laying between two soft cloths or towels for a few minutes. A new and very successful method for drying and pressing, especially small-sized linens, is as follows: Lay them close and smooth on a marble slab or board. The woof or warp should be drawn perfectly straight and the stitches of the embroidery should be brought into position—that is, so they will lie as placed when worked. To dry a large article, place a sheet on the carpet and pin the piece through it to the carpet straight by the edges, stretching a little. The drying may be hastened by fanning or by holding a hot iron within half an inch of the surface. Doilies pinned to a board or frame may be dried in a minute by holding them in front of a register, and thus treated there should be no pressing with an iron.

Larger linens may be placed on a fine sheet, face downward, and "touched up" with a moderately hot iron; the marks of the pins may be removed by dampening and pressing. Imperfections in the linen's smoothness may be dampened, but the silk should not be wet. The hem may likely need firm pressing; fringe should be brushed and lightly combed out; it will then likely need a little trimming.

All B. & A. Silk will remain fast in color if these directions for washing are followed, and the laundered embroidery will appear no different from that just finished. The peculiar luster, or bloom, of this beautiful silk will be retained if the new method of quick drying, under tension, is carried out.

To set embroidery for the first time, dampen the linen and silk on the wrong side and dry quickly before removing from the hoop. In all cases of fabrics that are not washable set embroidery by pasting on the reverse side.

*WASH SILKS IN HOLDERS SAVE ANNOYANCE.*

### *The Size of Needle to Use.*

BY A TEACHER.

Many ladies who embroider frequently complain that wash silks do not work smoothly, that the silk snarls or ravel, making a bad-looking piece of work, without saying anything about trying one's patience.

"Now, what makes my silk snarl?" is heard only too often. They frequently assign the cause of the trouble to the silk, when, in reality, it is the fault of the needle they are using.

Some teachers recommend the use of an ordinary sewing needle with a round eye, but I prefer the long eye or "Crewel" needle. If you want to do fine work, shading closely and are using Brainerd & Armstrong Filo Silk, use a No. 9 "Crewel" needle or a No. 10 needle, depending on the material upon which you are working. Generally speaking, use a No. 10 needle, especially for bolting cloth, Chinese linen, or grass linen. B. & A. Caspian Floss requires a No. 8 needle. In working B. & A. Etching Silk choose a No. 7 needle. For B. & A. Roman Floss use a No. 6 needle. Use a No. 3 or a No. 6 needle for B. & A. Rope Silk. Crewel needles are the best, and I advise all needleworkers to insist upon having them.

In shading, where a number of colors have to be used alternately, an experienced embroiderer will not confine herself to one needle, which has to be threaded and re-threaded with the different colors at a considerable loss of time, but she will have a needle for each color and use them in succession, as each color is required in her work.

By following the above instructions there will be no excuse for unsatisfactory working of B. & A. Silk.

NOTE.—If you cannot buy the needles you want in your city, send ten cents to Corticelli Silk Company, Box 341, St. Johns, Que., and they will send you three Crewel needles each, of sizes 7, 9, and 10.

### *One Thread or Two of Filo Silk?*

BY AMALIA SMITH.

It is often perplexing to beginners to know when to use one thread of Filo Silk and when two threads should be used. While it is generally impossible in embroidery to lay down rules since so much depends on the design and the ground material, the table below will at least be found a guide.

Use one thread in embroidering the following: Arbutus, Buttercup, Chrysanthemum, Clover, Clematis, Cornflower, Cowslip, Daisy, Dandelion, Fern, Forget-me-not, Geranium, Golden-rod, Honeysuckle, Jessamine, Lilac, Lily of the Valley, Narcissus, Pansy, Pink, Roses, Thistle, Violet.

Use two threads or double Filo Silk for Dogwood, Morning Glory, Nasturtium, Oxeye Daisy, Poppy, Sunflower, Tulip, Tiger Lily, Yellow Aster.

Almost always two threads are used only on the edge of the flower or leaf, shading inward with one thread, unless the flower or leaf is very large, when two threads can be used in the shading.

*WASH SILKS IN HOLDERS SAVE ANNOYANCE.*

# *The Theory and Method of Embroidery.\**

BY L. BARTON WILSON.

## *Part 1. Equipment.--How to Prepare for Work.*

The art of embroidery is worthy of serious consideration, and its methods should be studied by those who attempt textile decoration. While admitting that a prescribed method is always secondary to the perfect product, yet one may insist upon a method which experience has proved will accomplish the result in preference to no method and results which are the opposite to success.

The art of embroidery has fallen into a state of dilettanteism for the reason that with the increased popularity of the work a mistaken popular idea has arisen that it is after all a thing to be "picked up" rather than conscientiously studied. No fault of this sort can be found with the old embroideries, because they were executed in convents with the serious purpose of church decoration, or by workers holding commissions of great value from the courts, and therefore received such attention as should be accorded a fine art. Modern embroidery as it is done and taught in the schools on the "other side," together with Japanese and Chinese work, is worthy of the history of the art, and there is no reason why our popular Canadian work should not be as excellent.

The general adaptation of embroidery to household linens is distinctly American, and it is one of those cases in which a thing set apart as it were for a prescribed purpose has been translated, so to speak, into a popular form. This has had two results, one to lower the standard of the work, the other to bring the uplifting influence of such an art into every-day life. The latter result is sufficiently inspiring to appeal to those who attempt the work to make the former impossible by some serious attention to the theory of the work.

The object of the following paper is to fully explain the theory of embroidery and the method of carrying it out. The question of one's authority for laying down a system of rules may naturally arise. A very slight knowledge of the history of embroidery will answer all such questions. Experience has established a science which will convince the inquirer of the dignity of the art. We do not attempt anything new so far as the technique is concerned. We want rather to apply the perfected technique of antique work to our modern ideas and uses of decorated fabrics. The only decoration which is legitimate and, therefore, which is artistic on textile fabrics is embroidery. When we undertake any other sort the production is not one which has any place in art. Consistency is an element without which no art is possible. Woolen threads are the only consistent materials to form a part of woven foundations. The absolute consistency of embroidery as a textile decoration is the secret of its continuous history, and the assurance of its future.

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The fundamental principle of the art lies in the nature of the ground material upon which the work is to be imposed. Fabrics are made under tension and they come out of the loom smooth and equal throughout. It is evident then that if we are to lay a system of stitches over the surface to form another surface as a part of the foundation, we cannot do this successfully unless we have it under tension. *Therefore framing embodies the "first principle" and is absolutely essential to all work which has any extension, that is, which is more than mere outline. The embroiderer must rely in the first place on a stretched surface on which to place her stitches, and not on the possibility of being able to overcome the faults of drawing or looping by a hot iron when the work is finished. Until she is willing to do this she will have results worthy of the name of "fancy work," but not of "art."* This brings us to the subject of equipment.

We need the proper tools for our work. The requirements for the hand stitches are fewer than for embroidery which is to be done in a frame or hoop.

The first requirement for framed work is a high table. It should stand about thirty inches. The chair used should be low. One usually sits slightly sidewise to a hoop, and a rocking chair is therefore usable and comfortable because the position can be shifted. It is necessary to sit squarely in front of a bar frame, therefore a low straight chair is better. The reason for a high table and a low chair is evident. It forces one to sit straight. The lungs are not compressed and one can work for hours without fatigue. See Fig. 2. A cramped position and cramped hands will never produce broad, even work. There is as much in what may be called "touch" in embroidery as there is in music or painting, and the proper position at the embroidery frame is not less important to the result to be produced than the proper position at the piano.

The most convenient and altogether scientific way of stretching fabrics is in the *bar frame*. The entire linen can be set up at once. When finished it can be "set," that is, dampened and pressed, in the most satisfactory of all ways, before it is removed from the frame. It should be thoroughly dampened and dried quickly. When cut out it is absolutely perfect. See article on "To Launder Embroidered Linens," page 7.

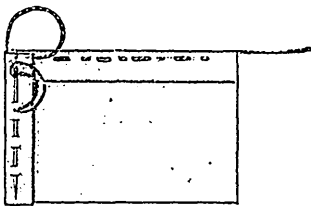


FIG. 1. CORDING THE EDGE.

The linen should be laced into the frame very firmly\*. It takes a little time to do this, but it will repay the trouble in the many advantages it will have for the worker. A piece of work thus laced into a frame is kept in good order throughout the time it takes to do it. Pieces held in the hand or drawn many times

\* To enable everyone to take advantage of the instructions contained in this article we have had manufactured a first-class embroidery frame as shown in Fig. 3. It is strong and well made with bolts and thumb-nuts. Price complete, 50 cents, which is actual cost to us. If sent by mail 20 cents extra must be enclosed for postage.

through the hoop are often in a condition to be washed by the time they are finished. If one is some weeks or months in embroidering a centerpiece it is more than likely to be soiled, but if it can be mounted complete in a frame it is very easy to keep it perfectly fresh.



FIG. 2. SHOWING CORRECT POSITION AT A FRAME.—COMMENCING WORK.

The first step in mounting a fabric is to cord its edge. Turn the edges straight to a thread about one half inch over a firm cord and sew them down with fairly small stitches. See Fig. 1. On heavier linens sew with two strands Brainerd & Armstrong Filo Silk. It is a good plan to save waste threads of Filo for this work, for no thread is so strong and satisfactory for all this sort of preliminary work on fabrics to be em-

*HOLDERS PREVENT SNARLING AND SOILING THE SILK.*

broidered. If the material is very fine bind it first with a strip of linen lawn and cord this. Now place the frame flat on the table in position so it will form a hollow square fully an inch larger both ways than the linen to be mounted. Fasten the bars firmly by turning the thumb-screws very tight.

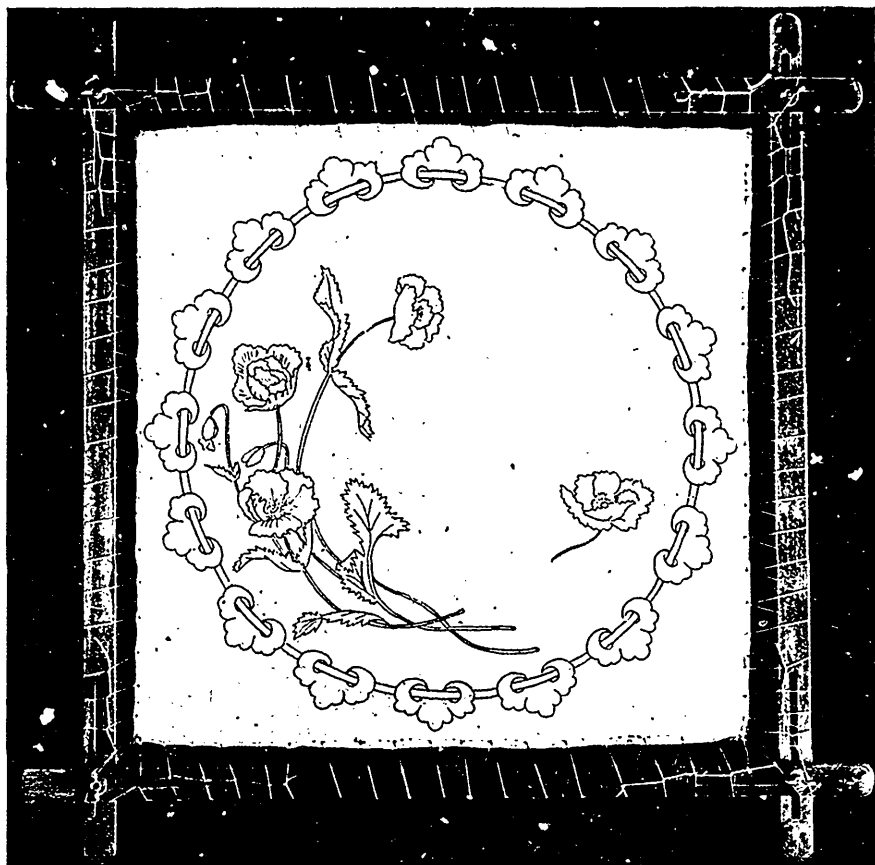


FIG. 3. STAMPED LINEN LACED INTO FRAME READY TO WORK.

Thread a sail needle\* with firm cord four times the length of the side of the linen to be laced. Each side should be laced with a separate cord. Commence lacing from the middle of each side of the frame and linen in order to avoid the necessity of carrying a very long thread through each stitch. Carry the cord over the frame and

\*Those who cannot readily obtain a sail needle may send 3 cents in stamps to us for one.

*INSIST UPON HAVING YOUR SILK IN HOLDERS.*

through the linen just *inside* the corded edge. Half the stitches will be carried over and half under the bar in order to have the whole laced the same way. Take the stitches about two inches apart. Fasten each row separately, at the corners. Do not tighten the work until all four sides are laced, then lace up one side quite close to one



FIG. 4. SENDING THE NEEDLE DOWN.

bar, *perfectly straight*. This done, stretc' it from the opposite side by lacing that. Draw evenly and gradually. Now lace the third and stretch that by drawing up the fourth. In this first lacing, tie the ends temporarily only. Continue to tighten the threads and correct in this way any unevenness which may appear in the direction of the woof and warp. Finally fasten the four corners by slipping the ends of the cords

*NOT TO LOSE YOUR LABOR, BE SURE AND USE B. & A. SILK.*



under three or four lacing stitches on top of the bars and knotting the last one. This also tightens the material. The absolute necessity of stretching straight has already been explained. Fig. 3 shows fully the details of the framed linen.



FIG. 5. THE THREAD DRAWN DOWN FULL LENGTH.

Hemp twine is fairly satisfactory for cording and lacing. It wears, however, and therefore it is better to use the stiff, wiry cord called "Pink Flax Twine." Do not confound this with the ordinary pink cotton twine.

When the linen is drawn tight the frame will likely wring more or less. It should be placed on the front of the table, forced flat very gradually, and tied on

*BRAINERD & ARMSTRONG WASH SILKS WILL WASH.*

weighted down or secured by clamps. The clamps belonging to the "Embroidery Hoop Holder" mentioned elsewhere in this article will prove very convenient for securing the frame to the table. Of course the edge should project over the table the



Fig. 6. THE THREAD DRAWN UP FULL LENGTH.

width of the design. One may reach twelve inches into a frame. Beyond this the hands cannot be controlled. Hence the necessity of lacing the design as close as possible to the bars, for every inch counts when one is working. Yet sufficient space must be allowed for firm stretching. If we are to work directly upon the linen as in the case of centerpieces, etc., it is now completely ready, but silk or other fabrics

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which it is not practicable to stretch should be lightly pasted to framed butchers' linen and the stitches taken through both grounds. We may consider our frames, then, as essential instruments in our work to be used consistently with such ground material as we undertake to work upon.

The table with frame upon it should be placed with its left end against the window jamb, and its width should occupy about half the width of the window. The lower part of the window should be curtained with a full half curtain to prevent the light from shining through under the framed fabric. Dark green india silk makes a very useful curtain. A reversed holland shade is also very convenient. A dark apron over the lap is also a great help in preventing reflection under the frame. The light thus falls from above and from the left, so that no shadow is cast in front of the right hand.

Of the other instruments necessary the needle is of especial importance. See page 12. Two thimbles should be used when embroidering in a frame. The scissors should be true and sharp and not too small. A medium sized pair will be far more convenient for cutting the silk, and certainly for cutting out the scalloped edges than the little ones often called "embroidery scissors." Anything which tends to make the work "puttering" should be avoided. We need freedom and perfect ease in embroidery. An amateur at a frame has a tendency to make very hard work of it, to tighten and cramp the hands, to make every muscle rigid, not infrequently to hold the breath and to struggle as a boy at his first writing lesson. This attitude of mind and body is reflected in the work most accurately. The frame, the low chair, the high table, are insisted upon for no other reason than to make the worker perfectly comfortable and to secure to her every convenience. She has, then, but to accept these easy conditions, relax the fingers and wrists, hold the needle between the forefinger and thumb, secure, yet not tight, and let the thread fly loose and take care of itself.

Let the beginner of frame embroidery set up a piece of plain linen and practice sending the needle up and down without regard to design. Sit straight, *without touching the frame* with either hand. Hold one hand above the surface, thumb and forefinger in position to receive the needle when sent up (see Fig. 2), the other remaining in position after sending it up, to receive it when sent down. See Fig. 4. Fig. 5 shows the thread drawn out to its full length, giving the correct position of the hands at the end of the stitch just as the needle is about to be sent up through the linen again. Fig. 6 shows this same action culminated *above* the frame. Workers are sure to grasp the edge of the frame with the under hand and press the forefinger up into the stretched linen, thus loosening it. Many other odd tendencies are apparent in the efforts of one learning to work on framed fabrics. Therefore the exercise above referred to is of the greatest value, not only to give one the power of sending the needle up and down, but to overcome these tendencies.

*HOLDERS MAKE GOOD WORK BY SAVING ANNOYANCE.*

When the hands are trained by this practice to the movement, mark out, on the linen, large squares or curved figures and seek to send the needle up and down on the lines at will, thus training the eye to keep pace with the power acquired by the hands. The beginner will place her stitches very slowly, and the effect may be more



FIG. 7. PLACING THE LINEN OVER HOOP.

or less disconnected. Only by constant practice of the right way, slowly and steadily, will speed come. One will soon come to embroider more rapidly, and almost unconsciously will become able to lay stitches evenly and quickly. Rapid working is to be commended after the correct way has been acquired, because it insures smoothness and evenness. Again the process and the result are not different from

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

those in music. First the notes are struck separately until their succession is familiar, then quickly so that there is no apparent interval between them, and the result is harmony. In embroidery, it is beauty.

The worker should learn at the outset to use both hands, and to acquire a freedom and rapidity in laying stitches. This must be gained before the work can be satisfactory. Why not be as serious about it as we would be in learning to paint? No one would dispute the necessity of laying smooth washes in water color painting, yet many attempt embroidery without the least idea that there is a way and a proper way of laying in the colors.

If one prefers a less elaborate or we may say less professional way of embroidering linens, hard rubber hoops or the ordinary wooden hoops can be used with quite as good a result if especial care is taken in overcoming their particular disadvantages.

The simple double hoop tightly wrapped with narrow strips of flannel is satisfactory for linens, because we are likely to embroider these in sections and the hoop marks can be easily removed. The upper or larger hoop is the one to be wrapped. It should fit over the smaller one very tight. With the rubber hoops wrapping is unnecessary.

To mount linens in hoops, place the smaller hoop on the table and lay the linen over it, as smooth as possible. See Fig. 7. Place the edge of the larger hoop over that of the smaller on the side toward you and press down the further side over that of the under hoop with the hands near the wrists turned backward. See Fig. 8. Now stretch the fabric tight in the hoops by drawing it in the direction of the woof and warp. Keep the hoop on the edge of the table, holding it with the left hand as you urge the fabric tighter with the right. When you have drawn it through until it is very firm push the upper hoop down as far as possible; this will tighten it still more. The finest lawn may be in this way stretched drum tight if the drawing is done on the *straight* of the goods; even a slight drawing, on the bias may tear a fabric which would bear a great deal of straining on the straight. This is a most important point for another reason. If embroidery is done on a ground the woof and warp of which is drawn on the bias, when the tension is relaxed the fabric regains its straight lines and the embroidery is drawn out of place. No matter how well the stitches are laid this drawing cannot be corrected by pressing, or any other means.

It is well to avoid as far as possible cutting through portions of work already finished when framing the various sections of the designs in the hoops. For this reason a 10 or 12 inch hoop is best for centerpieces. The 7 inch Queen hoop is very nice for linens decorated with small designs, and especially for doilies. The under hoop should be wrapped at least once in order to hold the linen drum tight.\* By a little forethought we can manage to take in such portions as will make it unnecessary to have large surfaces of the embroidery pressed between the hoops. A center-

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\*Queen hoops from 4 to 7 inches will be sent upon receipt of 15 cents; advertisement page gives price for rubber hoops.

piece which is to be finished with a button-hole scallop usually has margin enough beyond the scallop to admit of stretching in hoops, even if the design is very near the edge. In case the centerpiece is finished with a hem, however, a strip of linen lawn should be sewed to it. It may also be necessary to sew a strip of linen to doilies



FIG. 8. FORCING DOWN HOOP TO MAKE LINEN "DRUM TIGHT"

to mount them. The hoop holder however, makes it possible to use a small hoop. Linen should be used in preference to any other material because it will bear stretching better than any other. It should be sewed on with Filo Silk. Cotton will break under a slight strain and sewing silk will cut through the fabric. B. & A., Filo Silk will stand much drawing and will not injure the material, either in the stitching or

*EXPERIENCED EMBROIDERERS USE ONLY B. & A. SILK IN HOLDERS.*

drawing. The stitches should not be taken too fine: The marks of the sewing can be sponged out of the hem when the work is finished. The edge of linens, whether hemmed or button-holed, should be finished before the embroidery is attempted. Any hand work, such as outlining the stems, etc., is likely to rough the embroidery, so all such work should be done first.

When a section of the linen is thus stretched, place the hoop on the edge of the table and secure it in position by means of the "Florence Hoop Holder." See Fig. 9. This holder is extremely simple, easily applied or removed, and holds the hoop,

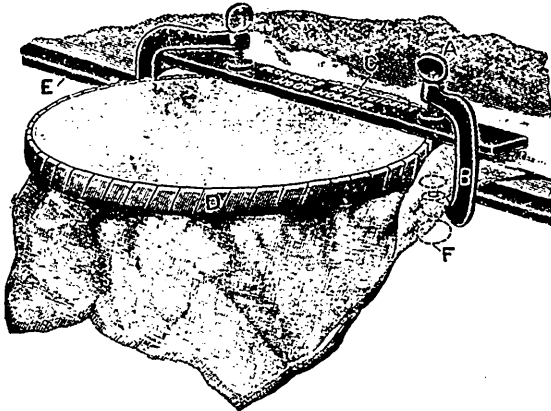


FIG. 9. FLORENCE EMBROIDERY HOOP HOLDER.

firmly in position. It has a most important advantage over other holders, viz.—the hoop is held on both sides, which prevents all vibration. No one who uses it will again care to be troubled with weights, which are heavy to carry about and which may at any moment slide into the work, causing endless inconvenience. The holder in no way interferes with the bulk of the linen which is unframed, either by gathering it up in the clamps or marking it with screws. We recommend every needleworker who does not already possess an embroidery frame to secure one of these hoop holders.\* When this holder is used there is no excuse for the habit, most detrimental to the work, of touching the hoop with either hand in order to steady it. When the upright position of the clamps interferes with the free movement of the thread, turn them so that the thumb screws are beneath the table as shown by dotted lines at "F."

Fig. 10 shows the thread drawn out full length above the hoop. The hands are in free action and the illustration shows for itself how perfectly work may be done under these conditions. Fig. 11 shows the thread drawn down full length. These

\*A Florence Hoop Holder, complete with bar, clamps, etc., costs 75 cents. If sent by mail send 15 cents extra for postage.

*BE SURE AND ASK FOR B. & A. SILK IN HOLDERS.*

illustrations are a story of action in themselves and the entire movement may be followed in them more clearly than words can describe it.

The question of the knot often arises when one insists upon a very careful wrong side to embroidery. It is not necessary to have no knot in order to avoid its



FIG. 10. HOOP HELD BY HOLDER IN CORRECT POSITION.

appearing on the back. Make the knot by turning the thread *once* over the forefinger, draw tight and cut off the end close up to the knot. Place it on the "wrong side" of the work by bringing the needle out the full length above the frame (Fig. 10.)

*HOLDERS MAKE GOOD WORK BY SAVING TROUBLE.*



within the design and send it back, thus taking a tiny stitch on the space which will be covered by the subsequent work. (See tiny stitches on unworked petal of Figs. 1 & 2 (1) and (3), pages 29-30, showing the starting of the thread and the finishing off). After the knot is thus fastened the needle should take the stitches *from* the outline *in*. The



FIG. 11. THREAD DRAWN OUT FULL LENGTH BELOW THE HOOP.

knot should never be placed on the outline. The tiny knot so placed where it will be covered is not objectionable, but a large one, anywhere, is. It is especially so on an outline, for it does not wear well and moreover the first stitch taken is not likely to be under the same tension as the rest.

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

## Part 2. *Embroidery Stitches—Described and Illustrated.*

The embroidery stitches will be treated in order of their importance to our modern work and to their position in the history of embroidery. By a little study of the following classification one can tell at a glance the principle upon which each stitch is made.

### *Classification of Embroidery Stitches.*

- |                             |  |
|-----------------------------|--|
| I. Long and Short Stitches. | $\left\{ \begin{array}{l} a \text{ Simple Long and Short Stitch.} \\ b \text{ Feather Stitch} \\ c \text{ Overlap Long and Short Stitch} \\ d \text{ Tapestry Stitch.} \end{array} \right\} \begin{array}{l} (1) \text{ and } (2) \text{ Overlap on a curved Line,} \\ (3) \text{ Overlap on a Space or} \\ \text{Overlap Tapestry Stitch.} \end{array}$   |
| II. Satin Stitches.         | $\left\{ \begin{array}{l} a \text{ Simple Satin Stitch.} \\ b \text{ French Laid Work,} \end{array} \right.$   |
| III. Couching Stitches.     | $\left\{ \begin{array}{l} a \text{ Simple Couching Stitch.} \\ b \text{ Twisted Stitch.} \\ c \text{ Brick Couching Stitch.} \\ d \text{ Basket Couching Stitch.} \\ e \text{ Frill Basket Stitch} \\ f \text{ Diaper Couching Stitch} \\ g \text{ Portugese Laid Stitch.} \end{array} \right.$  |
| IV. Outline Stitches        | $\left\{ \begin{array}{l} a \text{ Kensington Outline Stitch.} \\ b \text{ Bulgarian Stitch.} \\ c \text{ Stem Stitch.} \\ d \text{ Split Stitch.} \\ e \text{ Twisted Outline Stitch.} \end{array} \right.$   |
| V. Wound Stitches.          | $\left\{ \begin{array}{l} a \text{ Simple French Knot} \\ b \text{ French Knot, combined with Stem.} \\ c \text{ Bullion Stitch.} \end{array} \right.$   |
| VI. Buttonhole Stitches     | $\left\{ \begin{array}{l} a \text{ Simple Buttonhole Stitch.} \\ b \text{ Long and Short Buttonhole Stitch} \\ c \text{ Blanket Stitch.} \\ d \text{ Honeycomb Stitch.} \\ e \text{ Fish net Stitch} \\ f \text{ Double Buttonhole or Roman Stitch.} \\ g \text{ Cat, Brier, or Coral Stitch.} \end{array} \right.$  |
| VII. Darning Stitches       | $\left\{ \begin{array}{l} a \text{ Simple Darning Stitch.} \\ b \text{ Pattern Darning Stitch.} \\ c \text{ Brick Darning Stitch.} \\ d \text{ Seed Stitch.} \\ e \text{ Queen Anne Darning Stitch} \end{array} \right.$   |
| VIII. Chain Stitches.       | $\left\{ \begin{array}{l} a \text{ Common Chain Stitch.} \\ b \text{ Double Chain Stitch.} \\ c \text{ Cable Stitch.} \\ d \text{ Rope Stitch} \\ e \text{ Single Reverse Chain Stitch.} \\ f \text{ Double Reverse Chain Stitch.} \\ g \text{ Beading Stitch} \\ h \text{ Bird's Eye Stitch.} \\ i \text{ Tambour Stitch.} \end{array} \right.$   |
| IX Fancy Stitches.          | $\left\{ \begin{array}{l} a \text{ Herringbone Stitch.} \\ b \text{ Border Stitch.} \\ c \text{ Tent Stitch.} \\ d \text{ Cross Stitch.} \\ e \text{ Persian Cross Stitch.} \\ f \text{ Reverse Cat Stitch.} \\ g \text{ Long and Short Cross Stitches.} \\ h \text{ Ismit or Persian Cross Stitch} \\ i \text{ Janina, or Filling Cross Stitch.} \\ j \text{ Cushion Stitch.} \\ k \text{ Holbein Stitch.} \\ l \text{ Gobelin Stitch.} \\ m \text{ Star and Arrow Stitches} \end{array} \right.$ |

A "stitch" as applied to embroidery should convey quite a different idea from that of a "stitch" as commonly considered by the sewer. We learn very early that the beauty of sewing consists in hiding the stitches. The object of sewing does not lie in the stitches themselves, but in embroidery the stitches themselves are of especial interest. We want to see the stitches as characterizing elements of this kind of work. Our object is not so to blend colors and work in threads that they may present an unbroken surface. The loom and the machine do this. The object of the embroiderer should be to express form and lay on color in stitches so regularly and skillfully placed that they will themselves be things of beauty. We do not want to imitate any other form of expression. Our embroidery is not to look like painting. We are to consider the limitations of our material and produce results consistent with it. In order to do this we must accept a certain prescribed way of doing the work. We do not need to invent it because embroidery has been done for so many centuries that it has reached perfection in method. The reason we know that the method is perfect is because we can analyze it as in the following directions for stitches and formulate the principles upon which it is founded.

The relation of stitches to the art of embroidering is the same as the relation of notes to music. There is however, unfortunately for embroidery, this difference. One may arrive at some sort of a result in so-called embroidery, especially if one has some knowledge of light and shade, by a mere "filling in" process, whereas in the other arts the fundamental principles must be mastered before any results can be produced.

### *Long and Short Stitches.*

The first groupe of stitches includes the simple elements by means of which the greater part of the magnificent embroideries of the Renaissance were executed. As they are the constituent parts of the most elaborate work which has been done or can be done, so they should be the elements of our most simple work on linens.

It is a mistake to work too heavily on linen. Heavy or dark colored embroidery on white linen is sure to look clear cut and hard unless handled very skillfully. Therefore the simple long and short border embroidery is the most suitable.

Ia.—*Simple Long and Short Stitch.* The stitch is well described by its name. The method is one long and one alternate short stitch laid side by side on the surface. These stitches should be commenced on the outline of the design which they are intended to define and carried through the ground material *within* the form. The points of especial care in this work should be to make the outline perfectly true and unbroken, and to see to it that the stitches laid side by side form a smooth surface. In order to succeed in the first essential, the needle must be brought up every time in exactly the right place, which is a shade beyond the stamped line. If the stitches are taken through the stamped line itself or a shade within it, the stamping will show. Nothing could be more undesirable than this.

While every other stitch should be long and every other one should be short, all the long stitches should not be the same length, nor all the short ones. They should

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

vary in themselves so that the inside edge—corresponding to the outside, which is the outline—will present a pleasing variety. Work thus laid also takes the light prettily because of the variety in length.

The length of the stitches must be determined by the size of the form they are to border. When the forms are very small they are likely to cover the largest part of it; if they are from one to three inches, about one-third will be covered. This rule must, however, be held in a very tentative way indeed, as the possible variety of form suggests so many exceptions as to make it almost impossible to make a definite statement as to the length of stitches. A proper proportion to the size of the form should be the guide, with the reassuring fact in mind that if the stitches are correctly placed they may be from  $\frac{3}{4}$  of an inch to an inch long and still lie well. A form which presents an unbroken surface of more than three inches will need at least one more series of long and short stitches after the method of feather stitch.

While this work is sufficient in itself it leaves something to the imagination in its application to forms, and has therefore inherent in it a very important artistic principle. The illustration shows clearly the method of the long and short stitch. See Fig. I a.

Another most important requirement, aside from placing this stitch with a good outline and so that it shall present a smooth surface, is that it shall take the proper direction in the forms it is intended to express. See article on "Stitch Direction."

I b.—*Feather Stitch, or Opus Plumarium.* The work already described (the Long and Short Stitch) is the first step in this, the most beautiful of embroidery. When the long and short work has been carried around a form, or over one section of it, lay over this row another series of stitches long and short, placed exactly in the same direction as the first and covering the first about two-thirds in width. See Fig. I b (1). It will seem to the amateur an extravagance of time and material to cover these rows so fully one over the other, but it is just this point which is the way to beauty in the work. It raises the surface slightly and makes it very rich. Beside, one row blends with the next because the alternating long and short stitches of the over row allow very little of the preceding to show. They appear only because of the difference in length of the upper edge of the covering row. Commence the first stitch of the second layer by bringing up the needle about one-sixteenth of an inch below the first stitch of the first row, between

it and the second stitch of the first row, send it down about one-fourth inch below the finish of the first stitch of the first row. Take the next stitch, which will be a short

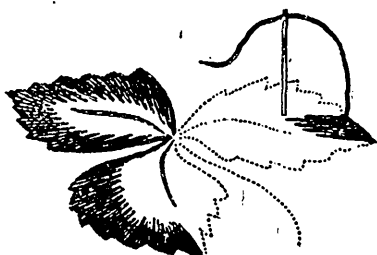


FIG. I a. LONG AND SHORT STITCH.

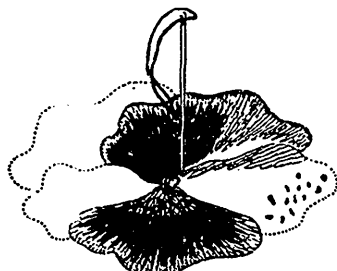


FIG. I, b (1).

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

one, in the same way in regard to its relation to the first row. Continue these stitches, thus forming a second row over the first, covering it at least two thirds its length. The first row is of course perfectly even on its upper edge, that is, it coincides with the stamped outline, but the second row is necessarily long and short on both edges, as it is worked over the first.

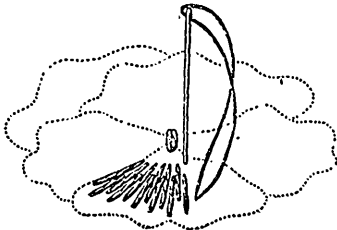


FIG. 1 b (2).

This illustration will make plain what is meant by long and short on both edges. In this way one shade is made to blend into the next, not gradually so that the stitches are invisible, but in such a way as to produce a strong and clear effect. This is embroidery and not an imitation of painting. It is securing an effect in a conventional way, which is the only legitimate method to apply to a conventional art. Continue these rows until they cover the form; the length of the stitches should be determined by the size of the form to be embroidered. The last row must of course conform to the design as it is finished off, as must all stitches wherever they come in contact with the outline. See Fig. 1 b (3.)

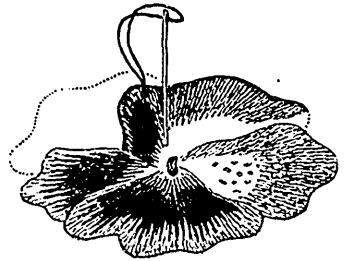


FIG. 1 b (3).

1 c—*Overlap Long and Short Stitch.* Curved lines or narrow spaces formed by curves are peculiarly difficult to express by stitches. Each stitch in a series of this sort changes its direction perceptibly in bearing a part in the filling in, or covering of a form or line. It is necessary to find some even, regular way of widening and narrowing. This may be done by lapping the succeeding stitches on a line over the ends of the preceding ones, and the succeeding rows or stitches over the ends of the preceding ones in a form. The first stitch in this process *on a line* is taken by bringing the needle out on the line at its start; send the needle down on the right side of the line, forming, when the thread is drawn through, a stitch about half an inch long; take the next stitch on the line slightly in advance of the start of the first; draw through the thread and send the needle down on the line a trifle above the finish of the first stitch, but crossing it;—see

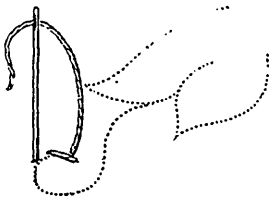


FIG. 1 c (1).

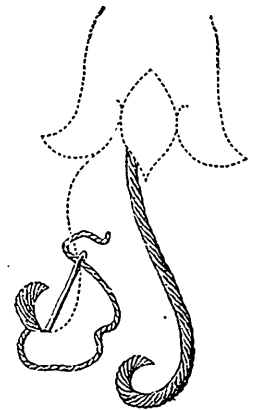


FIG. 1 c (2).  
OVERLAP STITCH.

Fig. 1 c (1)—take the succeeding stitches in the same way, making each one cross

*INSIST UPON HAVING YOUR SILK IN HOLDERS.*

the end of the one before it. This work forms a raised ridge. The series of stitches lapping each other may be carried round circles with good effect. This is an especially pretty way to embroider tendrils or the curves of rococo scrolls, or those of designs composed of historic ornament. See Fig. I c (2). Fig. I c (3) shows the rows of overlapping stitches managed on a curved space. The long and short stitch rows are commenced at "A" and make a complete turn in their direction when they have reached "B."

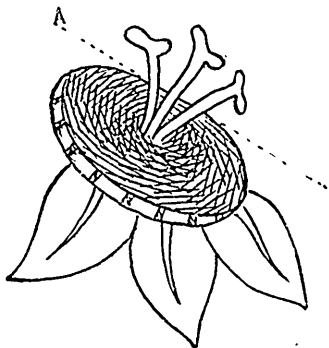


FIG. I c (3).

1 d.—*Tapestry Stitch.* Tapestry embroidery is done exactly like opus plumarium with the exception that the direction of its stitches is not determined by the form. The stitches are placed in rows each taking the same direction. The individual stitches of the rows are parallel to each other.

In order to be bounded by lines these rows terminate squarely where they come in contact with the outlines. This embroidery is more conventional than feather stitch; therefore it is better suited to conventional forms and backgrounds. The superb figure work of the sixteenth century is tapestry stitch embroidery. Back-

grounds are usually thus embroidered, especially those on ecclesiastical vestments and hangings. Fig. 1 d shows the method as applied to a background. The effect from a little distance is that of a smooth surface; at a close range the perfectly laid stitches should be apparent. The work in background is usually in one color; but shading by this means is possible. The different colors in the illustration are introduced only in order to show the method more adequately. When curved figures are to be covered with this stitch a peculiar difficulty arises, the solution of which results in producing the distinctly different long

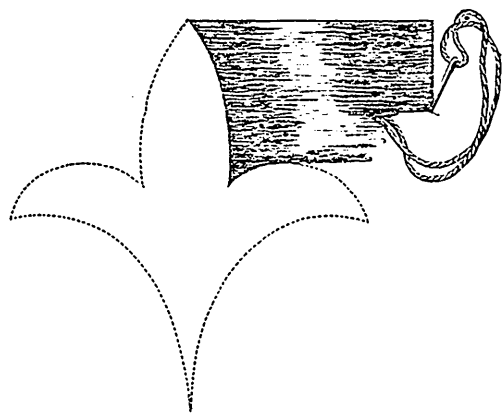


FIG. I d. TAPESTRY STITCH.

and short method already described as "overlap stitch" on a curved space, and which from its relation to both the "overlap stitch" and the tapestry, we may call "overlap tapestry stitch." See Fig. I c (3).

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### *Satin Stitches.*

II a.—*Simple Satin Stitch.* The satin stitches are limited both in their application and effect. They are, however, very important and embrace several specific kinds of work. The French laid embroidery, which includes initialing, is principally satin stitch. Church embroidery over cartoons is satin stitch; so are also large portions of Italian and Spanish sixteenth century work. It consists in placing parallel stitches completely over a given form, allowing no break in the surface. See

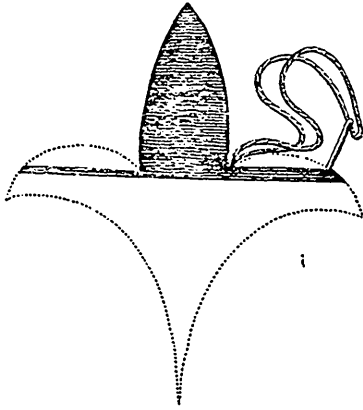


FIG. II a (1). SIMPLE SATIN STITCH.

Fig. II. a (1). A practical application of satin stitch is shown by Colored Plate of the White Stole illustrating the article on Church Embroidery. There is here no opportunity for shading; that is, for blending. The work is rather mechanical, but it may be very effective. It is not possible to cover large forms in this way, unless they are such as may be broken up into sections, because the stitches will not lie well if they are too long. Very pretty backgrounds may be embroidered in satin stitch on cushions, etc., by marking out the space in diamond-like figures and working them in satin stitches laid in contrasting directions. This is a simple and pretty way to border a table cover and to fill in spaces between the scroll of rococo scallops now so popular on centerpieces. The idea may also be carried out on a linen tea cloth if daintily planned. See Fig. II a (2). Satin stitch used in connection with couching has a wider application. See "III, Couching and Applique."

#### II b.—*French Laid Work.*

The French white or laid embroidery is an especial application of the satin stitch. It is the method of initialing, and is done in the B. & A. EE Twisted Embroidery Silk and B. & A. Etching Silk with the best effect. The stitches may be taken from side to side at any angle so that they are kept parallel to each other.

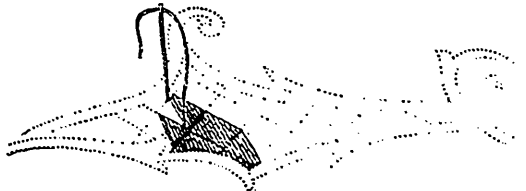


FIG. II a (2).

### *Couching and Applique Stitches.*

Couching is an English corruption of the French word *coucher*, to lay. These forms of embroidery are laid on the surface of the ground material instead of being

GET EACH SKEIN OF SILK YOU BUY IN A HOLDER.

sewed through. They have a very close relation to each other. The style of work known as couching may be used alone, but applique includes couching, for that which is to be applied is fastened by couching—that is by laid cords sewed down.

Applique is suitable for very large pieces, such as portieres, hangings, etc. It has a very especial place in church embroidery. Two distinct forms of this work may be mentioned, inlaid and overlaid. The names describe the process sufficiently for our present purpose. Sofa cushions may be decorated very effectively by this method. The design whether it is to be inlaid or overlaid is fastened to the framed fabric by couching. The heavier silks, Brainerd & Armstrong Roman, Rope, etc., are most suitable for this work.

The possibilities of this beautiful work cannot be overestimated. They are greatly underated because the work as it is popularly known has been done in a most in-artistic manner. After all we are quick to detect a really poor attempt at decoration and it has but a short life. It is well to forget our modern failures in this work, but it is also most advisable to attempt a revival, or we may say a translation into popular use, of the exquisite work of Spain, Italy, and Sicily.

**III a.—Simple Couching Stitch.** This consists in fastening to the ground material one or more threads or cords with small stitches taken over them at right angles to their direction. See Fig. III a. These cords may follow a stamped design, or they may secure an applied design.

**III b.—Twisted Couching Stitch.** Several cords may be twisted together as one works—see Fig. III b (1)—and two silk cords may be carried on each side a strand of gold or different colored silk—see Fig. III b (2)—and couched down with single over stitches. Broad applied designs are usually enriched or ornamented with such couchings as well as fastened to the ground material by them.

**III c.—Brick Couching Stitch.** When cords are laid side by side and fastened down with over stitches alternating with each other on every other row the work is known as "Brick Couching." See Fig. III c. It is very effective and rich. The chief difficulty is to keep the lines straight. A ruled line at intervals on the design to be covered will facilitate this. Many varieties of these flat couchings will occur to an ingenious worker.

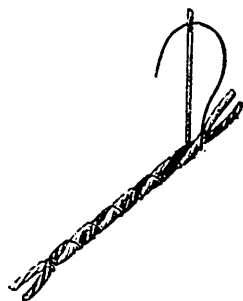


FIG. III b (1).  
TWISTED COUCHING  
STITCH.

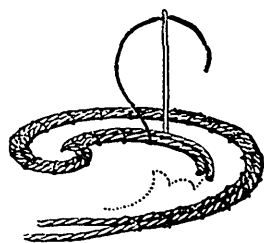


FIG. III a.  
SIMPLE COUCHING STITCH.

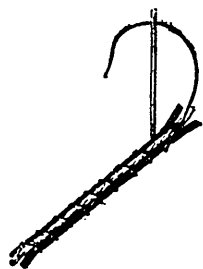


FIG. III b (2).  
SILK AND GOLD  
COUCHING STITCH.

There are also a number of very beautiful raised couching stitches. In some of the old specimens the back-ground seems to be a wonderful gold fabric. On close examination we discover



it is a raised couching. This superb work might be adapted to domestic embroidery if we were but better acquainted with the methods. Raised couching may be

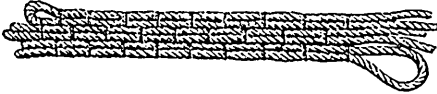


FIG. III c. BRICK COUCHING STITCH.

done in the heavy Brainerd & Armstrong silks with effects almost as rich as those obtained in working with gold threads and certainly with less difficulty. The foundation must be very firm.

III d—*Basket Couching Stitch.* The basket couchings are laid over cords. Perfectly straight rows of linen "lay cord" should be sewed to the ground material with close stitches about one-eighth of an inch apart. This foundation may be made to conform to any space or design. The cord rows should be cut off square along the outline. The covering silks should be laid over these cords at right angles to their direction. They should be carried in two threads. Fasten these separately with stitches at right angles over against the upper side of the upper row at its left hand end. Bring the two strands down straight over the cords and fasten them both with one stitch over the first two rows, drawing them down between the second space; couch them down again into the fourth space and continue thus drawing them into every other space. Turn the silk threads when the last row is covered and they have been sewed down singly over it as at the start and carry them back over the "lay cord" as before, but fastening in alternate spaces. Turn again at the end and make the next row like the first, always fastening the silk singly at the beginning and the end. The effect of the work is that of basket weaving. See Fig. III d.

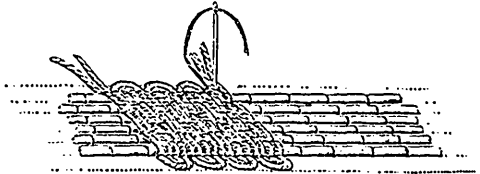


FIG. III d. BASKET COUCHING STITCH.

III e—*Frill Basket Stitch.* The frill basket-stitch is made by turning the two silk threads back and forth over one cord laid straight and forming a firm, tiny loop

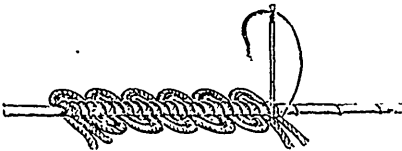


FIG. III e. FRILL BASKET STITCH.

on each side by couching them down on both sides separately. See Fig. III e. This raised line with its "frill" on each side is a beautiful finishing touch to couched or applied designs, or it may be used to trace out a design. These two stitches are among the most beautiful embroidery methods.

Pieces of work so wrought are regarded in collections as very choice. Many elaborate decorations may be worked out over cords laid in various ways such as the diamond couchings.

III f.—*Diaper Couching Stitch.* The diaper couchings over satin stitch is also useful in modern embroidery. This consists in laying parallel cords or long stitches over satin stitch, crossing these with similar stitches at an opposite angle and fastening all firmly by small stitches taken over the intersections. See Fig. III f.

SILKS IN HOLDERS MAKE GOOD WORK AND SAVE TIME.

Many pretty diaper patterns may be originated. The double Filo thread used for the long over stitches may be twisted as one works. The question is often asked as to the under filling for raised work, such as in the example of diaper couching. When the space is small it is best to use the embroidery silk with which the over work is to be done. When large spaces are to be raised, use French working cotton or cut the forms from felt. Raising embroidery by an under filling is questionable. Only the more conventional forms of needle-work should be so treated. Flowers which are to be natural in effect should depend on the distribution of light and shade and stitch direction for their raised effect.

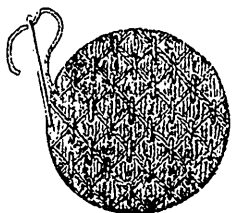


FIG. III f.

DIAPER COUCHING STITCH.

III g.—*Portuguese Laid Stitch.* The laid stitch which we often see in old Portuguese embroidery is also a "couche," although in effect it is not unlike a net or honeycomb stitch. The lines of silk are laid parallel about one quarter of an inch apart, from side to side of the form. These lines are then connected by groups of alternate stitches taken across the laid lines over the spaces between them. These fastening groups may be composed of two, three, or more stitches according to the required weight of work. See Fig. III g.

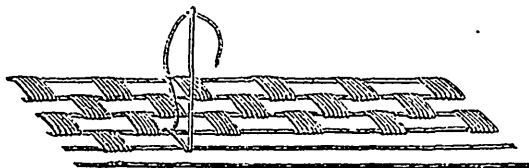


FIG. III g. PORTUGUESE LAID STITCH.

### Outline Stitches.

Outline stitches are usually considered as accessory only to others. Very good work, however, may be done with them alone. A good design with close lines embroidered in stem stitch or Kensington outline stitch on a simple material is sure to be artistic.

Linen tray-cloths and toilet table covers, which have frequently to be washed, may be most daintily decorated in monochrome etchings or outlining.

Most of the outline stitches are hand stitches, and therefore pieces to be executed by their use are readily "picked up." The most important outline stitch is the one known as Kensington outline. This is the most suitable way to work stems of flowers and lines in connection with half work on linens or simple long and short border embroidery. It is never artistic to embroider stems with the "over and over" or satin stitch when the flowers are in "half embroidery." This is not the way to embroider any stems or lines except those of designs wrought in French laid embroidery. Stems should be worked along their

length. If they are single lines one line of Outline stitches will express this, if they have some width a line on each outline will leave the linen or

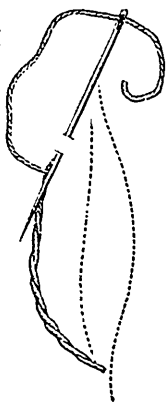


FIG. IV a.

KENSINGTON OUTLINE STITCH.

*SILKS IN HOLDERS MAKE GOOD WORK AND SAVE TIME.*

ground between, which will furnish the necessary high light through the center and carry out the idea of suggestiveness contained in the long and short embroidery. The stems and lines of full embroidery should be worked in twisted outline as many rows as are necessary to cover the width, in such shades as will give the required roundness. Stem stitch is a pretty method for outlining conventional designs, and split stitch is suitable for very small work.

**IV a.—Kensington Outline Stitch.** This is a reverse back stitch. The point of care-taking lies in the fact that the outline must be accurately followed. This work on linen lawn should be done in one thread of B. & A. Filo, but on heavier linens the Filo strand should be doubled. The pull should come on the eye of the needle and both threads should be kept even. Bring the thread through on the outline its full length and send the needle into the fabric about one-eighth of an inch of the outline in advance of the point where the thread leaves the ground material. With the thread thrown back draw this stitch through. Continue these stitches of the marked lines. The result on the right side will be a continuous and partly double line; on the reverse side it is a series of small separate stitches. The stitches are taken from right to left, but the line advances from left to right. All the stitches should be the same length and tension. The length of the stitches should be determined by the quality of the ground material. See Fig. IV a.

**IV b.—Bulgarian Stitch.** A series of rows of Kensington outline taken side by side and having the stitches of each row on the same side as those of all the others is known as Bulgarian outline. This when worked over large surfaces ceases to be an outline and becomes a filling stitch. See Fig. IV b.

**IV c.—Stem Stitch.** Stem stitch is a modification of simple outline. The stitch is taken at a slight angle to its direction instead of back along the direction in which the line proceeds, thus giving more width to the line. The stitches should have a tiny space between them. The more the angle is increased the wider the line becomes. See Fig. IV c.

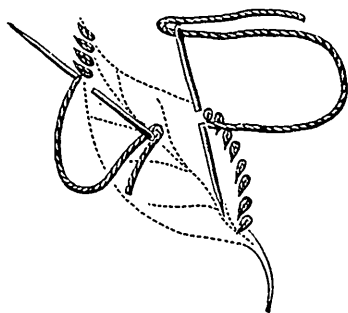


FIG. IV c. STEM STITCH.

except that the long stitch is split by the needle as it is brought up. The stitch is thus taken through it instead of beside it as in "simple outline." The cut Fig. IV shows the stitch as taken when the fabric is held in the hand. The disadvantage in so working it, is the quantity of silk which is necessarily laid on the reverse side.

**IV d.—Split Stitch.** This is essentially a frame stitch. That is, on the frame it can be taken so as to be the same in effect on the face and reverse side of the material

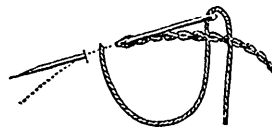


FIG. IV d. SPLIT STITCH.

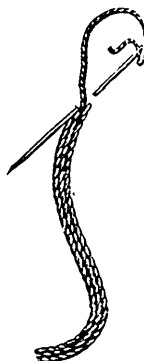


FIG. IV b. BULGARIAN STITCH.

IV *c.*—*Twisted Outline Stitch.* This stitch can be worked only on a framed material. It is one of the rich stitches and belongs to elaborate work. It bears very much the same relation to opus plumarium in embroidering stems, etc., that the Kensington outline does to long and short work. It clings to the surface on which it is placed because of the tight twisting of the thread as one proceeds to lay the stitches. This suggestion of twisting may be applied in other ways, especially in laying long stitches such as the cross-bar and diaper work already referred to. A double thread of B. & A. Filo is best adapted to the work. The thread should be brought up on the outline its full length above the framed fabric and the needle turned in the fingers until the thread is well twisted, then holding the twisted thread over the forefinger of the left hand send the needle down a quarter of an inch in advance on the line; bring it up again close beside the stitch thus laid, about a third back on its length, then send it down again in advance. The width of the stem should be covered with parallel lines of these stitches. One line is not satisfactory, but two or more lie well together. The stitches must be taken uniformly all on one side of each line. They may be much longer than those of the simple outline. See Fig. IV *c.*

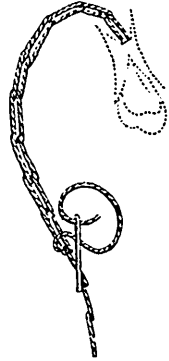


FIG. IV *c.* TWISTED  
OUTLINE STITCH.

### *Wound Stitches.*

The wound stitches are those for the execution of which the thread is turned one or more times around the needle before it is sent through the fabric. Of these the most useful in our work is the French knot. Old pieces of needlework show us how this may be used on backgrounds as a filling stitch. It is especially suitable for stamens of flowers when they have a certain character. It ought not however to be universally used in this way. We should observe nature and endeavor to indi-



FIG. 12.



FIG. 13.



FIG. 14.

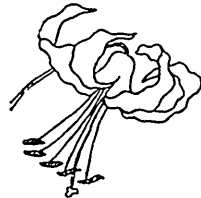


FIG. 15.

cate what we see by such means as will best fulfil the effect. So, while commending the French knot for feathery stamens, one should have some other means when this is not adequate. Figs. 12, 13, 14, and 15 show various stamens which are likely to raise questions in the mind of the worker. The lines in the filaments show how effectively "satin stitch" can be managed in these cases. Fig. 12 shows in the central stamen the direction of the under filling of the anther. One

*BE SURE AND ASK FOR B. & A. SILK IN HOLDERS.*

often sees a French knot in the center of a violet. Fig. 13 shows how much more expressively the center may be embroidered. The combination of satin stitches in the center of Fig. 14 is a very pretty management and the anthers in Fig. 15 come out firm and clear when worked as indicated. This caution against the wrong use of the French knot ought to save the worker from the popular mistakes and at the same time emphasize the *proper* use of the pretty knot stitch.

**V a.—Simple French Knot.** To form the simple French knot, bring the thread through its full length above framed fabric with the right hand. Take hold of the thread with the thumb and forefinger of the left hand about two inches above the point where it leaves the ground material. Now lower the needle and twist the thread within that two inches, around it, once, twice or as many times as necessary, according to the size of the knot required. The greater the number of twists the looser they must be, and they must be kept one above the other in proper succession. Draw the twist down to the surface at the point of the needle, send the needle through to its eye at almost the same point where the thread leaves the ground. Place the forefinger of the right hand upon the twist and draw the thread through with the left hand under the frame. See Fig. V a. If a very large knot is desired it is better to use a double thread than to twist one strand many times around the needle.

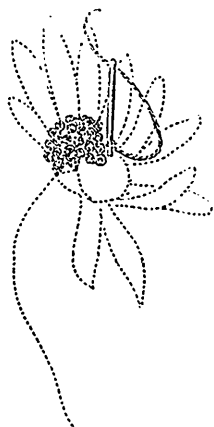


FIG. V. a.

**V b.—French Knot Combined with Stom.** Instead of taking a second stitch on the surface to form the filament when making a stamen which shows both filament and anther, send the needle down through the twist brought against the surface, at the required distance from the point where the thread leaves the ground. The knot and simple straight line is thus laid with one stitch. It is not only a more expeditious way, but the stitch so placed lies better. See Fig. V. b.

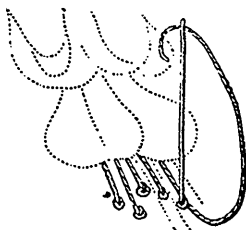


FIG. V. b.

**V c.—Bullion Stitch.** As its name implies this stitch is usually done in gold thread. It may be done in silk, and if well managed the petals of small flowers so embroidered are very pretty in conventional work. See Fig. V c. If gold colored silk is used the effect is very like bullion. It belongs to Turkish embroidery.

Nearly all the thread is laid on the surface in this as in most Oriental work. Where pure gold is

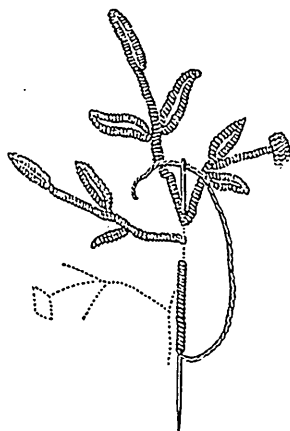


FIG. V. c..

**INSIST UPON HAVING YOUR SILK IN HOLDERS.**

used it is naturally a study to place as much as possible on the right side. The plan is evident in all the Turkish stitches. The lavishness of their work is after all not an extravagance which amounts to wastefulness. They succeed in being at once luxuriant and economical, and in this, as in needlework in general the traits of the people are shown.

### *Buttonhole Stitches.*

The buttonhole stitches are another most decorative group. They can be managed in so many broad ways and made to carry large masses of color economically. Although they are used largely in combination with other stitches, yet they have an independent place of their own, which has only to be realized to be appreciated. This is especially apparent in their application to large pieces, such as portieres. On these and other hangings they can be made to fill in quickly and produce strong effects. There are now so many inexpensive, yet artistic, cotton and linen fabrics worthy of decoration that a needleworker who cares to do only simple work, can by these stitches wrought on such grounds with the heavier Brainard & Armstrong Silks, produce beautiful work. It is a case of given the means and the material; application of brains alone is necessary to the most satisfactory result. The following are the details of buttonhole embroidery. The worker who seeks to "manage" these will find their resources quite endless.

A few words of especial application to the buttonhole scallop which is so useful in our work on linens may be helpful. It is usually best to make the buttonholed edge in white silk. If color is used it should be the lightest shades, because it is very easy to overbalance in color weight the edge, which should always be secondary to the rest of the embroidery.

VI a.—*Simple Buttonhole stitch.* The buttonhole stitches are worked in the hand. The space to be buttonholed must be bounded by two lines. The side along which the knot of the stitch is to lie should be held toward one. The needle should be sent down just over the farther line and brought up just in front of the nearer line. Keep the thread in front of the needle and under it as the stitch is drawn through and placed. The loop thus forms a knot on the edge. The stitches should always be taken at right angles to the direction of the curve in the scallop one is working. It will be very helpful to remember this when embroidering complicated scallops where the angle of direction is constantly changing. The silk should never be knotted to start the thread for buttonholing; instead run the thread in along the space to be covered and after laying one or two stitches cut it off close. Finish it off on the back by running it under the laid stitches and catching it into the ground once or twice to make it secure. If possible use a thread long enough to

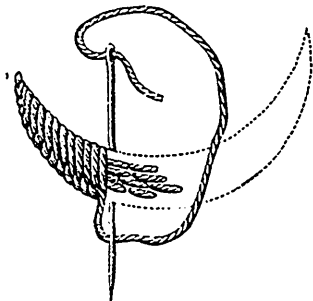


FIG. VI a.  
SIMPLE BUTTONHOLE STITCH.

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embroider one scallop entire. A new thread can be started along a scallop, but one should avoid doing this as far as possible, because it will make an unevenness on the edge which is very likely to be clipped when the scallops are cut out. The work should be carried from left to right. The stitches should be placed very close. See Fig. VI a.

VI b—*Long and short Buttonhole stitch.* Many variations of this method may be applied to the elaborate scallop work of our newest linen designs. The reverse affords scope for much originality. Fig. VI b shows how we may buttonhole long and short so as to vary the upper edge.

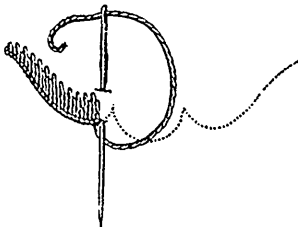


FIG. VI b.  
LONG AND SHORT BUTTONHOLE  
STITCH.

VI c—*Blanket stitch.* The blanket stitch is a simple buttonhole taken far apart. It is necessary when leaving spaces between buttonhole stitches to keep a certain proportion between the length of the stitches and the spaces in order that they shall keep their position on the ground material. Blanket stitch is much used on flannels. On very soft materials it is well to reverse the needle and carry it through eye first, or a blunt needle may be used. B. & A. Etching Silk or Twisted Embroidery Silk is best suited for the work. See Fig. VI c.

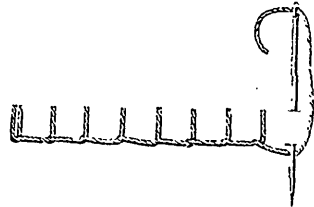


FIG. VI c. BLANKET STITCH.

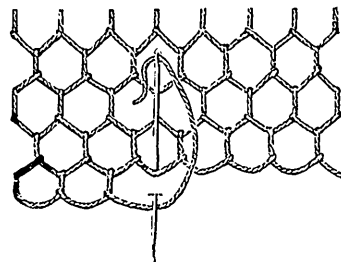


FIG. VI d. HONEYCOMB STITCH.

material and loop of the first row and out below, thus forming a line of loops for the third row, which in turn should be carried back from left to right. This work can be conformed to any space by a little planning as to widening and narrowing. See Fig. VI d.

VI e—*Fish-net stitch.* In this stitch the effect is the same as honeycomb stitch. It is made in the same way with this exception, the stitches of all the rows except the first and last are taken through the loops alone.

VI d—*Honeycomb stitch.* The first step in this work is a row of blanket buttonhole stitches taken very loose. This of course is worked from left to right. The next row, also composed of loose buttonhole stitches of equal length with the first row, is carried back from right to left. Each stitch of this row should be taken in through the ground

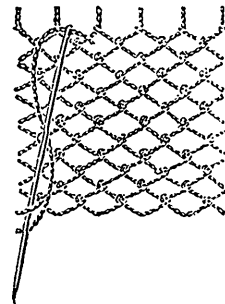


FIG. VI e.  
FISH-NET STITCH.

not through the fabric. Each succeeding row draws down the loops of the preceding. The last stitch of each side is taken through the ground. It is necessary to make the loops very loose and it is best to reverse the needle to avoid splitting the silk. See Fig. VI e.

VI f.—*Double Buttonhole or Roman stitch* is very pretty for border bars. It may be made from one-fourth of an inch to an inch wide. It is especially nice for the bow knots of the empire designs. It may also be used for narrow leaves and grasses in purely conventional designs. Bring the needle up in the center of the width of the bar the full length of the thread and take the regular buttonhole stitch from this point over the upper line to a point a little above the start; draw this stitch through. The point of the needle in this case was directed down. Now put in the needle on the lower line of the bar and send it up to a point a little below the start and a trifle to the right, keeping the thread to the right. Draw the stitch through and proceed to make another from above like the first, always keeping the thread to the right to form the loop. The effect of this is that of a satin stitch on the top and bottom of the bar with a braided line through the center. It is very effective and pretty. The braid may be made wider by making the stitches shorter. See Fig. VI f.

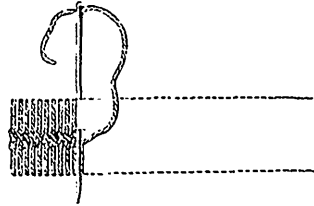


FIG. VI f.  
DOUBLE BUTTONHOLE STITCH.



FIG. VI g.

CAT, BRIER, OR CORAL STITCH.

done by a light pencil or chalk line. One, two, or more loop stitches should be placed to the right; then the thread should be thrown to the left and the same number of loop stitches should be taken on this side. The perpendicular line is formed by carrying the thread from right to left and back again. See Fig. VI g. Twisted Embroidery Silk should be used for this work.

VI g.—*Cat, Brier, or Coral stitch.* Also sometimes called seamstress feather stitch. A buttonhole loop taken on each side of stitches which are, in their general direction perpendicular. No outline is necessary for this work; the direction alone need be indicated. That can be

### *Darning Stitches.*

The greater part of the thread is laid on the right side of the fabric in the darning stitches. In all but the old English darning, however, the ground material is not entirely covered under the work. It therefore plays an important part in the color effect and must be especially considered. The material in these cases seems to take on entirely different tones. Interesting art principles are involved in such management of color. The Japanese fully appreciate this opportunity to



produce various color effects, as shown in their wonderful use of "sketchy stitches." Simple darning is usually a background filling stitch. Beautiful and rich specimens of needlework may be wrought in this easy hand stitch. Brown and white linens may be stamped with most elaborate designs, and these can be brought out very readily by darning the background and outlining the lines of the design with the Kensington Outline Stitch. The design may then be further enriched.

**VII a.—Simple Darning stitch.** This consists in running parallel lines of alternating stitches, short on the back and long on the face of the material. Where these rows come in contact with the lines of the design the thread should be carried over the back and continued in a running line. If the space is

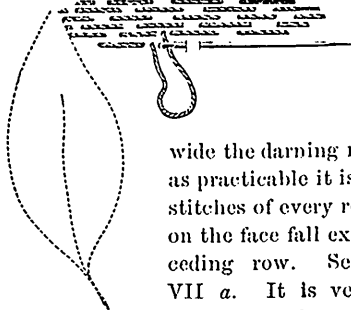


FIG. VII a. SIMPLE DARNING rows equal in tension and it will require practice to succeed in making them so.

wide the darning may be finished in sections on each side, but as far as practicable it is best to carry the silk in continuous lines. The stitches of every row should be taken so as to make the tiny spaces on the face fall exactly in the center of the long stitches of the preceding row. See Fig.

VII a. It is very important to have these

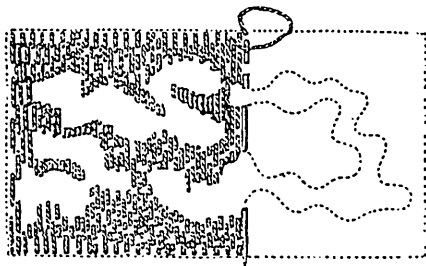


FIG. VII b. PATTERN DARNING STITCH.

**VII b.—Pattern Darning stitch.** This is also background work. An irregular tracing may be lightly marked in pencil within a definite space and the background darned in parallel lines against it, throwing out the tracery which is expressed in the space of the ground material which remains uncovered. This is a very effective bordering. See Fig. VII b.

**VII c.—Brick Darning stitch.** The color may be strengthened and a very rich texture gained by brick darning. This consists in laying parallel lines, by darning the length of one line with stitches exactly the same length on the face and on the reverse side, then turning and darning back on the same line, alternating the stitches and spaces. When these lines are complete, place lines of alternating stitches at right angles darned only once, not twice as for

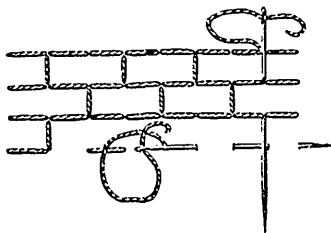


FIG. VII c. BRICK DARNING STITCH. the first unbroken lines. See Fig. VII c.

**VII d.—Good stitch.** This is exactly the reverse of Simple Darning in that it is a short stitch on the face and a long one on the back. There are many ways of

using it as a filling stitch in scalloped and rococo borders, also in combination with satin stitch as used for lettering. See Fig. VII d.

VII e—*Queen Anne Darning stitch*. While this is by no means as old a method as many other embroidery stitches, it has a very quaint appearance. It is rather mechanical when laid so close as to form a solid surface. It is much prettier to lay the stitches so that the background will show through the spaces. The silk is not passed through the fabric except at the start and finish of the lines. It is laid from side to side of the outline over the form in long parallel stitches. These are crossed at right angles by weaving in threads alternating over and under with each long laid stitch. We see very curious examples of this in old English embroideries. See Fig. VII e.

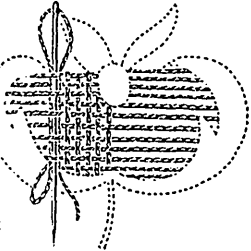


FIG. VII e.  
QUEEN ANNE DARNING  
STITCH.

at right angles by weaving in threads alternating over and under with each long laid stitch. We see very curious examples of this in old English embroideries. See Fig. VII e.

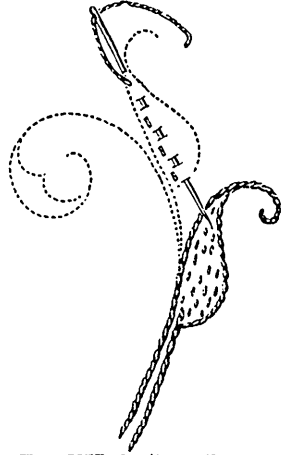


FIG. VII d. SEED STITCH.

**Chain Stitches.**

These are also hand stitches and the principle is the same as that of the buttonhole stitches, that is the needle is pointed toward one and thread is kept in front of and under its point in placing the stitches. These stitches are carried from top to bottom of lines, however, instead of from left to right, thus placing them one below the other and producing an entirely different effect from stitches laid side by side. They are, in nearly all their applications, outline stitches, and may be used in endless decorative ways as "fancy stitches."

VIII a.—*Common Chain stitch*. A series of loop stitches, each succeeding one taken through the lower end of the preceding loop. Send the needle down always to the right of the point where the thread leaves the ground material, within the loop. A line of linked loop stitches will thus be formed. See Fig. VIII a.

VIII b.—*Double Chain stitch*. This consists of two rows of common chain laid parallel and caught together by regular over stitches passed through the inner edge of each of the two rows alternately. The effect of this work is very pretty when the lines of chain stitches are laid half an inch apart and connected by a contrasting color. See Fig. VIII b

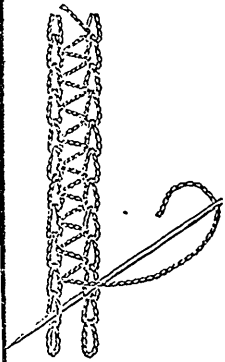


FIG. VIII b.  
DOUBLE CHAIN STITCH.



FIG. VIII a  
COMMON  
CHAIN  
STITCH.

SILKS IN HOLDERS MAKE GOOD WORK AND SAVE TIME.

VIII c.—*Cable stitch.* Cable stitch differs from common chain only in that

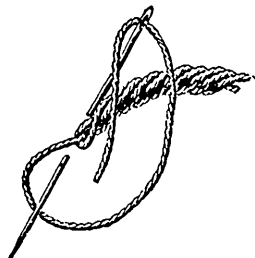


FIG. VIII d. ROPE STITCH.

the needle is sent down outside instead of within each preceding loop, a trifle to the right and below it, thus forming a chain of open links. This stitch may be laid very rapidly and is less mechanical in effect than common chain. See Fig. VIII c.

VIII d.—*Rope stitch.* This is commenced by the same kind of a loop as common chain; the succeeding stitches are taken by sending the needle down to the left and back of the loop instead of through it. Bring the needle out to the right and form the loop as in common chain. This makes a beautiful raised outline. The effect is not unlike that of a couched cord. It is moreover strong and therefore appropriate where a couched cord would not be. See Fig. VIII d.

VIII e.—*Single Reverse Chain stitch.* To outline with the reverse chain stitch it is necessary first to lay a simple stitch on the surface, bring the needle up below the end of this at a distance of the length of a stitch from it; now pass the needle, eye first, behind the first stitch, not through the fabric, then draw through the length of the thread, insert the point of the needle a trifle to the left of the point where it came up and bring it out below again, the distance of the length of the preceding stitch; again pass the needle back of the chain loop just laid, as it was in the first place passed back of the simple stitch; continue these laid loops along the lines to be covered. See Fig. VIII e.

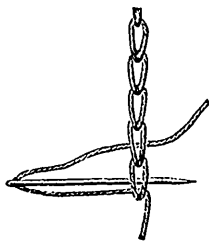


FIG. VIII e. SINGLE REVERSE CHAIN STITCH

VIII f.—*Double Reverse Chain stitch.* To form the double reverse chain proceed in the same way to the point of the first "single reverse chain stitch," but instead of sending the needle down the distance of a stitch below, insert it the same but bring it out just to the right or at about the point where the thread leaves the fabric. Draw this tiny stitch through and pass the needle again back of the simple stitch thus forming a double loop. Send it down again on the point to the left of the start and out the length of a stitch below on the outline. The next stitches are taken in the same way, passing the needle back of the loops as in the first case back of the simple stitch. See Fig. VIII f.

VIII g.—*Beading stitch.* A chain or button-hole loop taken at a decided angle or even at a right angle over the thread laid on the outline as the stitch proceeds. The effect is that of knots or "beads" placed at regular spaces along the seemingly laid line of silk. See Fig. VIII g.



FIG. VIII c. CABLE STITCH.

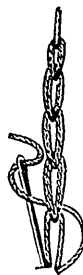


FIG. VIII f. DOUBLE REVERSE CHAIN STITCH.

VIII *h.*—*Bird's Eye stitch.* Formed like the chain loops but grouped about a center. Small radiating devices can be very successfully embroidered in this way; the effect of small petals as in daisies is very good. The loop is fastened by a tiny stitch at its base and the needle again brought out at the center. See Fig. VIII *h.*

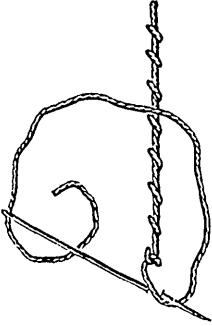


FIG. VIII *g.*  
BEADING STITCH.

VIII *i.*—*Tambour stitch.* The Tambour stitch is the chain executed with a small hook, which is pushed up and down through the fabric. It is a Turkish embroidery and very like machine work. There are various other modifications of these chain stitches.

B. & A. Rope Silk, Roman and Caspian Cross are especially adapted to these pretty outline stitches. They are so soft and pliable that they keep their position on the material. Firmly twisted silks cannot be so readily passed through and do not become, as it were, a part of the fabric. These silks should be carried in a coarse needle.

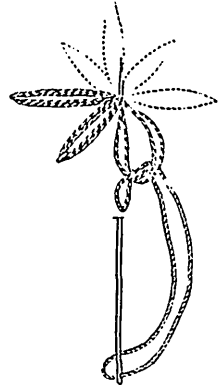


FIG. VIII *h.*  
BIRD'S EYE STITCH.

### Part 3. Fancy Stitches.

There are many stitches which make pretty finishing edges or lines, and which can be adapted in various ways where only a little decoration is required. Among these are the herringbone and its modifications.

IX *a.*—*Herringbone stitch.* A short stitch on the back taken from right to left followed by an identical short stitch taken in the same direction below and to the right of the first. This lays a long stitch on the surface slanting from left to right. The next short stitch should be in line horizontally with the first one and when it is drawn through another long stitch will be laid on the surface, crossing, near the base, the first long stitch. See Fig. IX *a.*

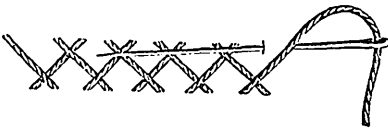


FIG. IX *a.* HERRINGBONE STITCH.  
near the base, the first long stitch. See Fig. IX *a.*

IX *b.*—*Border stitch.* This is also a series of short stitches on the reverse side and taken from side to side of a prescribed space in such a way as to lay the long stitch on the face. It is carried perpendicularly instead of from left to right, and

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

this difference in direction alone makes it an entirely different stitch from the herringbone. See Fig. IX *b*.

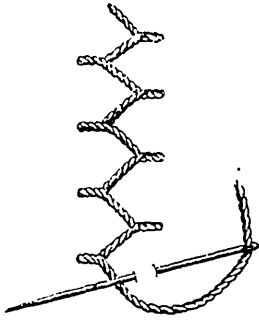


FIG. IX *b*. BORDER STITCH. See Fig. IX *c*.

There is an endless variety of fancy cross stitches. These are used for filling in geometrical figures, or for backgrounds in conventional work. In single lines they are pretty as edges or finishing touches. It is much easier to work them on coarse linens where threads may be counted.

IX *c*.—*Tent stitch*. The tent stitch is a series of diagonal stitches carried up or down, one way only, that is, not crossed. It is the first step in cross stitch.

IX *d*.—*Cross stitch*. Cross stitch is formed by a second series of diagonal stitches taken exactly opposite and over tent stitch. See Fig. IX *d*.

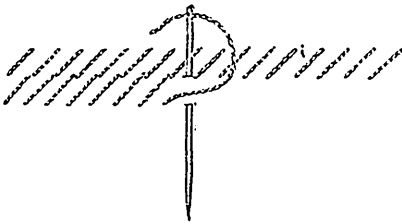


FIG. IX *c*. TENT STITCH.

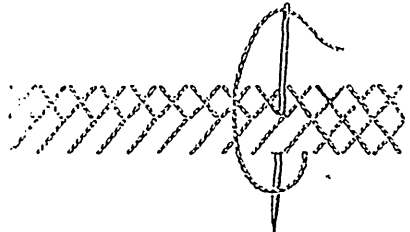


FIG. IX *d*. CROSS STITCH.

IX *e*.—*Persian Cross stitch*. This is made by taking up the short stitch on the upper edge of the width once again as long as the corresponding stitch on lower edge, thus forming a double cross stitch, or a tiny cross on each side of each stitch. It may be



FIG. IX *e*. PERSIAN CROSS STITCH.

worked in either direction. The effect is that of a braided line. Rows of this stitch form very rich masses of color. It is much more artistic than the simple or German cross stitch. See Fig. IX *e*.

IX *f*.—*Reverse Cat stitch*. Among other stitches very pretty for ornamental borders is the one we may call reverse coral or seamstress feather stitch. This stitch is worked away from one in an ascending direction, first from the right, then from the left. The thread is kept above the needle. See Fig. IX *f*.

IX *g*.—*Long and Short Cross stitch*. The three illustrations Fig. IX *g* (1), (2), (3), show how a slight variation changes the

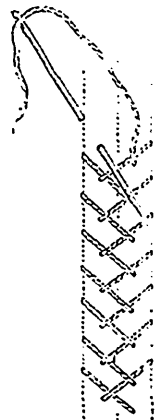


FIG. IX *f*.  
REVERSE  
CAT STITCH.

EACH SKEIN IN A HOLDER—WHAT IS MORE CONVENIENT?

character of these little borders. It is best to make light parallel pencil lines on the ground in order to keep the long stitches of equal length. These stitches are worked from right to left. For IX *g* (1) bring the needle up on the lower line, take the stitch over the upper to the middle of the space at a decided slant, draw through the length of the thread and send the needle down on the other side of the long stitch thus laid, so crossing it with a short straight stitch. IX *g* (2) is also commenced on the lower line. Take the first stitch on the upper, thus laying the long stitch slanting from left to right; bring out the needle to the left and send it in to the right over the upper end of the long stitch; bring it out a little above the lower line to the left of the lower end of the long stitch, cross this in turn, bring out the needle again on the lower line ready to repeat the stitch. IX *g* (3) shows the long stitch crossed at one end only. An ingenious worker will invent other modifications of these cross stitches.

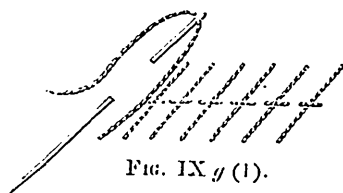


FIG. IX *g* (1).

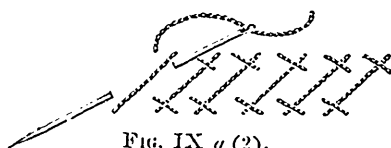


FIG. IX *g* (2).

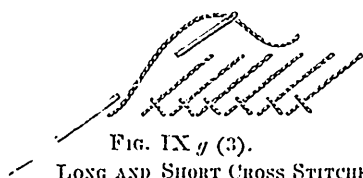


FIG. IX *g* (3).

LONG AND SHORT CROSS STITCHES.

IX *h*.—*Ismit or Turkish Cross stitch.*

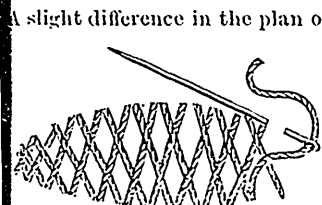


FIG. IX *h*.

**ISMIT OR TURKISH CROSS STITCH.**

A slight difference in the plan of taking a stitch changes the entire effect. This is obvious in the Ismit Stitch. It is taken exactly as the herringbone, and the radical difference in the result is due simply to making the lines meet at a point. See Fig. IX *h*. When the lines are very long they may be fastened by couching stitches at the intersections.

IX *i*.—*Janina or Filling Cross stitch.* This stitch forms a crossed or braided line throughout its center. It is a pretty way of filling leaflike forms. The silk is started from the base of such to the left. The needle is then inserted about midway up the form on the right side and brought out on the left exactly opposite, thus laying the satin stitch on the back. The next stitch is taken again at the base from right to left above the starting point, thus laying the satin stitch on the back, and completing the cross stitch on the face. Repeat these stitches one above the other. Turkish fabrics which are to be used on both sides are often worked in this stitch. See Fig. IX *i*.

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IX *i*.—*Janina or Filling Cross stitch.*

This

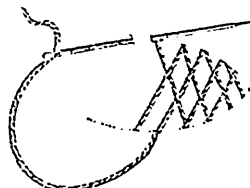


FIG. IX *i*.

JANINA OR FILLING CROSS STITCH.

WASH SILKS IN HOLDERS SAVE TROUBLE.

IX j.—*Cushion stitch.* Two varieties of the cushion stitch are shown in the illustrations. The correctness of these stitches is dependent upon the woof and war

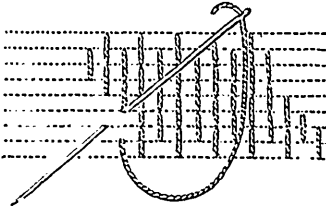


FIG. IX j (1). CUSHION STITCH.

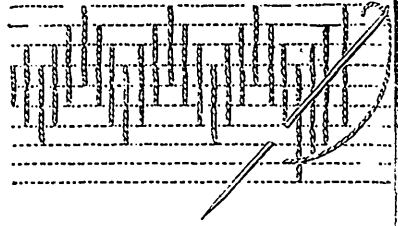


FIG. IX j (2). CUSHION STITCH.

of the fabric. They are very rich filling stitches, and there are a great variety of them in the old tapestries. Modern tapestries are reproductions in these stitches. See Fig. IX j (1) and (2).

IX k.—*Holbein stitch.* This is described in the first step for brick darning. It is straight lines composed of stitches “run” first in one direction then alternately with the spaces left, “run” back. Some German specimens are back-stitch merely, but it is double “running” when the fabric is to be seen on both sides. See Fig. IX k.

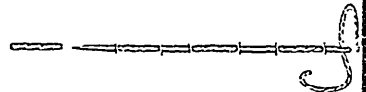


FIG. IX k. HOLBEIN STITCH.

IX l.—*Gobelin stitch.* This is a series of satin stitch bars or squares adjacent to each other. The stitches are not laid as close as in French satin work. See Fig. IX l. The gobelin tapestries are wrought in this stitch. It forms a complete surface of stitchery which takes the light beautifully and produces in the soft colors used in these tapestries that dreamy effect we associate with the antique hangings.

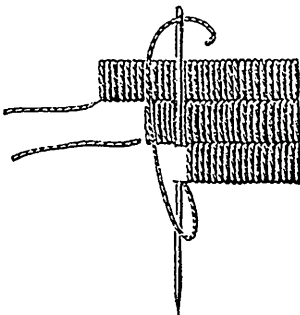


FIG. IX l.  
GOBELIN STITCH.

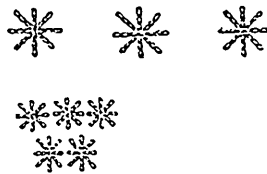


FIG. IX m (1).  
STAR STITCH.



FIG. IX m (2).  
ARROW HEAD STITCH.

IX m.—*Star and Arrow Head stitches.* Star stitches are generally used as powderings; placed very close they become filling stitches. The arrow heads are also pretty powderings. See Fig. IX m (1) and (2).

EXPERIENCED EMBROIDERERS USE ONLY B. & A. SILK IN HOLDERS.



AMERICAN BEAUTY ROSE DESIGN No. 636 A.  
COLORED PLATE II.



## Centerpieces and Doilies.

### *American Beauty Rose Design No. 636 A.*

COLORÉD PLATE II.

BY ELIZABETH MOORE HALLOWELL.

MATERIALS: Filo Silk, 2 skein each 2880, 2881, 2303, 2882, 2883, 2884, 2885, 2050a, 2050, 2051, 2053, 2054. 1 skein each 2093, 2160b, 2161. Caspian Floss, 4 skeins B & A, 2002. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes

Among the most popular subjects chosen for decorative needlework is the American Beauty Rose. The large size and rich coloring of this variety affords a chance for the worker to display her skill to the best advantage. It is, however, forbidden ground for any but the most expert, and we advise none to attempt this design except those who are thoroughly familiar with the subject of shading and have successfully worked other flowers such as pansies, poppies, tulips, etc.

*Border*—The scalloped edge, divided into three parts by the roses, is worked in buttonhole stitch with Caspian Floss, 2002. The points are worked with one thread of Filo Silk, 2160b. The cross bars in the border are outlined in the same color. Where the lines intersect make an X with 2161. The scalloped edge below these cross bars is worked in Caspian Floss, 2002, using the Long and Short Buttonhole Stitch.



AMERICAN BEAUTY ROSE DESIGN No. 636 A.

*Flowers*.—Having completed all the buttonholing and outlining, mount the linen in a frame (see page 16) and stretch tightly by lacing. Begin the edge of a plain petal (one that does not have a turned over edge) with Filo, 2881, shading darker toward the base with 2303, 2882, 2883. The direction of the

*THE ART SOCIETIES RECOMMEND B. & A. SILKS IN HOLDERS.*

stitches must conform to the curve of the petals. Vary the coloring by beginning the edge of some petals with 2882, shading darker to the base with 2883, 2884, 2885. The turn over parts are stuffed slightly to increase the high light effect, and then worked over in satin stitch with 2880. The edge of petals extending to the border should be worked in fine buttonhole stitch with Filo Silk of same color as used for balance of petal. All but the edge of this buttonholing should be covered by the subsequent embroidery. The method to be followed is shown by colored Plate II, opposite page 12.

*Calyx.*—Begin the points of sepals with Filo Silk 2050 a and shade to rose, using 2050. The bulb is worked in 2051.

*Leaves.*—The leaves are embroidered in feather stitch. Work light on the point and darker toward the mid vein and base. The colors used are Filo Silk 2050a, 2050, 2051, 2053. The veins are put in with 2054. The thorns are made with 2093. (Difficult.)

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*Catherine Mermet Ross Design No. 636 C.*

COLORED PLATE III.

**MATERIALS:** Filo Silk, 2 skeins each 2237, 2238, 2239, 2240a, 2241, 2050b, 2050a, 2050, 2051, 2053. 1 skein each 2090a, 2090b, 2481, 2482, 2483, 2740. Caspian Floss, 2 skeins 2002. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes.

Fashions change in flowers as in everything else. What is considered in style to-day is no longer popular to-morrow. The Catherine Mermet Rose, however, has for some time held its own against the newer varieties of roses that have been brought forward by the enterprising florist. It is a charming subject for embroidery.

*Border.*—The scalloped edge, divided into three parts by the roses, is worked in buttonhole stitch with Caspian Floss, 2002. The cross bars in the border are outlined with Filo Silk 2482. Where the lines intersect make an X with 2483. The scalloped edge below these cross bars is worked with two threads of Filo Silk, 2482, using the long and short buttonhole stitch. Into this work a little Filo Silk 2481, still retaining the long and short effect.

*Flowers.*—See that the linen is mounted in an embroidery frame or hoops. All the outline and buttonhole work must have been done beforehand, as it is impossible to do this in a frame. Opus Plumarium, or feather stitch, is the only way to treat roses. Begin the edge of the petal running into the border on the extreme right with Filo 2240a, shading lighter with 2239, 2238, 2237, till you come to the next petal. Work the edge of this in 2241, shading a little of 2238 into it. Follow carefully the

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

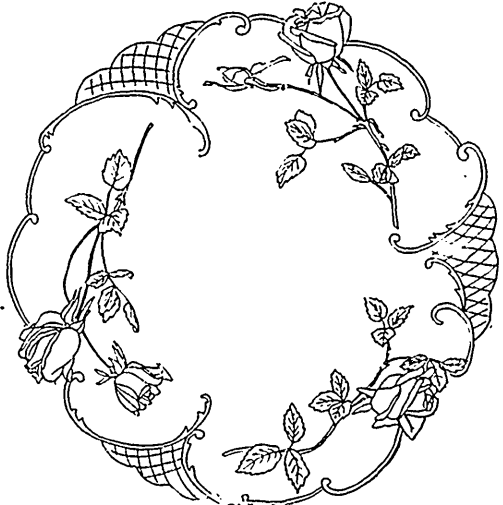


CATHERINE MERMET ROSE DESIGN No. 636 C.  
COLORED PLATE III.

coloring as shown on Colored Plate III (opposite page 26.) Leave the turnover parts of petals until the last. Pad slightly to raise these parts above the rest of the flower, to obtain light and shade effect.

These filling stitches should be taken the long way; then work over in satin stitch taken at right angles to the filling with 2237. The edge of the petals that run out into the border should be first worked in a fine buttonhole stitch with the color you intend to use when proceeding to shade inward; such buttonholing should be almost entirely covered up by the subsequent work.

*Calyx.*—Work the points of the sepals in 2050a, and shade toward the flower with 2050. A touch of 2090b on one or two will give the effect of the dried up point. For the calyx tube use 2051, shading toward the stem with 2050.



CATHERINE MERMET ROSE DESIGN No. 636 C.

*Leaves*—Variety in the coloring of the leaves is much desired. The Colored Plate gives the right suggestion in regard to this point. Use a darker color for the veins than the darkest used elsewhere in each leaf. The thorns are worked in 2090a and 2090b. For the stems use 2051 and 2053. (Difficult.)

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*Marechal Niel Rose Design No. 636 E.*

COLORED PLATE IV.

BY AMALIA SMITH.

MATERIALS: Filo silk, 2 skeins each 2004, 2631, 2632, 2634, 2635, 2050a, 2050, 2051. 1 skein each 2090a, 2090, 2636, 2637, 2638, 2453, 2454, 2740, 2050b. Caspian Floss, 4 skeins 2002. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes.

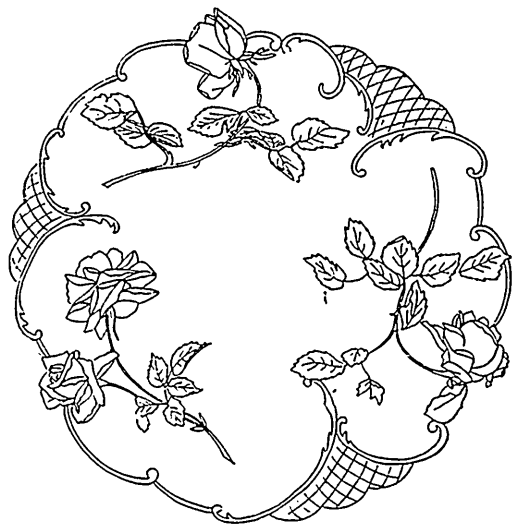
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The Marechal Niel is an old favorite and when properly embroidered is very rich in coloring. Those who work this design should obtain the Colored Plate of this rose published in 1898 Corticelli Home Needlework. (Price 13 cents.)

*INSIST UPON HAVING YOUR SILK IN HOLDERS.*

*Border.*—The edge is buttonholed with B. & A. Caspian Floss 2002. The cross bar lines separating the roses are outlined with one thread of Filo Silk 2090a. Where these lines intersect make an X with 2090.

*Flowers.*—An authority on needlework, writing in one of the leading art magazines, cautions the beginner against the use of the intense coloring usually chosen for roses, and says that the reason is from an attempt to “match” nature. This “matching” is a mistaken idea. Always select soft colors and “touch up” with the stronger. Many roses one sees embroidered “suggest the dye pot rather than the coloring of the queen of flowers.” Therefore use sparingly the deep yellows, 2637 and 2638, as well as the greens, 2453 and 2454. The plain portions of the petals are done first and the turn over parts worked last. The coloring to follow is shown clearly in Colored Plate IV (opposite page 49). The direction of the stitches also is easily distinguished. Begin the edge of some petals with Filo 2634. For the large drooping petals start the edge with 2001,



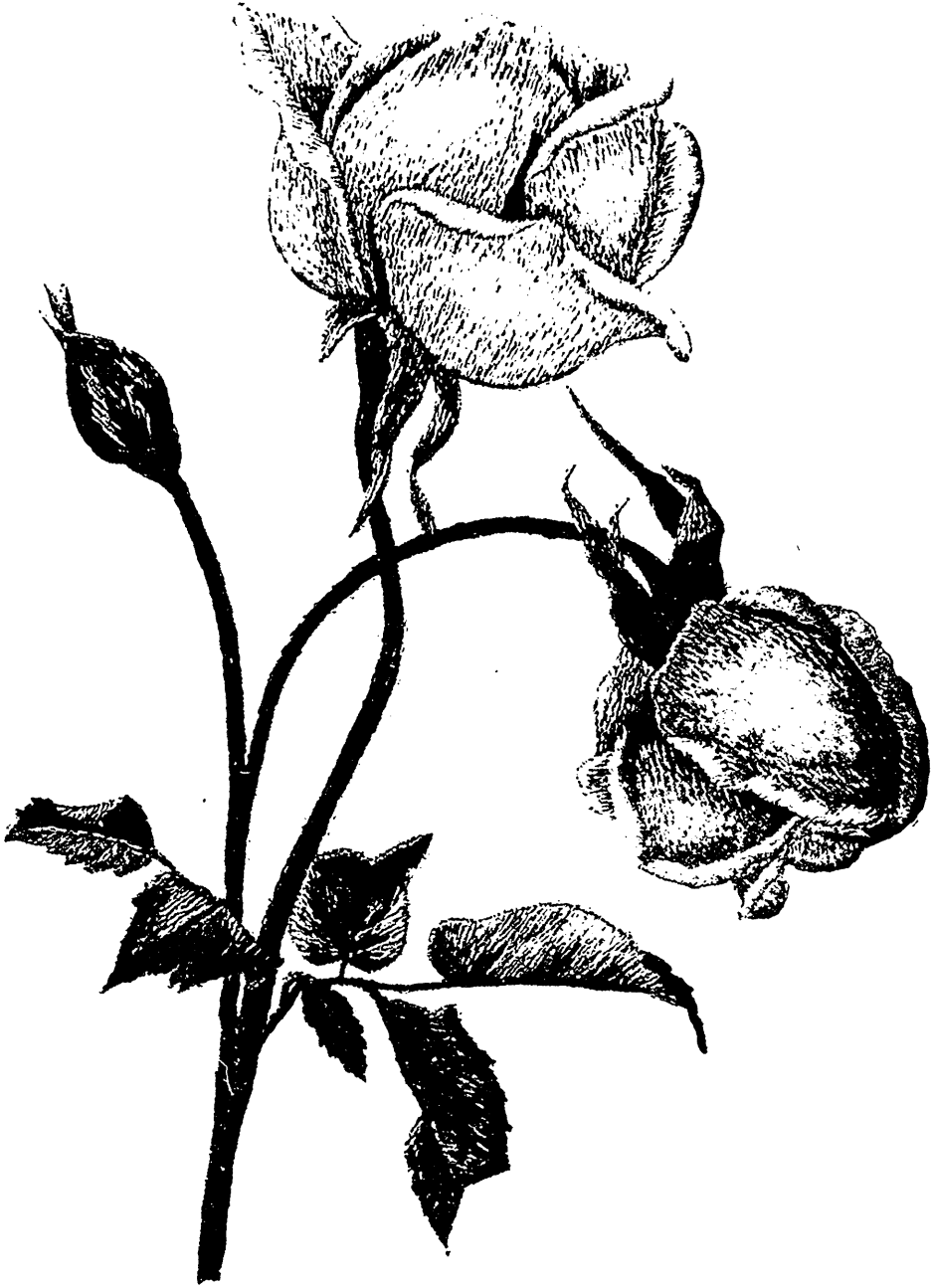
MARECHAL NIEL ROSE DESIGN No. 636 E.

shading gradually darker to the bottom. The turn over parts are done in 2631 and 2004, first stuffing with cotton, or better still, with Roman Floss, to raise the work.

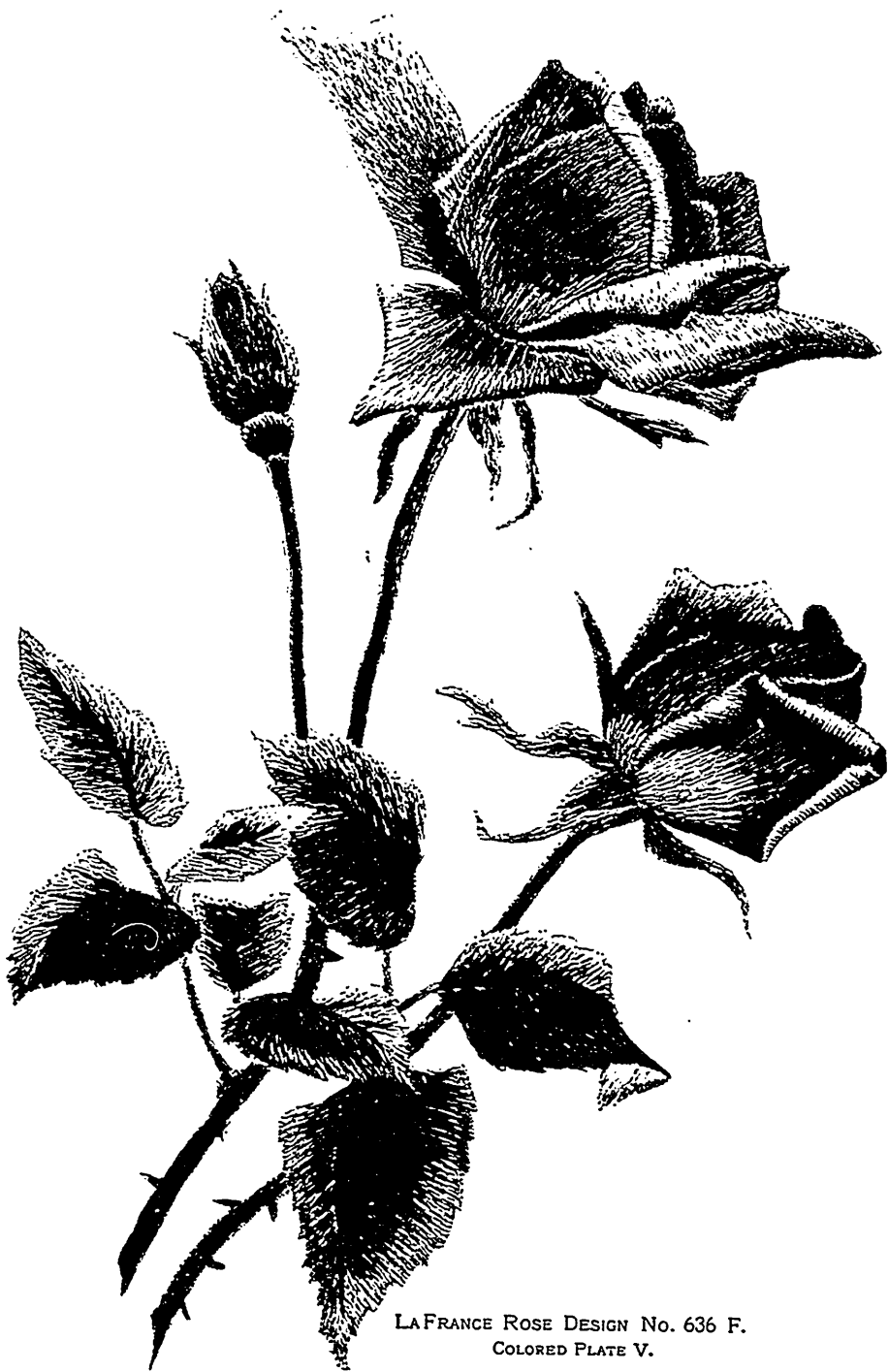
*Calyx.*—Work the points of sepals in 2050a, shading darker to tubelike part, which is shaded from 2051 near the petals to 2050 near the stem.

*Leaves.*—Combine the colors to produce a light and shade effect. Begin at the tips and shade inward toward mid vein and base. A few stitches of 2453 and 2454 will give the leaves character. Do not make all the leaves perfect. Some defects well embroidered increase the artistic beauty of the centerpiece; a spot, a dried up or eaten leaf adds rather than detracts. For the veins use a darker color than the other shades in the flower. The stems are worked in Filo 2433 and 2454. On one edge of the stem use at one time in the needle one thread of 2454 and one of 2090. This blending of shades is not generally practiced, but it is most effective and produces a result that cannot be obtained in any other way. The thorns are worked in 2090a and 2090. Be careful not to make them too large. (Difficult.)

*NOT TO LOSE YOUR LABOR, BE SURE AND USE B. & A. SILK.*



MARÉCHAL NIEL ROSE DESIGN No. 636 E.  
COLORED PLATE IV.



LA FRANCE ROSE DESIGN No. 636 F.  
COLORED PLATE V.

*La Franco Rose Design No. 636 F.*

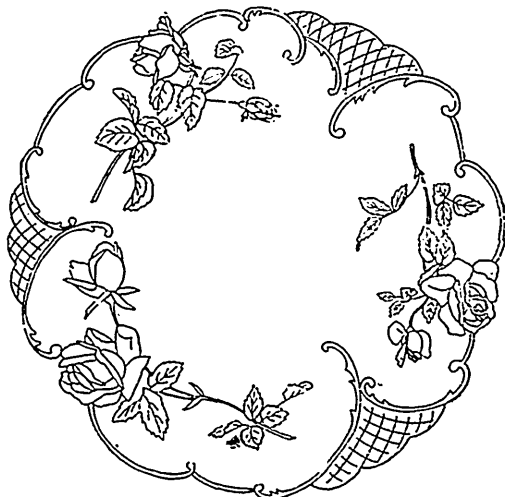
COLORED PLATE V.

BY ELENORA SOPHIA EMBSHOFF.

MATERIALS: Filo Silk, 2 skeins each 2300a, 2300, 2301, 2302a; 1 skein each 2092, 2302, 2303, 2631, 2454, 2740, 2050b, 2050a, 2050, 2051, 2053. Caspian Floss, 4 skeins 2002. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes.

Much of the rose embroidery that one sees displays the skill of the worker in so far as the stitches are well taken, and the distribution of color is quite satisfactory, but the result is "wooden" in effect. The designer is many times responsible for this defect, although it cannot always be laid at his door. Make a thorough study of the stitch direction. Notice the parts that catch the light, and those parts that lie in the shadow. By taking a little time before beginning work to think out the treatment the design should receive, the result will be far more pleasing than if the work is done first and the thinking afterward.

*Border.*—The scalloped edge is buttonholed with Caspian Floss, 2002. The cross bar lines separating the roses are outlined with one thread of Filo Silk 2301. The edge below the cross bars is worked in Long and Short Buttonhole Stitch, which leaves an indented effect on the inside.



LA FRANCE ROSE DESIGN No. 636 F.

*Flowers.*—Having completed all the outline and buttonhole work on the piece, mount the linen in an embroidery frame, and secure it to the table as shown in Fig. 2, page 15. Begin the edge of the open petals with Filo Silk 2300, shading darker to the base. Three shades are sufficient for each petal. See Colored Plate V on opposite page. The petals having a turn-over edge are worked dark at the top and lighter toward the base, putting in the "turn-overs" the last thing, first padding slightly to raise them, then working over in Satin Stitch with 2300a. One thread of 2631 used in the needle at the same time with one thread of the lightest pinks will increase the beauty of some turn over parts. The buds are several shades darker than the open flowers.

*HOLDERS MAKE GOOD WORK BY SAVING TROUBLE*



*Calyx.*—The points of sepals are worked in 2050a, shading darker to the tube, which is done in 2051 and 2050, the lighter coloring coming next the stem.

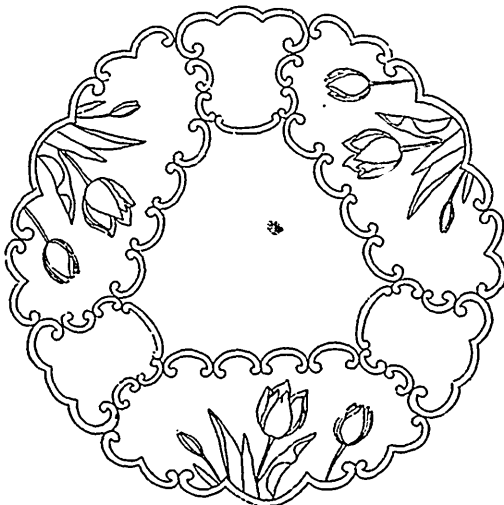
*Leaves.*—Those at the bottom of the spray should be darker than those at the top, and the large leaves are darker than the small ones. Vary the coloring as shown by Colored Plate V. The veins are put in last, using 2053 and 2154, depending on the general tone of color of each leaf. For the stems use 2454. The thorns are worked in 2092. (Difficult.)

### *Tulip Design No. 628 A.*

#### COLORED PLATE VI.

**MATERIALS:** Filo Silk, 1 skein each 2011, 2012, 2013, 2014, 2016, 2017, 2018, 2061a, 2062, 2062a, 2063, 2064, 2163, 2163a, 2740, 2050b, 2050a, 2050, 2051, 2053, 2054. Caspian Floss, 3 skeins 2160b; 1 skein 2002. Dealers can furnish stamped linen of this design in 6, 7, 9, 12, 18 and 22 inch sizes.

*Border.*—Work the scalloped edge in indented buttonhole stitch (see Fig. VII, page 40), using Caspian Floss, 2160b. The curved ends of each scallop are worked



TULIP DESIGN No. 628 A.

solid in Filo Silk 2163a, and into this color shade a little 2163. Outline the line just inside with the last color mentioned. The series of scrolls dividing the design into three parts should be outlined with Caspian Floss, 2002.

*Flowers.*—Begin at the tip of the petals and work toward the base. Solid embroidery or feather stitch (see page 29) is used and the coloring is best shown by Colored Plate VI. For edge of petals in open flower use Filo Silk 2014, 2016, using the light colors, 2012, 2013, to give contrast to extreme left edge, and into this yellow, shade red 2062, 2063, 2061. The buds are worked lighter than the open or half open flowers. At

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TULIP DESIGN No. 628 A.  
COLORED PLATE VI.

*Leaves*.—Work solid, beginning at the points with the light tints of Green Filo Silk, 2740, 2050b, and 2050a. Shade darker toward the base, 2050, 2051, 2053. The shading and directions of the stitches are shown by Colored Plate VI. The turn-over parts of leaves when properly embroidered add materially to the natural effect every needle worker should aim to secure. The stems are worked in 2053, 2054. (Somewhat difficult.)

*Iris Design No. 628 B.*

COLORED PLATE VII.

BY ELENORA SOPHIA EMBSHOFF.

MATERIALS: Filo Silk, 2 skeins each 2012, 2013, 2014, 2015, 2521, 2050, 2051, 2052. 1 skein each 2011, 2016, 2690, 2790, 2795 2050a. 2053, 2054. Caspian Floss, 4 skeins 2520. Dealers can furnish stamped linen of this design in 6, 7, 9, 12, 18 and 22 inch sizes.

*Border*.—The scalloped edge is worked in B and A Caspian Floss, 2520, using the Long and Short Buttonhole Stitch. Do not make these stitches too long, because the line running inside the scallop is worked in Outline Stitch with Filo Silk, 2521. At the scallop end work a little of the same color. The scrolls which divide the design into three parts are outlined in 2520. If desired the ends of these small scallops may be filled in and shaded the same as those in the scallops on the edge.



IRIS DESIGN No. 628 B.

*Flowers*.—Colored Plate VII is a fine example of the Yellow Iris, Flag or Fleur-de-lis. Only two of the three large drooping petals which the flower has show in this design. Make these deep yellow on the edges, shading to light near the center base. The upper petals are worked light on the edges and darker near the center.

A thread of Filo Silk, 2690 or 2790, in the needle with one thread of light yellow

*SILKS IN HOLDERS MAKE GOOD WORK AND SAVE TIME.*

should be used on the tip of an occasional upper or smaller petal. Work the veins in the two large petals with 2795. Along the middle of the two lower petals make a row of French knots as shown in the colored plate, using 2015 and 2016. The tip of the buds is worked in 2016, and the outside portion in green, shading from 2051 on the points to 2053 near the stem.

*Leaves.*—The sword shaped leaves are worked solid, light on the points and darker toward the bottom. Vary the coloring in each leaf. There are no veins in the leaf of the Iris. (Not difficult.)

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### *Scotch Thistle Design No. 635 C.*

COLORED PLATE VIII.

BY AMALIA SMITH.

**MATERIALS:** Filo Silk, 2 skeins each 2050a, 2050, 2051; 1 skein each 2285, 2790, 2300a, 2300, 2301, 2302, 2740, 2050b, 2283. Caspian Floss, 4 skeins 2050b, 2 skeins 2002. Dealers can furnish stamped linen of this design in 22 inch size.

*Border.*—With Caspian Floss, 2050b, buttonhole the continuous scallop of four half circles enclosing the thistles. Outline the five leaves where the four half circles meet with the same color, using Filo Silk. The outside scallop ending in two scrolls, which encircle the continuous scallop already worked, is buttonholed with Caspian Floss 2002. In the space between make cross bars with Filo Silk 2050a, and where the lines intersect make a small X with 2050.



SCOTCH THISTLE DESIGN No. 635 C.

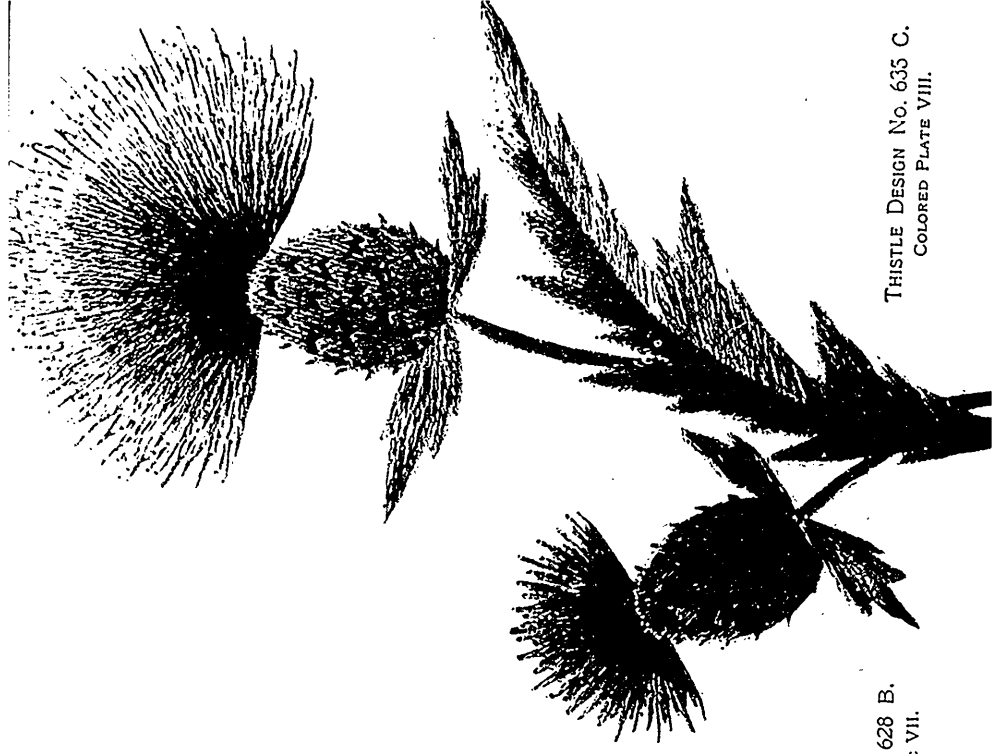
of Filo Silk this tendency will be overcome. Begin the edge of the full blown flower

*Flowers*—Reference to Colored Plate VIII will give one the best idea as to how thistles are worked. Use the Long and Short Stitch, and shade from light on the outside to dark near the center and base. Care must be taken not to put too much work on the full blown flowers, to avoid a heavy or crowded appearance. By using one thread

*BE SURE AND ASK FOR B. & A. SILK IN HOLDERS.*



IRIS DESIGN NO. 628 B.  
COLORED PLATE VII.



THISTLE DESIGN NO. 635 C.  
COLORED PLATE VIII.

with 2300a and 2790, intermingling these two colors in the edge to give a light and shade effect. Proceed to work toward the center with 2300, 2301 and 2302. Only a small quantity of this last color should be used. The half blown flowers are worked with the darker shades only. The bulb is worked solid in Feather stitch with Green Filo Silk, 2050a, 2050, 2051. At the side and base use a little of 2287. The bulb is covered with scales, which are best represented in embroidery by an inverted "V" ("Λ"). At the end of each scale is a thorn. The embroiderer can easily make these at the edge as shown imperfectly by the Colored Plate, and the color to use is 2283.

*Leaves.*—The leaves are worked solid throughout. Shade from light near the top, darker toward the base. The Colored Plate does not accurately represent the thistle leaf. The stamped linen, however, is correct. The colors to use are as follows: Filo Silk, 2740, 2050b, 2050a, 2050, 2051. The leaves are very prickly, and the thorns are put in with a split thread of 2283, similar to those shown in Colored Plate XVII of holly. There is a strongly marked line running through the center of each leaf. This is made by stopping all the stitches at the center. Besides this, there are no veins. The stems are worked in 2051 and 2285. There should be no spikes, or thorns, on the stems. (Not difficult.)

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### *Glossary.*

TERMS APPEARING IN INSTRUCTIONS USED IN DESCRIBING THE DIFFERENT PARTS OF FLOWERS.

*Anther.*—See Stamen.

*Calyx.*—The outer series of leaves of a flower, usually green, and more or less leaf-like. The calyx generally encloses the corolla.

*Corolla.*—The inner circle or set of leaves or envelopes of the flower, usually bright colored. In most cases the corolla is distinguished from the calyx by the fineness of its texture, as well as the gayness of its color. When it is divided the individual parts are called petals.

*Filament.*—See Stamen.      *Ovary.*—See Pistil.

*Pistil.*—The seed-bearing organ of the flower, usually surrounded by the stamens. In some flowers the pistil has three parts, as follows: the ovary, style, and stigma. The ovary contains the seed. The style is usually the tapering part above, sometimes long and slender, sometimes short. The stigma is usually the tip or end of style.

*Sepal.*—A leaf or division of the calyx.

*Stamen.*—The organ that contains the pollen, usually placed inside the petals, and generally made up of two parts, the filament and the anther. The filament is the slender stalk or support. The anther is the double celled sac at the end of the filament, filled with pollen.

*Stigma.*—See Pistil.      *Style.*—See Pistil.

ASK YOUR DEALER FOR B. & A. WASH SILKS.

# *Ecclesiastical Embroidery.*

COLOR PLATES IX AND X.

BY EMMA HAYWOOD.

The rapidly increasing use of embroidery by churches of all denominations for the decoration of pulpit, desk, and lectern falls, as well as for altar frontals and super-frontals, is very marked; it seems to be the natural outcome of a more careful and cultivated taste that has also found expression in the demand for good music calling for the service of trained choirs. Music and art have ever gone hand in hand.

Ecclesiastical embroidery takes its stand as the highest branch of artistic needle-work, and apart from this fact, which alone should make it interesting, it appeals to many who do not care for secular embroidery, both on account of its lasting qualities and because of its use. It is undoubtedly fascinating to a marked degree, as I have frequently proved by the absorbing interest in it evinced by my pupils and their rapid and painstaking progress. Any woman who is neat with her needle in plain sewing may readily undertake it. There are no peculiar difficulties. The stitches employed are mostly those used in secular embroidery, but the methods both in working and finishing are sufficiently different to make the art of Church Embroidery quite distinctive.

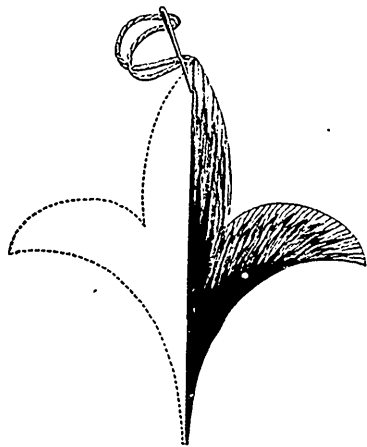


FIG 16.

The best specimens of church embroidery are always worked on white linen and afterwards applied to the silk, satin, velvet, or any other material chosen for the article to be decorated. There are many skilled needle-women ready and anxious for the work who yet find difficulty in procuring suitable designs unless at a considerable cost, for designs of this description are mostly monopolized by the few who understand their requirements. There are certain recognized rules with regard to color and symbolism that may not be lightly disregarded, so that the ordinary designer, however capable of making an attractive drawing, is not qualified as a reliable authority when the question of fitness arises.

Suitable designs stamped on linen can now readily be obtained and this removes an obstacle which heretofore prevented many from undertaking the work. A sufficient margin is allowed for mounting the linen in an embroidery frame. A frame is absolutely necessary, as it is impossible to do good work in any other way. In fact,

*BEST IN THE WORLD, BRAINERD & ARMSTRONG WASH SILKS.*

it is the method approved by long usage, and universally accepted by experts, although amateurs persist in foolishly trying to get along without it.

The embroidery frame with linen laced into it is shown in Fig. 3, page 16. Complete instructions for mounting the linen and preparing for work are given on page 15. The embroidery frame can be bought at slight cost, and will be found useful for centerpieces as well as for church work. By its use the linen is stretched so that it feels as tight as a drumhead. When everything is ready to begin let us consider the stitches that may be employed to the best advantage. The most useful of all are the Long and Short Stitches as described at the beginning of the book on pages 28, 29 and 30 in their variations under headings *1a*, *1b*, *1c*, and *1d*. The text accompanying the illustrations is clear and ample, and there is therefore no need for me to repeat the directions beyond calling particular attention to the method of following any given form as shown in Fig. *1b*, page 29. Another illustration of this stitch is shown in Fig. 16. When once a pupil has mastered curves so that in following them a smooth glossy surface is maintained, then she has arrived at a stage that brings figure embroidery within her grasp.

It is a curious fact that with some persons no difficulty is experienced in preserving the beautiful gloss peculiar to the best kinds of filo silk, such as the B. & A. Co. make, while others even after mastering the technique, still find their work somewhat dull and rough. This

may perhaps be accounted for in two or three ways; first, the cause may be found in hands naturally moist. To remedy this keep a clean towel handy with one corner dampened and wipe the fingers frequently. Another trouble is that some in working twist the silk until it becomes a wisp, meager and poor in appearance. This should be guarded against by untwisting as often as necessary to keep the silk in its normal condition: after a time one attends to this mechanically, for use is second nature.

The most fertile source of failure, however, is in unnecessary friction and neglect in caring for the silks in use so that they become hopelessly roughened. One great

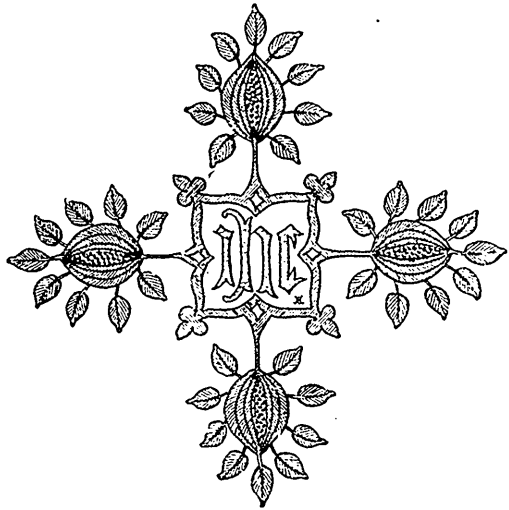


FIG. 17. POMEGRANATE CROSS.

*WASH SILKS IN HOLDERS SAVE ANNOYANCE.*



advantage derived from working in a frame is that one need hardly touch the silks at all in passing them back and fourth through the linen.

After the embroidery is finished, before releasing it from the frame, it must be stiffened at the back with starch paste. The reasons for this are twofold; first, on account of the linen being so tightly stretched it would, if not stiffened, when released from tension, contract sufficiently to cockle the work, next, by means of the paste every stitch is secured so that the work is made as durable as possible and there is no fear of injury in cutting out. While the paste is still wet lay a piece of tissue paper over it and press it firmly with the fingers so that it adheres to every part of the embroidery. It is best also to apply the paste with the fingers, rubbing it in well, especially near the edges. Starch paste never stains, therefore is invaluable for the purpose. It should be made as stiff as a soft jelly when cold. The best way to make it is, after mixing with a little cold water, to add boiling water and boil for two or three minutes until it becomes properly thickened and almost transparent, then set it to cool. Having applied the paste as directed the embroidery must be left for some hours until thoroughly dry and hardened. When cut out it will be found that the embroidery is firm and flat so that it can easily be transferred to the silk foundation.

To properly prepare the silk foundation another frame must be set up with linen, upon which the silk must be firmly strained by means of fine pins or close basting threads.

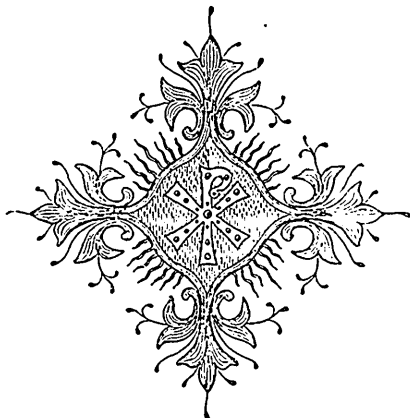
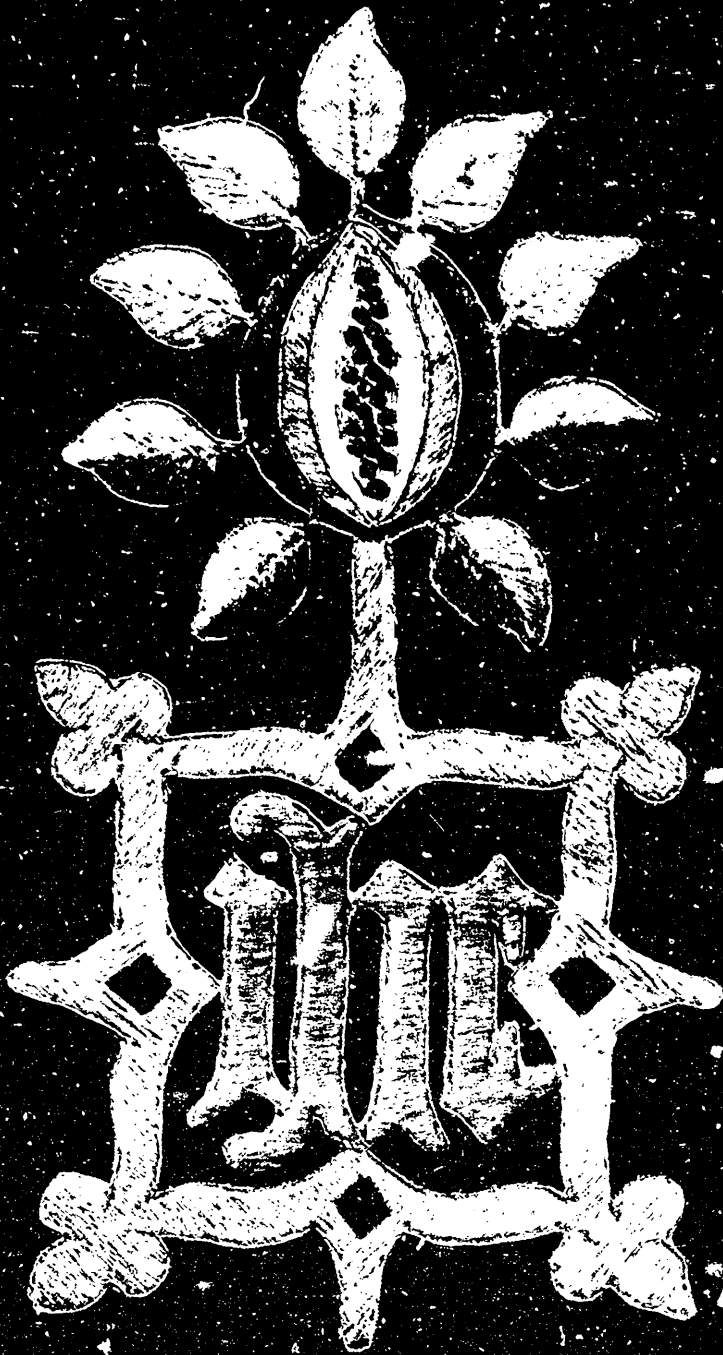


FIG. 18. LENTEN CROSS.

The embroidered form is then placed carefully in position and secured temporarily with a few needles or a little of the starch paste. The edges are sewed down on the tiny margin allowed beyond the needlework. Cover this edge with a couched outline, preferably of gold thread of the kind that is untarnishable. (See Couching Stitches, page 33.) This comes from China and Japan. The best gold thread is filled with silk, but some of a cheaper kind, also untarnishable, may be obtained filled with cotton. Very fine sewing silk exactly matching the gold in color should be used for laying it down; these stitches should also be secured by rubbing a little paste over them at the back. This completes the work so far as the embroidery is concerned, and nothing further remains but the making up. We may therefore enter upon the selected schemes of color for each illustration. The great advantage of having them selected will be especially appreciated when it comes to the question of a foundation strong in color,



CHURCH EMBROIDRY DESIGN FIG. 17.  
COLORED PLATE IX.

such as red, green, and violet, appropriate to the church's seasons. For, be it observed a scheme of color that appears to be almost violent in strength on the white linen, will, when transferred to its proper foundation, be found quite delicate in tone. Those who display artistic taste in selecting colors for a white ground will usually find themselves at a loss when the ground is of a pronounced color. It is necessary, therefore, in carrying out the schemes of color given for red, green, or violet ground that judgment as to the finished effect be suspended until after the work is completed. Four of the designs illustrated are suited for pulpit, desk, and lectern falls. They can also be utilized for the center of altar frontals. The remaining two are for stoles, designs of which are always in demand.

The pretty cross shown by Fig. 17 has pomegranates for its motive, and is suitable for a red ground. The silk selected for working is B & A Filo Silk in the following shades: Apricot 2703, 2704, 2705; Soft Green, 2282, 2283, 2284; Soft Blue, 2593; Deep Old Gold, 2163a; Pale Straw, 2161. In Rope Silk, Heliotrope 2353. The bright apricot shades are for the pomegranates; they tell splendidly on a rich red ground, yet become beautifully softened by it. Take the darkest shade for the outside, toning to the lightest next to the center filled with seeds. For the stitches follow the direction as shown clearly on Colored Plate IX, using the Overlap Stitch, Fig. 1 c (2), page 30. For the seeds French knots are employed, taking the Heliotrope shade 2353 in Rope Silk. Rope Silk used singly will make large, rich looking knots and it is easier to handle and is better for making smooth tight knots than several

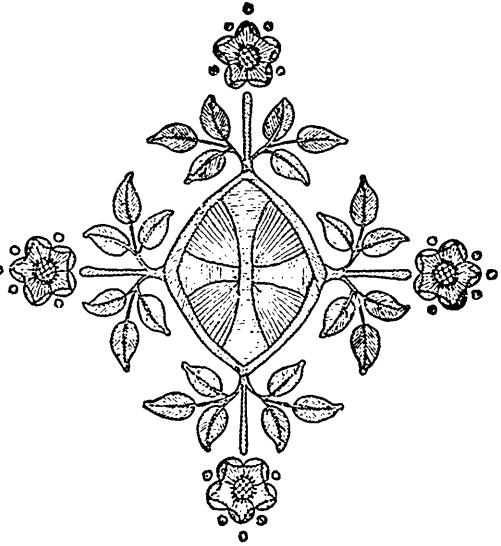


FIG. 19. FLORIATED CROSS.

strands of Filo Silk. Under the knots a foundation is made in Long and Short Stitch with Pale Straw, 2161. The foliage around the fruit is worked in Satin Stitch with soft greens. The two shades for each leaflet, the lighter for the upper half; to vary the shading take the two darker shades out of the three selected toward the base of the fruit, the two lighter shades towards the top. The shield enclosing the lettering is worked with 2163a, a rich gold when placed on a red ground. The letters are put in with Blue, 2593. Every part must be outlined with gold thread to give the

proper finish. This cross measures ten inches. Colored Plate IX shows a section of this design exactly reproduced in the colors here suggested; the ground color matches very closely No. 2065 on the B. & A. card.

This design could also be used on a green ground the color of No. 2285 or 2454 by using the following colors in Filo Silk, 2120, 2121, 2122, 2123, a Soft Brown Pink for the pomegranates; taking 2122 also for the stems and shield; 2163a for the lettering; 2731, 2732, 2733, a Greenish Blue, for the foliage; for the center and seeds of the fruit, 2160b and 2353.

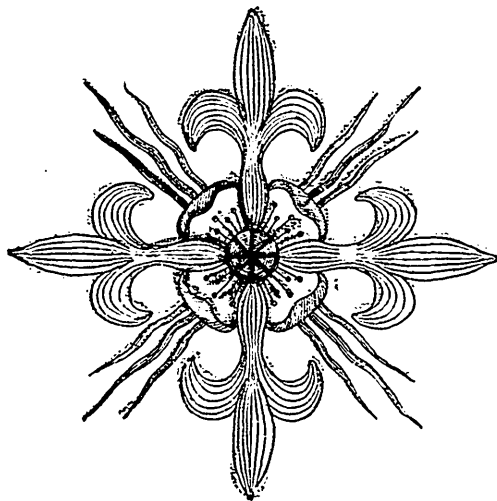
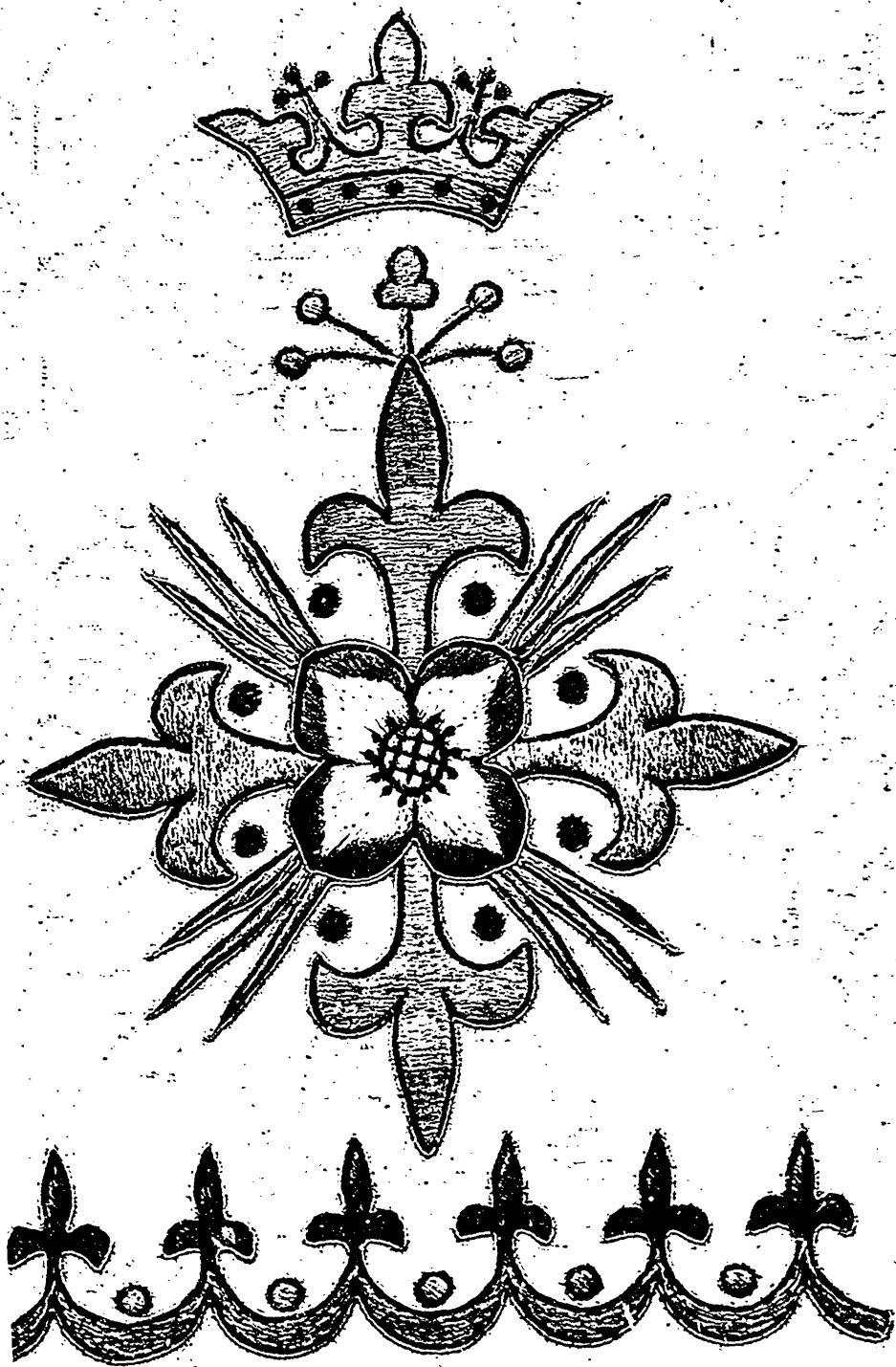


FIG. 20. LILY CROSS.

of the cross are worked in the four shades of red, beginning with the darkest outside, thus bringing the high light into prominence in the center and giving a beautiful roundness to the form. Feather Stitch, Fig. 16, exactly represents the method of working, but not of the shading. The letters representing the name of Christ are put in with Red, 2090b. The background is worked with Gold, 2162, in a very close Darning Stitch. See Fig. VII *a*, page 42. The rays are worked with 2163a, or preferably put in entirely with gold thread. The pearls are faithfully represented with shade 2010a. First a large French knot is worked, then five or six strands of Filo Silk are tightly drawn over it; this gives a smooth raised form just like a pearl. The stamens springing from the lily forms that make the cross are not worked on the linen, but directly on the silk. In order to transfer them easily, trace the design on tissue paper; fix it in position over the cross when applied, then with Filo Silk, 2163a, work them right through paper and silk, afterwards tearing the paper away. This cross measures 7 inches each way.

On a red ground take 2163a for the monogram and 2271 for the jewels; work the lily form with shades of Gold, 2161, 2162, 2163, 2163a, and the stamens with 2270.

*ART SOCIETIES RECOMMEND B. & A. SILKS IN HOLDERS.*



CHURCH EMBROIDERY STOLE DESIGN FIG. 21.  
COLORED PLATE X.

For a green ground soft shades of blue come out well, such as 2591, 2592, 2593, 2594, for the cross; 2162a for the monogram, with 2062 for jewels, and 2163 for the stamens. For red and green grounds omit the darning back of the monogram, allowing the silk foundation to appear.

Fig. 19 measures 11½ inches by 10½. It is intended for working on an ivory white ground. The colors selected in Filo Silk are as follows: Pink, 2238, 2239, 2240a; Green, 2050b, 2050a, 2050, 2051; Brown, 2120, 2121, 2122; Blue, 2732; Gold, 2161, 2162, 2163. In B. & A. Twisted Embroidery Silk, 2166. The roses are worked with the three shades of Pink, the darkest outside, working the inner part first with Feather Stitch; then the curl over in Satin Stitch, slanted as shown by the shade lines. The center circle is first worked in Satin Stitch with the palest tint of green. The cross bars in the circle and French knots around it are put in with 2166; the dots around the rose with 2163. The foliage is worked with three shades of Green, omitting the lightest, intermingled here and there with the shades of brown. They are worked on the same principle as the leaves in Fig. 17. The Vesica form enclosing the cross is put in with 2163. The Divine rays around the cross are shaded from 2163 outside to 2161 towards the center. The cross is worked in a soft shade of Greenish Blue, 2732. In all cases the stitches are to take the direction of the shade lines. This is a very important point to observe; otherwise the design may be easily marred.

If desired Fig. 19 may also be put upon a green ground with propriety; for this take 2163a for the cross, 2731, 2732, 2733, for back of cross; 2161, 2162, 2163, 2163a, for foliage. The Vesica form should be put in with gold thread. For the roses use 2702, 2703, 2704, and for the centers 2781 crossed with 2166. Work the dots with 2733.

Fig. 20 measures close on 10½ inches. This design might be placed on a green ground if desired, but the scheme given is intended for white. It is a bold and effective design and lends itself to coarser work, so that Roman Floss may be substituted for Filo Silk. As the gold shades are not made in Roman Floss, use three or four strands of Filo Silk for this color. In Roman Floss take 2237, 2238, 2239, 2240a;

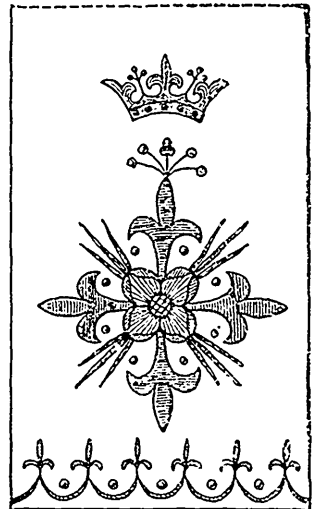
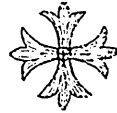


FIG. 21. ORDINATION STOLE.

Blue, 2591, 2592, 2593; and Brown, 2164, 2166. In Filo Silk, Gold, 2161, 2162, 2163. Work the lily forms in Blue, using Feather Stitch. The rose form is worked with the four shades of Pink, in each case using the darkest tone outside; the stamens with 2164; the rays with 2162 and 2163. It is well to outline all designs on white with 2166 in B. & A. Twisted Embroidery Silk; this gives great force to the design when viewed from a distance. When the gold thread is laid outside of this outline the effect is exceedingly rich.

Fig. 20 could also be utilized for applied work if time be an object. In this case the medium shade of the colors given must be matched in satin or silk for the applied work; then the lilies are outlined in Long and Short Stitch with the darker shade, the turn-overs of the petals also are worked in the color suggested.

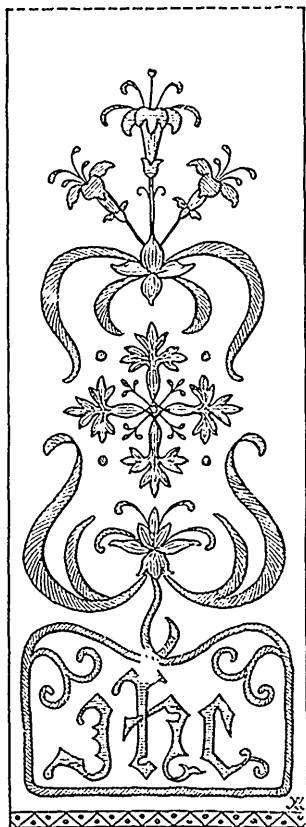


Fig. 22. USEFUL STOLE.

An Ordination Stole of white figured silk is shown in Fig. 21. The Colored Plate accompanying this design will be of great assistance in working, as it shows the stitch direction as well as the general scheme of color. At close view the background appears quite dark, but when the plate is held at arm's length the effect is quite accurate. The colors selected are as follows; Filo Silk, Pink 2060, 2060b, 2061, 2061a; Blue, 2730, 2731, 2732; Gold, 2161, 2162, 2163, 2163a; Brown, 2166. The rose is worked in Pink and the lily forms in Blue, the darkest shade outside, according to the method already described in other designs. The rays are worked with 2163; the circle in center of rose with 2161; the cross bars and knots with 2166; the dots around the rose with 2061a; those above the lily, forming the stamens, with 2163; the crown with 2162; the jewels on the base of it with 2061a; those above with 2732. In working the border across the lower edge of the stole take for the scallops 2163a; for the lily forms 2061; for the jewels 2732. All should be outlined first with 2166, and then with fine gold thread. The small cross will serve for the center of the neck of either stole. It should be worked as follows: for the arms 2162 and 2163; for the circle connecting them 2061. Colored Plate X gives a faithful reproduction, working size,

of this beautiful scheme of color. It was made direct from an embroidered stole, but it cannot compare with the beauty of the original.

*NOT TO LOSE YOUR LABOR, USE B. & A. WASH SILK.*

Another very handsome stole, also intended for a white foundation, is shown in Fig. 22. The colors selected are as follows: Filo Silk, Pink 2238, 2239, 2240a; Green, 2280, 2281, 2282, 2283; Gold, 2161, 2162, 2163; Brown, 2166; Blue, 2271. The lilies are worked in the two lighter shades of Pink; 2239 for the petals, and 2238 for the cup. The calyx and stem are worked with Green, 2281. The form from which they spring, and the corresponding form beneath the cross, are shaded with Gold, the darkest, 2163, outside. The scroll-like lily leaves are worked with the four shades of green; the cross with 2163; the center and small leaflets with 2520; and the four jewels with 2271. The stem enclosing the letters is 2163; the inner scrolls or tendrils are 2281. The letters are put in with 2240a. The entire design is outlined with 2166.

Use the finest sewing silk, exactly matching the outline, when basting on to the foundation silk, so that the stitches can be taken over or into the outline. This will allow you to cut out very close to the work, which is necessary because the design is small in detail, and fine gold thread must be used to avoid clumsiness. The heading for the fringe is inlaid gold, with red jewels between. For these take 2240a. When finished both stoles should measure across the ends a scant five inches. A handsome fringe about four inches deep completes the work.

The material necessary to work the different designs is as follows:

POMEGRANATE CROSS, FIG. 17; ON RED GROUND.—Filo Silk: 2 skeins each 2282, 2283, 2284, 2163a; 1 skein each 2161, 2593, 2703, 2704, 2705. Rope Silk: 1 skein 2353. Stamped Linen 15x15 inches. Gold Thread and Sewing Silk.

LENTEN CROSS, FIG. 18; ON VIOLET GROUND.—Filo Silk: 3 skeins 2090b; 2 skeins each 2163a, 2090a, 2090, 2091; 1 skein each 2162, 2010a. Stamped Linen 12x12 inches. Gold Thread and Sewing Silk.

FLORIATED CROSS, FIG. 19; ON WHITE GROUND.—Filo Silk: 3 skeins 2163; 2 skeins each 2238, 2239, 2240a, 2732, 2050a, 2050, 2051; 1 skein each 2161, 2162, 2050b, 2120, 2121, 2122. Twisted Embroidery Silk: 1 skein 2166. Stamped Linen 15x15 inches. Gold Thread and Sewing Silk.

LILY CROSS, FIG. 20; ON WHITE GROUND.—Roman Floss: 2 skeins each 2162, 2163, 2591, 2592, 2593; 1 skein each 2161, 2164, 2237, 2238, 2239, 2240a. Twisted Embroidery Silk: 1 skein 2166. Stamped Linen 15x15 inches.

ORDINATION STOLE, FIG. 21; ON WHITE GROUND.—Filo Silk: 2 skeins each 2162, 2163, 2061; 1 skein each 2161, 2163a, 2060, 2060b, 2061a, 2730, 2731, 2732. Twisted Embroidery Silk: 1 skein 2166. Stamped Linen 8x12 inches. Gold Thread and Sewing Silk.

USEFUL STOLE, FIG. 22; ON WHITE GROUND.—Filo Silk: 4 skeins 2163; 3 skeins 2281; 2 skeins each 2240a, 2280, 2282, 2283; 1 skein each 2161, 2162, 2520, 2238, 2239, 2271. Twisted Embroidery Silk: 3 skeins 2166. Stamped Linen 9x24 inches. Gold Thread and Sewing Silk.

*BRAINERD & ARMSTRONG WASH SILKS WILL WASH.*



# Centerpieces and Doilies.

## Red Poppy Design No. 629 A.

COLORÉD PLATE XI.

BY ELENORA SOPHIA EMBSHOFF.

**MATERIALS:** Filo Silk, 1 skein each 2060, 2060b, 2061, 2061a, 2062, 2062a, 2063, 2064, 2000, 2561, 2563, 2564, 2565, 2172. Caspian Floss, 3 skeins 2060b; 2 skeins 2002. Dealers can furnish stamped linen of this design in 12 and 22 inch sizes.

*Border.*—Work the circle in buttonhole stitch with Caspian Floss, 2002. The small scallops are worked with Caspian Floss 2060b, using the Long and Short Buttonhole Stitch. (See page 40.) Into this shade a little of 2060b, using Filo Silk and still retaining the indented effect on the inside.



RED POPPY DESIGN No. 629 A.

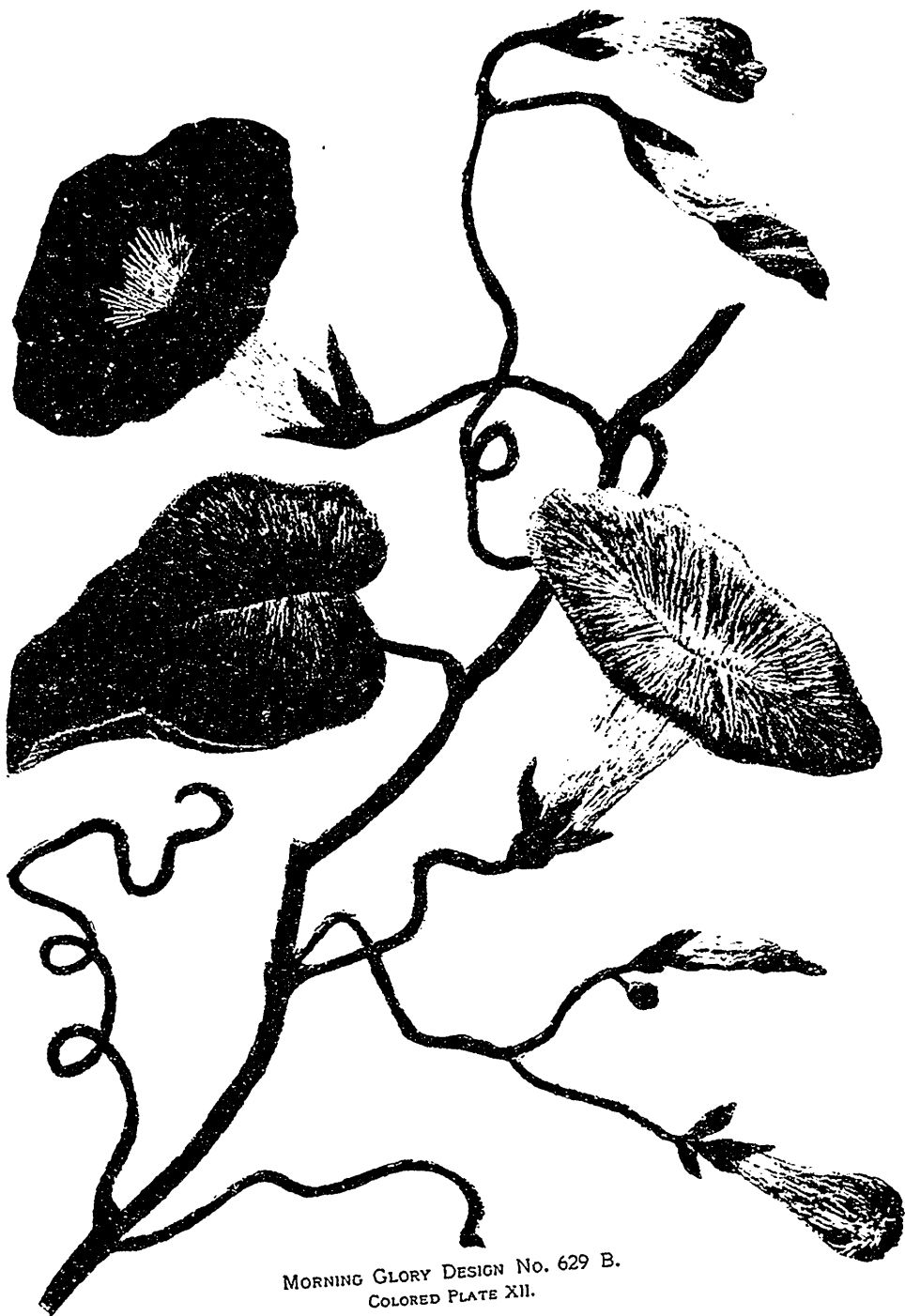
Around this are worked stamens of different lengths, in Green, 2563, putting a French knot at the end of each with 2000.

*Leaves.*—Work in Long and Short Stitch, carrying the stitches rather deep at each vein. The shading is correctly shown by Colored Plate XI. The points are light, shading darker toward the mid vein. Put in the veins with 2564. The turn over parts of the leaves are done in 2561. For the stems use 2565, slanting the stitches. (Easy.)

**HOLDERS PREVENT SNARLING AND SOILING THE SILK.**



POPPY DESIGN NO. 629 A.  
COLORED PLATE XI.



MORNING GLORY DESIGN No. 629 B.  
COLORED PLATE XII.

*Morning-Glory Design No. 629 B.*

COLORED PLATE XII.

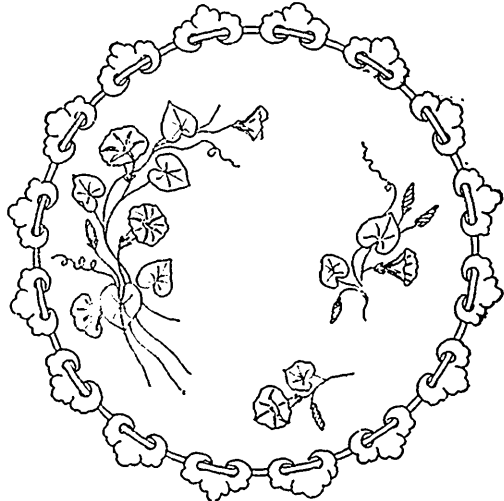
BY AMALIA SMITH.

MATERIALS: Filo Silk, 2 skeins each 2883, 2884, 2632, 2634, 2451, 2452, 2453, 2711, 2712. 1 skein each 2881, 2885, 2301, 2450, 2454, 2710. Caspian Floss, 2 skeins 2002. Dealers can furnish stamped linen of this design in 12 and 22 inch sizes.

Morning-glories are somewhat difficult to embroider successfully. The variety of colors found in the flowers is equaled only by pansies. The greatest latitude is permitted needleworkers, and these instructions are intended to serve as a guide only to those who are not familiar with shading, or have no opportunity to study the coloring from nature.

*Border.*—Work the circle in Buttonhole Stitch with Caspian Floss, 2002. The small scallops are done in two threads of Filo Silk, 2710, in indented Buttonhole Stitch (see page 41), leaving a long and short effect on the inside. Into this color using a single thread shade a little 2881, still retaining the long and short effect.

*Flowers.*—Take great care to make the stitches conform to the shape of the flower. If possible secure a natural specimen and notice the lines in the corolla.



MORNING GLORY DESIGN No. 629 B.

Use the regular Feather Stitch, or solid embroidery. (See Figs. 1 a, 1 b (1), (2), and (3), pages 29, 30. Before beginning the flowers work the tendrils in a fine Kensington Outline Stitch with 2450. Having laced the linen "drum tight" into the embroidery frame (see page 16), or stretched between hoops and clamped into a table (see page 24), begin the edge of the bell-shaped corolla of one of the open flowers with Blue Filo Silk, 2712, shading toward the center with 2711, 2710. The edge in the background should be begun with 2711 and shaded inward with 2710. Leave a space in the center, or inside of corolla, which is filled in with Yellow, 2632. (See Colored

*GET EACH SKEIN OF SILK YOU BUY IN A HOLDER.*

Plate XII.) For the plaits or five marked division lines in the corolla use 2301. The funnel is worked light near the calyx and darker toward the top, using 2632 and 2634. The calyx is done in 2451. For another open flower use 2884 on the edge, shading with 2883 inward with just a few stitches of 2881 close to the inside, which is worked in Yellow, 2632. For the plaits or division lines in corolla use 2885. Follow instructions and coloring for the calyx and funnel as in first flower.

*Buds.*—The morning-glory bud is to be worked in sections to obtain the peculiar twisted appearance that the buds have. The points are quite dark shading lighter to the base, where the calyx is worked in Green, 2451. A study of Colored Plate XII shows plainly the stitch direction. Use same colors as for flowers.

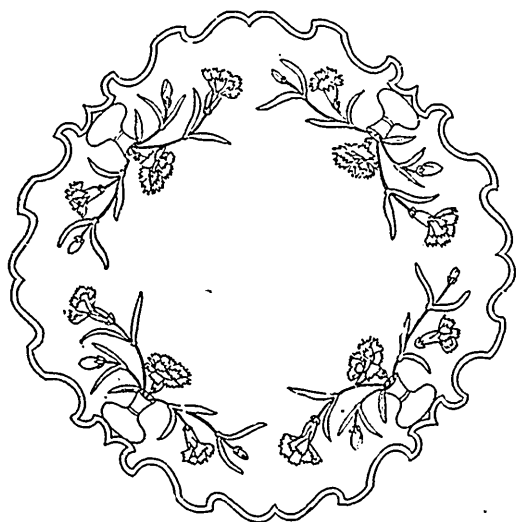
*Leaves.*—The colors used are 2450, 2451, 2452, 2453. The large leaves at the bottom of the spray should be the darkest. Vary the coloring in each leaf to give a light and shade effect. The veins are worked in 2454. For the stems use 2451, making them slightly heavier at the ends than at the top of the spray. (Somewhat difficult.)

i

### *Carnation Design No. 630 A.*

COLORED PLATE XIII.

BY ELIZABETH MOORE HALLOWELL.



CARNATION DESIGN No. 630 A.

MATERIALS: FiloSilk, 2 skeins each 2238, 2239, 2240a, 2241; 1 skein each 2237, 2242, 2243, 2244, 2050b, 2050a, 2050, 2052, 2053, 2593, 2594. Caspian Floss, 4 skeins 2002. Dealers can furnish stamped linen of this design in 22 inch size.

One of the most perfect, as well as one of the most beautiful, colored plates in the book is the colored plate of carnations. Great care must be exercised to keep the various petals distinct; otherwise the flowers will appear flat. When nicely done these pinks form an exquisite subject for embroidery.

ASK YOUR DEALER FOR B. & A. WASH SILKS.



CARNATION DESIGN No. 630 A.  
COLORED PLATE XIII.

*Border.*—The scalloped edge is worked in Buttonhole Stitch with Caspian Floss, White, 2002. On the inside close to the edge of scallop work a line in Kensington Outline Stitch with Filo Silk, Blue, 2593.

*Vase.*—This is worked in imitation of the Japanese ware. On the neck of the vase, up and down its length, make several lines in Outline Stitch with Blue Filo Silk, 2593. The two lines at the base of the neck are outlined with 2594. Decorate the lower part of the vase with a few fancy stitches, crosses, etc., with 2593 and 2594.

*Flowers.*—The work is solid throughout. Begin the tips of some petals with Filo Silk 2244, 2243, shading lighter toward the center of the flower, but be careful to use only a very little of these two dark colors. Begin other petals light on the tips and shade darker towards the center. No regular rule can be followed in embroidering carnations. The color of each petal must be varied to give the effect of light and dark to the flower. The back petals should be the darkest. Colored Plate XIII shows clearly the coloring to be followed and will be found all the help one will require in regard to this point.

*Calyx.*—Begin the points of the calyx with Filo Silk, 2050, shading gradually lighter toward the stem with 2050a. The lower division of the calyx, where the stem is attached, is worked in 2050.

*Leaves and Stems.*—The stems are worked in 2053, slanting the stitches. For the leaves use the entire line from 2050b to 2052, varying the coloring. Begin at the points with the light tints and shade darker to the stems. There are no veins in carnation leaves. (Not difficult.)

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### *Fuchsia Design No. 630 B.*

COLORED PLATE XIV.

BY AMALIA SMITH.

**MATERIALS:** Filo Silk, 2 skeins each 2010a, 2011, 2012, 2060a; 1 skein each 2061, 2061a, 2062, 2740, 2050a, 2050, 2051, 2053, 2123. Caspian Floss, 4 skeins 2002. Dealers can furnish stamped linen of this design in 22 inch size.

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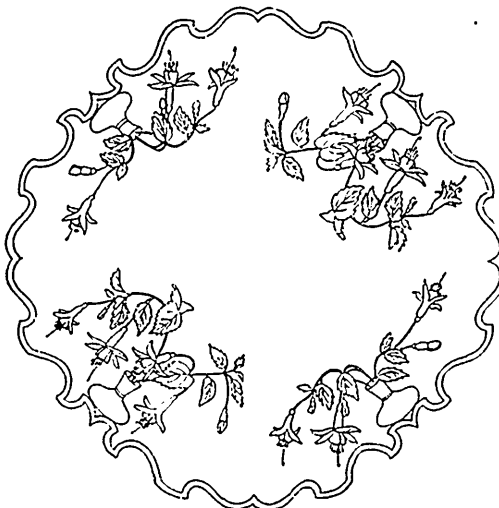
*Border.*—The scalloped edge is worked in buttonhole stitch with Caspian Floss, 2002.

*Vase.*—With Filo Silk 2060a, work the vase in Outline Stitch. If more elaborate treatment is desired for this it can be worked in Feather Stitch in Yellow, 2012, 2014, 2016 and 2017. This is, however, considerably more work, and the simple outline gives a very pretty effect.

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

*Flowers.*—The fuchsia is a very attractive subject for embroidery, and is graceful and pleasing in design. Before beginning work let us make a study of the flower, so that the various parts may be understood when referred to in the following instructions. The fuchsia belongs to the primrose family. The white or light yellow part as shown in Colored Plate XIV, is the calyx. This is funnel shaped, four parted, often colored, with a very long tube, and tipped with green. When the flower is full blown the sepals frequently curl upward. There are usually four petals set in the mouth of the calyx tube. These are clearly shown in the colored plate in red. Protruding from the petals are the stamens, and the dots at the ends are the anthers. The style or

pistil drops below the stamens and the dot on its end is the stigma. See Glossary, page 57. Begin at the end of the sepals with Pale Yellow 2010a, shading inward toward the calyx tube with 2011 and 2012; then gradually shade lighter again to the stem. The petals are worked in Pink, 2060a, 2061, 2061a, 2062, shading from dark to light; as shown by colored plate. Remember that the fuchsia has but four petals and consequently not more than three will show at one time. Work the stamens in 2061a, and for the anthers make a French knot in 2123. The style and stigma are worked in the same manner as the stamens and anthers. The calyx is tipped with Green 2050a.



FUCHSIA DESIGN No. 630 B.

*Buds.*—These are Pale Yellow, 2011 and 2012. The points of the small buds should be worked in 2011. Those that are partly open should be shaded from light on the tips darker to the stem. A touch of Pink, 2061a or 2062, is needed in the half open buds, as shown by colored plate.

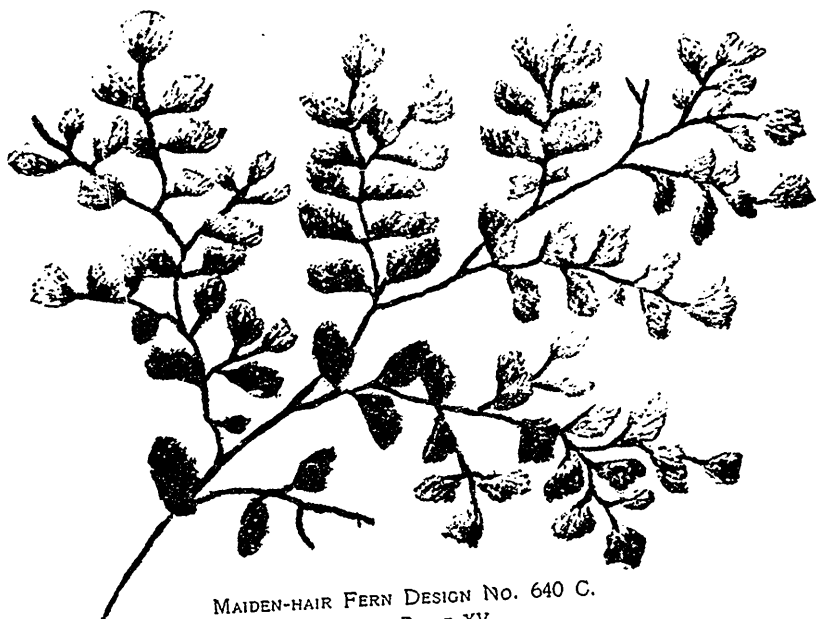
*Leaves and Stems.*—The stems are worked solid in 2053. For the points of the small leaves use 2740, shading toward the center vein and base with 2050a, 2050. More colors are required for the large leaves. Use four for each and vary the shading to give contrast. The veins are put in last, using 2051 for the small leaves and 2053 for the larger ones. (Somewhat difficult.)

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FUCHSIA DESIGN NO. 630 B.  
COLORED PLATE XIV.



MAIDEN-HAIR FERN DESIGN NO. 640 C.  
COLORED PLATE XV.

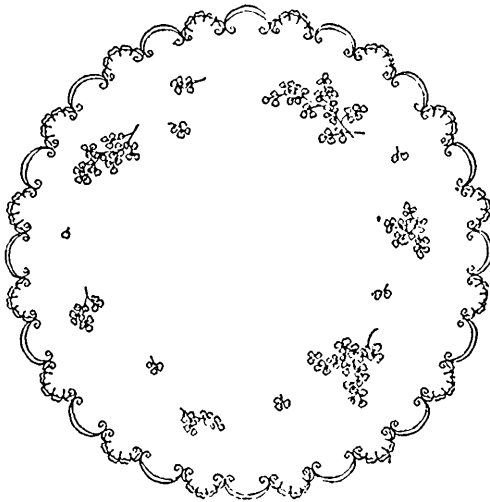
*Maidenhair Fern Design No. 640 C.*

COLORED PLATE XV.

MATERIALS: Filo Silk, 1 skein each 2282, 2283, 2284, 2285, 2090a, 2090, 2093. Caspian Floss, 4 skeins 2002. Dealers can furnish stamped linen of this design in 9, 12, 18 and 22 inch sizes.

*Border*—Work the scallop in Buttonhole Stitch with Caspian Floss 2002. Every other scallop is done in Long and Short Buttonhole Stitch, which gives a pleasing effect.

*Ferns*.—There is a tendency among the best of needleworkers to use too intense



MAIDENHAIR FERN DESIGN No. 640 C.

colors and this is especially noticed in reference to the use of greens. Many think they must match nature. They do not realize that as seen naturally flowers do not have a white background, and consequently when embroidered on linen the natural colors become almost violent in strength. The maidenhair fern when embroidered in Filo Silk 2282, 2283, 2284, 2285, is very effective. The Long and Short Stitch is used and one row will be nearly enough. The stitches should be across the fronds, not straight, but a gentle slant all the same way and about one-sixteenth of an inch apart. The shading of the spray is very clearly shown in Colored Plate XV. The

lighter colors should be used at the tips or ends of the branches and the darker colors near the main stem. The stems are worked in 2090a, 2090, 2093, using the deepest color at the end of the spray. Although this design is simple, under skillful treatment it has charming possibilities.

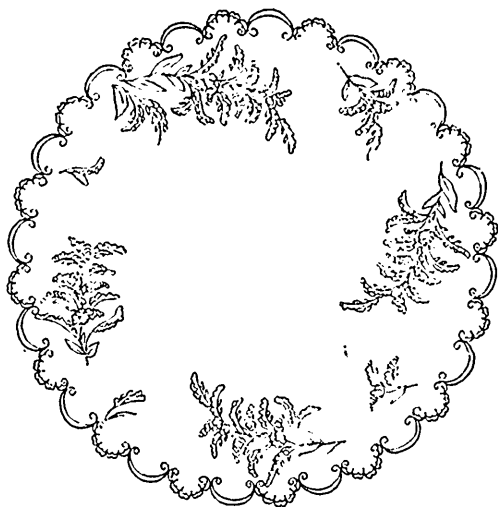
*Solden Rod Design No. 640 D.*

COLORED PLATE XVI.

MATERIALS: Filo Silk, 2 skeins each 2013, 2014, 2015, 2016, 2017, 2018; 1 skein each 2050, 2051, 2052, 2053. Caspian Floss, 4 skeins 2002. Dealers can furnish stamped linen of this design in 9, 12, 18 and 22 inch sizes.

*BE SURE AND ASK FOR B. & A. SILK IN HOLDERS.*

*Border.*—Work the Border in Buttonhole Stitch with White Caspian Floss, 2002. If desired each alternate scallop may be worked in Long and Short Buttonhole Stitch, which will give a pleasing effect. See Fig. VI *b*, page 40.



GOLDEN ROD DESIGN NO. 640 D.

*Leaves.*—The small leaves are worked solid with 2050 and 2051. The larger leaves at the bottom of each spray are worked in Long and Short Stitch, with one row of Kensington Outline Stitch in the center of the vein. The effect thus produced is more suggestive than if solid embroider were used. (Easy.)

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**NOTICE.**—At the end of the instructions for each design we have printed the words, (Easy), (Not difficult), (Somewhat difficult), or (Difficult), which show the degree of skill necessary to embroider each design successfully. Beginners should avoid all designs marked either "Somewhat difficult" or "Difficult."

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One of the most popular features of the 1898 edition of "Corticelli Home Needlework" was the article on Bicycle and Golf Stockings. Fleisher's Knitting Worsted, which is made in several special "Golf and Cycle Mixtures," is used in connection with silk. The patterns are not difficult, and this brand of worsted knits up into very attractive stockings. The price of the book is 13 cents

*HOLDERS MAKE GOOD WORK BY SAVING ANNOYANCE.*



GOLDEN ROD DESIGN NO. 640. D.  
COLORED PLATE XVI.

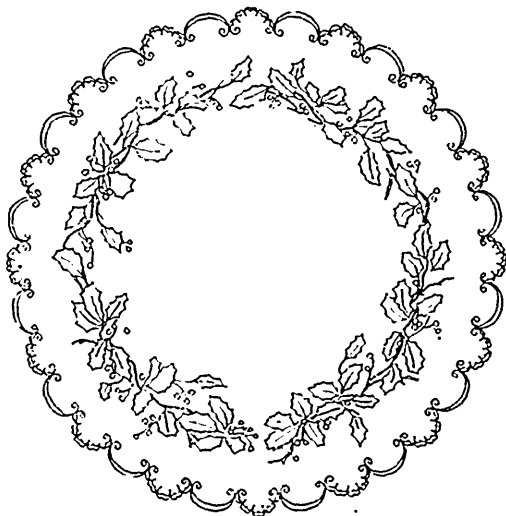
*Holly Centerpiece Design No. 640 A.*

COLORED PLATE XVII.

BY L. BARTON WILSON.

MATERIALS: Filo Silk, 2 skeins each 2451, 2452, 2453; 1 skein each 2061a, 2062a, 2065, 2000, 2001, 2450, 2454, 2123. Lace embroidery Silk or Caspian Floss, 6 skeins 2002. Dealers can furnish stamped linen of this design in 9, 12, 18, and 22 inch sizes.

We are accustomed to associate holly with the idea of a wreath and for this reason it is most appropriate to so arrange it in design. Holly is a more satisfactory motif on white linen than one would naturally think who considers its weight of color. If we bear in mind the fact that we must greatly modify reality when we come to apply nature in art we can do many things which would not be allowable from a realistic standpoint. The holly green is very severe when taken indoors away from the natural tones of winter and hence would have a hard, clear-cut effect if actually applied to white. The shades 2450 to 2454 have been made especially for holly in response to the feeling that while it is necessary to have a strong, decided color in order to correspond with our idea of the natural shades, it is yet also necessary to the effect and to the success of the *suggestion* the embroidery is supposed to make, both to soften and to make warm these tints. These rich shades of green associated with the reds and brown will bring out the holly design very beautifully.



HOLLY CENTERPIECE DESIGN No. 640 A.

*Border.*—Buttonhole the scalloped edge with Lace Embroidery Silk or Caspian Floss, White, 2002. Outline the stems in one thread of Filo Silk. Embroider one side with deepest Green, 2454, and the other in Terra Cotta, 2123. Vein the leaves with the deep green. When the work is finished to this point mount the entire linen in the bar frame. See page 16. This plan cannot be too strongly urged upon the amateur. She will be more than compensated for the extra painstaking, and if she will but try the experiment she will be convinced of the value of this way of working by the beauty of the result.

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

*Berries.*—Having laced the linen into the bar frame, secure it to the table, and proceed to embroider the berries in Tapestry Stitch: that is, Parallel Feather Stitch. See page 31. Use two shades: the lightest Red, 2061a, with a darker shade, 2062a, and 2062a with the deepest shade, 2065, in each berry. Place a tiny stitch of white across the center of nearly all to indicate the high light and a tiny stitch of black on some. For this split the black Filo.

*Leaves.*—Embroider the leaves in Long and Short Stitch (see pages 28 and 29), slanting the stitches as shown clearly by Colored Plate XVII. There is a tendency to make the stitch somewhat straight because of the peculiar character of the angles of the margin. There is a little "knack" in working on concave curves. We work on convex margins from the outside *in*. Work concave curves from within the form *out* to the outline. The stitches can be more easily placed in this way because the movement is more natural and seems to swing with the outline. Try drawing with a pencil the lines representing the stitches on these leaves and you will at once "feel" that it is much easier to draw them out than in. Embroider the six small leaves on the wreath in the deepest Green, 2454, at about equal intervals. This will give you the key to the color distribution. Group the other shades about these, making those leaves at the top of sprays light as far as possible. The medium shades, 2452 and 2453, should predominate in the work. See Colored Plate XVII. As the leaves are finished tip each point of the serrated margin with one projecting stitch in terra cotta. This will make the leaves very "prickly." Split the Filo and use a fine needle for this little finishing touch.

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### *Forget-me-not Design No. 632 B.*

#### COLORED PLATE XVIII.

MATERIALS: Filo Silk, 1 skein each 2014, 2060a, 2220, 2221, 2222, 2561, 2562, 2563, 2564. Caspian Floss, 4 skeins 2002. Dealers can furnish stamped linen of this design in 22 inch size.

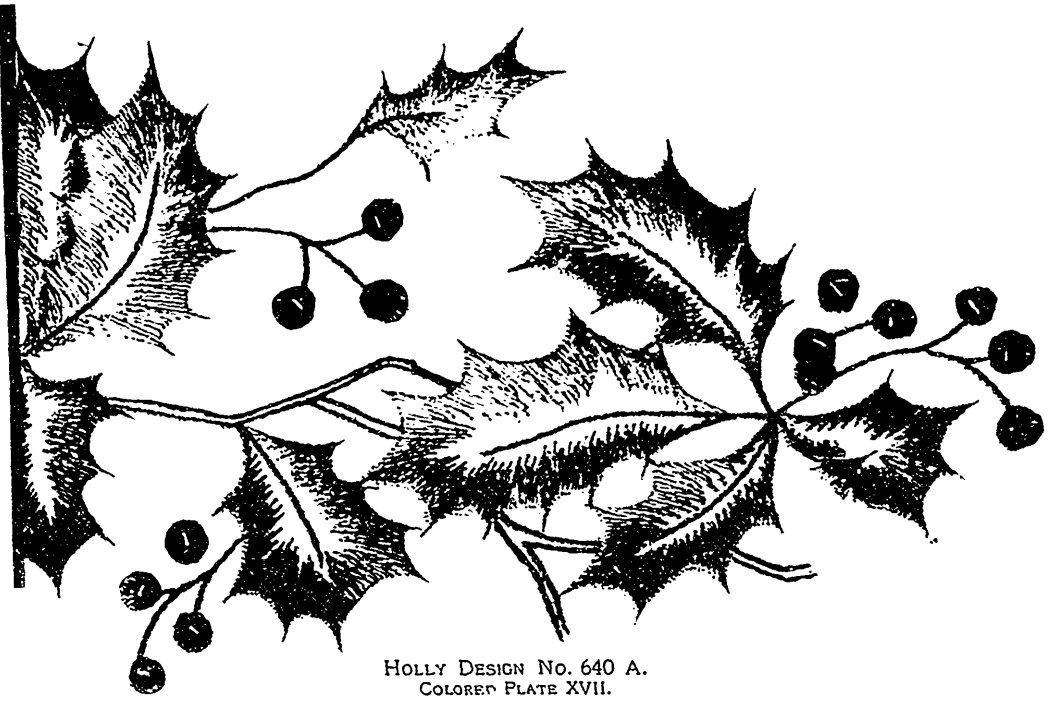
The same as No. 632 A, but with forget-me-nots instead of pansies.

*Border.*—Follow instructions given for border of Pansy Design No. 632 A.

*Flowers.*—Use one color for a petal. Two or three colors in a flower should be used to give light and shade effect. The colors are as follows: Filo Silk, 2220, 2221, 2222. In the center make a French knot or tiny star with 2014. The buds are worked with Pink, 2060a. See Colored Plate XVIII.

*Leaves.*—Work in Satin Stitch with 2561, 2562, 2563, light at the top and dark towards the bottom. Work the stems with 2564. (Easy.)

ASK YOUR DEALER FOR B. & A. WASH SILKS.



HOLLY DESIGN No. 640 A.  
COLORED PLATE XVII.



FORGET-ME-NOT DESIGN No. 632 B.  
COLORED PLATE XVIII.

*Pansy Design No. 632 A.*

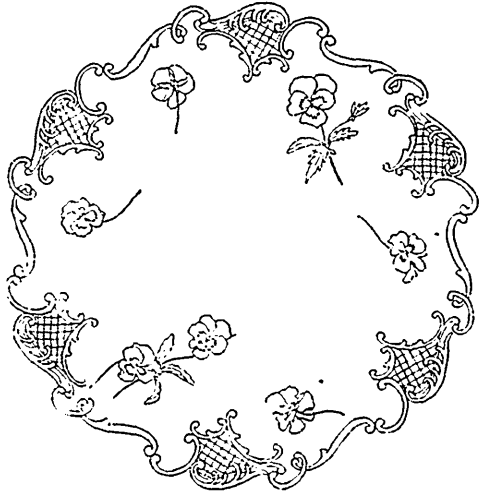
COLORÉD PLATE I. (FRONTISPIECE.)

BY E. & P. VERGES.

MATERIALS: Filo Silk, 1 skein each 2453, 2454, 2054, 2624; also 1 skein each of the colors mentioned under each pansy in the list below which you select for this design. Caspian Floss, 4 skeins 2002. Dealers can furnish stamped linen of this design in 22 inch size.

*Border.*—Work the outside scallop in Buttonhole Stitch with Caspian Floss, 2002. Touch the points in the scallop with Filo Silk, 2481, using one thread. Work the cross bar lines in Outline Stitch with Filo Silk, using same color. Where the lines intersect make an X with 2482. The scroll surrounding the cross bar lines is worked solid in Caspian Floss, 2002.

*Flowers.*—Colored Plate I (see Frontispiece) is a splendid example, showing how pansies should be worked. The shading is almost perfect. It is not intended that so great a variety of colors as shown in the plate should be used for the few pansies in this design, although, if desired, such a scheme would be a very handsome one. We have thought best not to give any specific instructions for embroidering these pansies, but have simply set down the shades of silk that were used in working each one shown on the colored plate. For convenience they are referred to by numbers. Pansy



PANSY DESIGN NO. 632 A.

No. 1: 2015, 2705, 2314, 2093. Pansy No. 2: 2060, 2060b, 2060a, 2012, 2014, 2017, 2093, 2794, 2795. Pansy No. 3: 2601, 2602, 2603, 2630, 2590, 2770, 2794, 2522a. Pansy No. 4: 2795, 2794, 2524, 2523, 2520b, 2015, 2017. Pansy No. 5: 2040, 2041, 2042, 2012, 2014, 2016, 2093, 2795. Pansy No. 6, showing back side of flower: 2352, 2353, 2354. Pansy No. 7, showing back side: 2014, 2015, 2016. Pansy bud, No. 8: 2443, 2444, 2445. Even beginners should have no difficulty in working these pansies after carefully studying the Long and Short and Feather Stitches as illustrated on pages 28 and 29. The peculiar shading on the edge of each petal (see Colored Plate) was produced by slightly padding the edge. There is a difference of opinion among needleworkers as to the advisability of this padding, and beginners will probably do well not to resort to it.

*INSIST UPON HAVING YOUR SILK IN HOLDERS.*



*Leaves and Stems.*—Work the points of the leaves light with 2453, shading darker toward base with 2454, 2654, 2624. The turn-over parts of leaves should be worked with 2453. The stems are worked solid with 2624. (Somewhat difficult.)

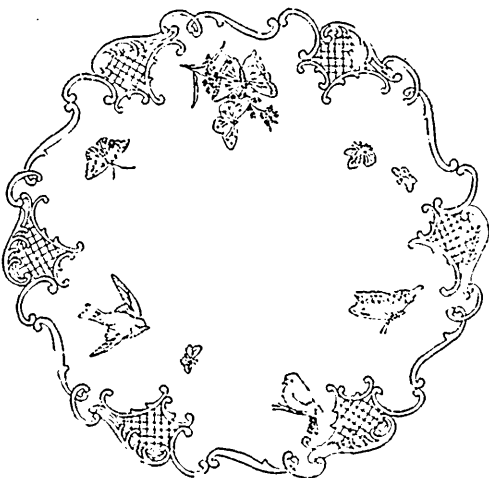
### *Bird and Butterfly Design No. 632 C.*

COLORED PLATE XIX.

BY E. & P. VERGES.

**MATERIALS:** Filo Silk, 1 skein each 2012, 2014, 2015, 2016, 2446, 2061, 2063, 2067, 2000, 2002, 2224, 2163, 2163a, 2165, 2351, 2596, 2634, 2638, 2703, 2705, 2314, 2710, 2711, 2713, 2280, 2283, 2284, 2285. Caspian Floss, 4 skeins 2002. Dealers can furnish stamped linen of this design in 22 $\frac{1}{2}$  inch size.

*Border.*—Work the outside scallop in Buttonhole Stitch with Caspian Floss, 2002.



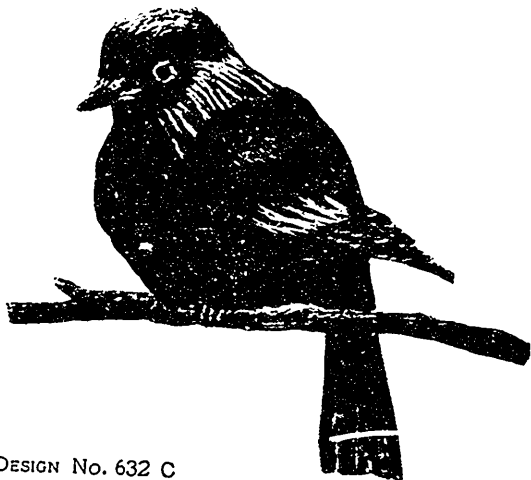
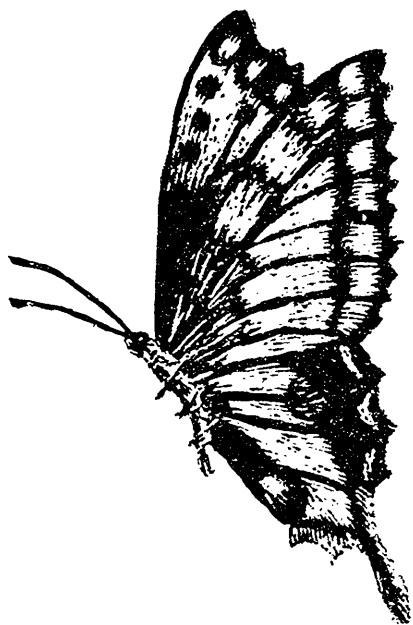
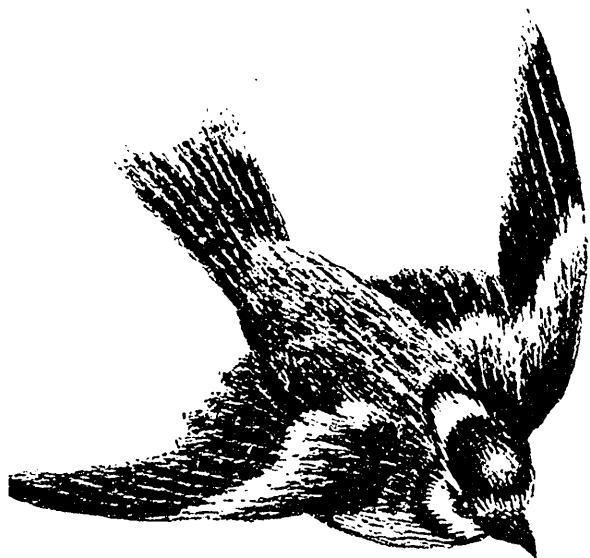
BIRD AND BUTTERFLY DESIGN No. 632 C.

Touch the points in the scallop with Filo Silk 2163, using one thread. Work the cross-bar lines in Outline stitch with Filo Silk, using the same color. Where the lines intersect make an X with 2163a. The scroll surrounding the cross bar lines is worked solid in Caspian Floss 2002.

*Birds.*—The bird at the upper left hand corner of Colored Plate XIX is a Blue Titmouse. Solid embroidery or Feather Stitch is used, and the colors are as follows: Filo Silk, 2014, 2000, 2002, 2163, 2163a, 2165, 2710, 2711, 2713. The bird perched on the branch is a Finch. The shading is shown well by the

Colored Plate. The colors used are as follows: Filo Silk, 2446, 2061, 2063, 2067, 2351, 2314, 2280, 2283, 2284, 2285. Many examples of the old embroideries have birds of exquisite coloring. Only the most expert needleworkers should attempt this design.

*INSIST UPON HAVING YOUR SILK IN HOLDERS.*



BIRD AND BUTTERFLY DESIGN No. 632 C  
COLORED PLATE XIX.



STRAWBERRY DESIGN No. 633 A.  
COLORED PLATE XX.

*Butterflies.*—The colors used for the butterfly shown at the upper right hand corner of Colored Plate are as follows: Filo Silk, 2012, 2014, 2015, 2016, 2146, 2000, 2638. The butterfly in the center is worked in Filo Silk, 2146, 2063, 2000, 2002, 2221, 2163, 2165. Embroider the butterfly at the lower left hand corner as follows: Filo Silk 2012, 2014, 2146, 2163, 2165, 2596, 2634, 2703, 2705, 2283, 2284. The work is solid throughout, and the direction of the stitches is plainly shown by the plate. The feelers are the Outline Stitch, and the body is worked after the wings are completed. (Very difficult.)

### *Strawberry Design No. 633 A.*

COLORÉD PLATE XX.

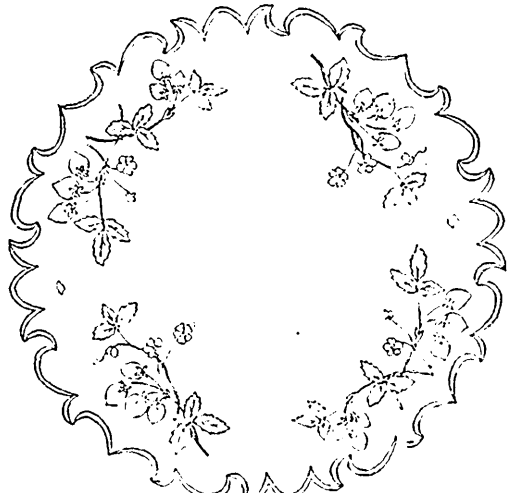
BY ELENORA SOPHIA EMBSHOFF.

MATERIALS: Filo Silk, 1 skein each 2770, 2771, 2281, 2014, 2060b, 2060a, 2061, 2061a, 2062, 2062a, 2063, 2064, 2065, 2066, 2050a, 2050, 2051, 2053. Caspian Floss, 4 skeins 2002. Dealers can furnish stamped linens of this design in 22 inch size.

*Border.*—Work in Buttonhole Stitch with Caspian Floss, 2002.

*Berries.*—The strawberries should be embroidered solid in Feather Stitoh. They should be shaded from light to dark in four or five rows. Embroider the tips of some in 2281, and work Pink, 2060b, well into this. Vary the coloring to represent the fruit in several stages of maturity, from the unripe green berries to deep red ones. The dots to represent seeds are put in with 2014. The hulls of the dark berries are worked in 2050a and the light ones in 2050. See Colored Plate XX.

*Blossoms.*—Use Filo Silk, 2770 and 2771, making centers with 2014, and work a few stamens in the same shade.



STRAWBERRY DESIGN No. 633 A.

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

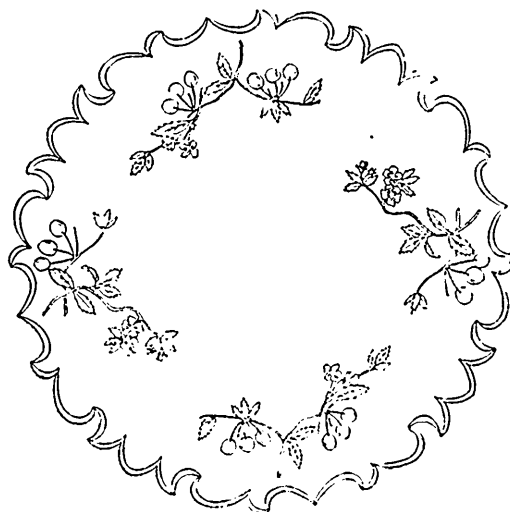
*Leaves.*—Begin at the points of the leaves with 2281 and 2050a and shade gradually darker to the mid vein and base, using 2050, 2051, 2053. The stems are worked in 2053. See Colored Plate XX. (Somewhat difficult.)

### *Cherry Design No. 633 C.*

COLORÉD PLATE XXI.

BY E. & P. VERGES.

MATERIALS: Filo Silk, 1 skein each 2062, 2062a, 2063, 2064, 2065, 2002, 2585, 2632, 2620, 2621b, 2050b, 2050a, 2050, 2051, 2052, 2053, 2283, 2284, 2285. Caspian Floss, 2002. Dealers can furnish stamped linen of this design in 9 and 22 inch sizes.



CHERRY DESIGN NO. 633 C.

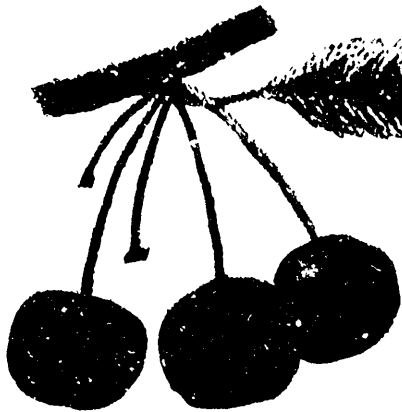
Plate XXI. The stems are made with 2283, 2284, 2285. (Not difficult.)

*Border.*—Work in Button-hole Stitch with Caspian Floss, 2002.

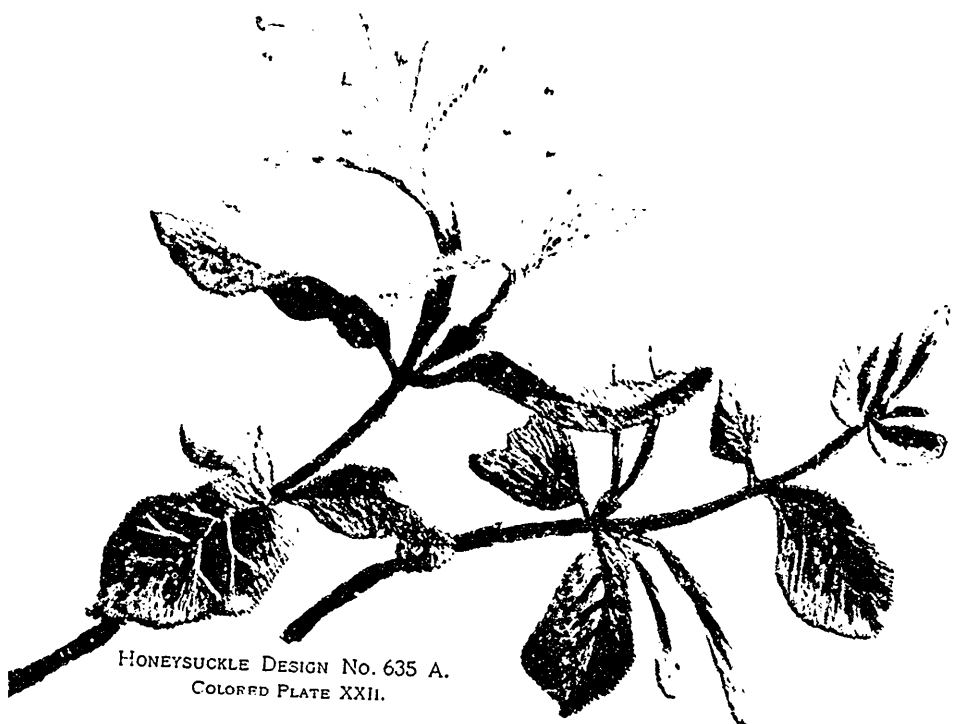
*Cherries.*—Work solid in Tapestry Stitch (see page 31), using the following colors: Filo Silk, 2062, 2062a, 2063, 2064, 2065. Keep the light shades in the center. Three colors are enough for each cherry. See Colored Plate.

*Blossoms.*—Work the blossoms in Filo Silk, 2002, shading with 2620 and 2621b. For the filaments use 2632 and make the anthers in 2585.

*Leaves and Stems.*—Work the leaves in shades of Green, 2050b, to 2053, as shown by Colored



CHERRY DESIGN No. 633 C.  
COLORED PLATE XXXI.



HONEYSUCKLE DESIGN No. 635 A.  
COLORED PLATE XXII.

*Honeysuckle Design No. 635 A.*

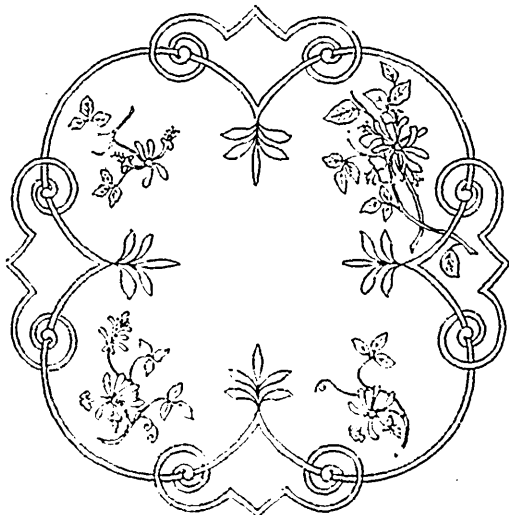
COLORED PLATE XXII.

MATERIALS: Filo Silk, 1 skein each 2631, 2632, 2634, 2050a, 2050, 2051, 2052, 2053, 2703, 2704. Caspian Floss, 6 skeins 2002. Dealers can furnish stamped linen of this design in 22 inch size.

*Border*.—Work the continuous scallop, or four half circles enclosing the honeysuckles, in Buttonhole Stitch with Caspian Floss, 2002. Outline the five leaves where the half circles meet in same color. The outside scallop ending in two scrolls is buttonholed with White Caspian Floss. In the space between make cross bars with Filo Silk, 2050a, and where the lines intersect make a small X with 2703.

*Flowers*.—Colored Plate XXII is an accurate reproduction of the Yellow Honeysuckle, and it clearly shows the method of shading. The corolla is yellow, the petals being light on the tips and dark near the calyx. Filo Silk, Yellow, 2631, 2632, 2634 are the colors selected, and the work is done in Feather Stitch. Near the lower end of the petals a little 2703 and 2704 will be required as shown by colored plate. The stamens are worked in Outline Stitch with 2631, and the anthers are in Satin Stitch with 2634. The calyx, which is quite short, is done in 2050.

*Leaves*.—The leaves are worked solid in Green 2050a, 2050, 2051, 2052. The turn-over parts are quite light. The veins are put in with 2053, which is the color to use for the bottom of the stems, shading slightly lighter toward the upper part of the spray. (Not difficult)



HONEYSUCKLE DESIGN No. 635 A.

*Orchid Design No. 635 B.*

COLORED PLATE XXIII.

BY E. &amp; P. VERGES.

MATERIALS: Filo Silk, 2 skeins each 2050, 2051, 2722, 2723, 1 skein each 2093.

*BEST IN THE WORLD, BRAINERD & ARMSTRONG WASH SILKS.*

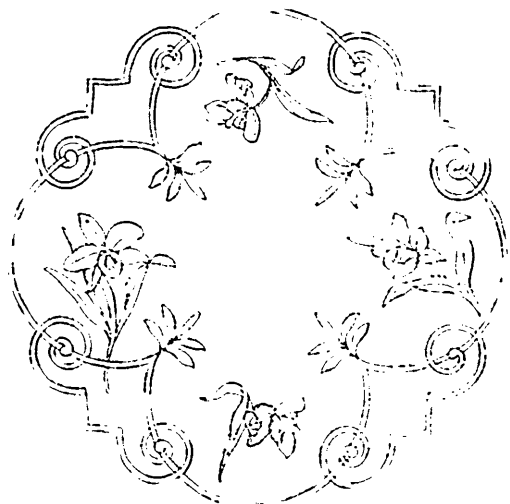
2880, 2881, 2882, 2883, 2884, 2885, 2014, 2015, 2016, 2017, 2520b, 2520, 2521, 2521a, 2522a, 2524, 2050b. Caspian Floss, 6 skeins 2002. Dealers can furnish stamped linen of this design in 22 inch size.

Orchids are considered by many needleworkers as rather difficult to embroider, principally on account of their peculiar form, which makes it hard to determine the coloring and method of shading to best bring out the beauty found in the natural flowers. The success of the colored plate of orchid published in the "1898 Corticelli Home Needlework" is sufficient excuse for duplicating this subject in the 1899 edition. Colored Plate XXIII is a great improvement over the orchid plate in 1898 book, and our readers will find the general color scheme easy to follow and very beautiful when completed.

*Border.*—Follow instructions as given for embroidering the border and scallop of Honeysuckle Design No. 635 A, but substitute 2881 for 2703.

*Flowers.*—A pretty way to work this design is to make two of the orchids purple and the other two pink. The colors used are as follows: Purple Orchid: Filo Silk 2520b, 2520, 2521, 2521a, 2522a, 2524, 2016, 2093. Pink Orchid: Filo Silk 2880, 2881,

2882, 2883, 2884, 2885, 2014, 2015, 2017. Having completed all the buttonhole and outline work mount the linen in an embroidery frame (see page 16), and secure it to a table of proper height. Begin the edge of one of the back petals and gradually shade inward following the coloring given in Colored Plate XXIII. The edges of the petals are padded slightly with Roman Floss or embroidery cotton, but this is not necessary, and beginners are advised not to do it. The turn-over parts of petal and the edge of the cup should be padded a little, and then worked over in Satin Stitch, taking care to have the filling stitches at right angles to the covering ones. It is better

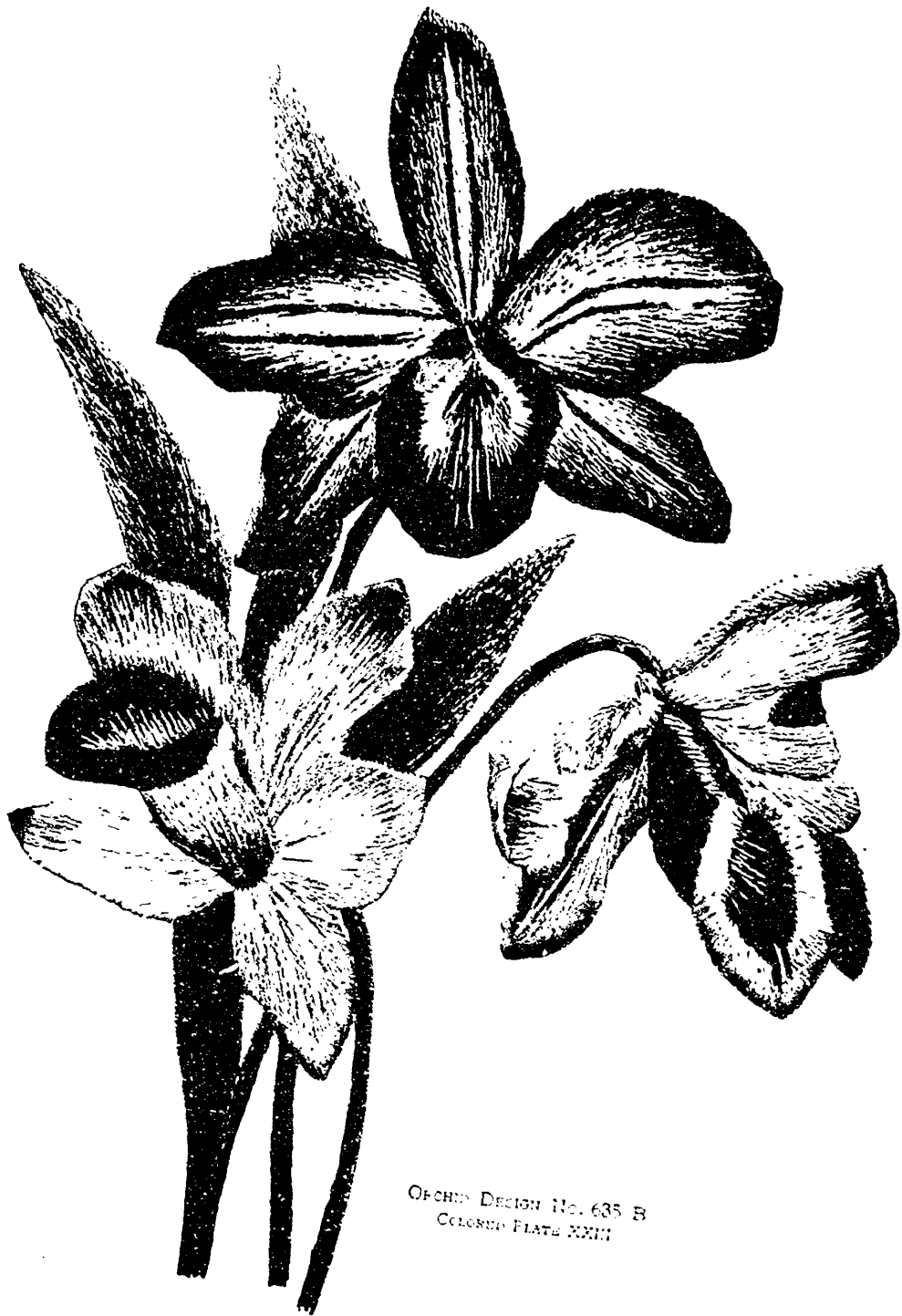


Orchid Design No. 635 B.

to have the padding the same color as the covering stitches.

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





ORCHID DESIGN NO. 635 B  
COLUMBIAN PLATE XXIII

*Leaves.*—Embroider the leaves solid in Feather Stitch, shading from light on the tips darker toward the base. The darkest Green, 2723, should be used for the stems. Orchid leaves give abundant opportunity for skillful shading, to bring out the lights and shadows. The turned-over parts are made light, with a decided slant to the stitches. At the fold of the leaf employ the deep colors. (Somewhat difficult.)

### *Wild Columbine Design No. 630 C.*

COLORÉD PLATE XXIV.

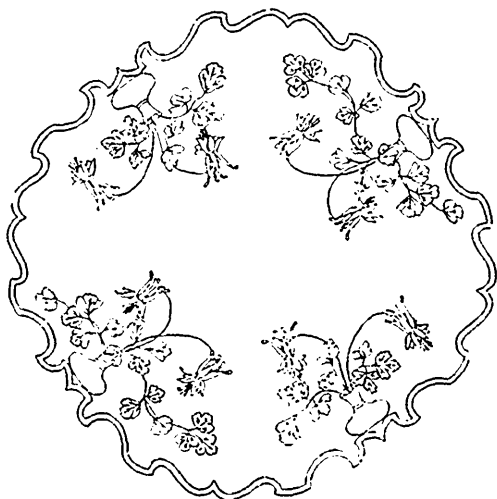
BY ELENORA SOPHIA EMBSHOFF.

**MATERIALS:** Filo Silk, 1 skein each 2090, 2090b, 2091, 2092, 2093, 2631, 2632, 2634, 2051, 2052, 2053, 2054. Caspian Floss, 4 skeins 2002. Dealers can furnish stamped linen of this design in 22 inch size.

*Border.*—Work in Buttonhole Stitch with Caspian Floss, 2002.

*Vase.*—Work in Outline Stitch with Filo Silk, 2090. If desired the vase may be worked solid as described in Fuchsia Design No. 630 B.

*Flowers.*—The Wild Columbine is delicate and graceful, and although it seldom serves as a subject for embroidery it is not a difficult flower for the needleworker to transplant to linen. The Columbine usually has five petals, all alike, with short spreading lips, extending upward into large hollow "spurs" which are suddenly contracted toward the tip. These petals are scarlet on the outside and yellow on the inside. Work the outside of some petals in 2090b, and 2091; for others take 2092 and 2093. Vary the coloring to give a light and shade effect. For the inside of petals take 2631, 2632, and 2634. The stamens are made with a French knot combined with stem, see Fig. V b, page 38. The styles are longer than the stamens, and at the end of each put a small French knot for the stigma. See Glossary, page 57.



WILD COLUMBINE DESIGN No. 630 C.

*Leaves.*—The leaves are small and two or three colors are sufficient for each. Use the light colors near the top of the spray. There is a small vein in the center of the leaf for which 2053 is used. The stems are worked in Outline Stitch in the same color. (Not difficult.)

WASH SILKS IN HOLDERS SAVE ANNOYANCE.

*Violet Design No. 634 B.*

COLORED PLATE XXV.

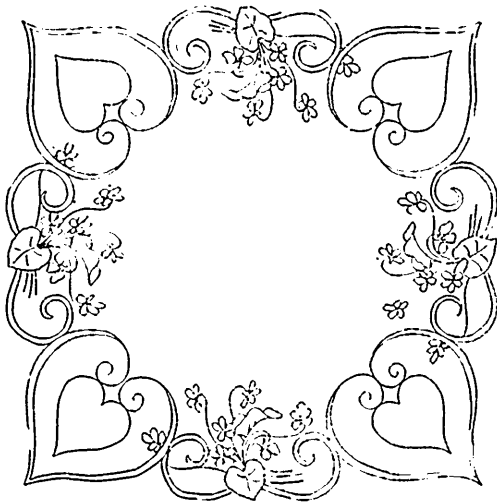
BY AMALIA SMITH.

MATERIALS: Filo Silk, 1 skein each 2282, 2283, 2284, 2285, 2014, 2161, 2163a, 2690, 2790, 2791, 2793, 2794. Caspian Floss, 5 skeins 2002. Dealers can furnish stamped linen of this design in 22 inch size.

*Corners*.—Brussels net is inserted in the heart shaped opening. Place a piece of net on the wrong side of the linen and secure it in place by a fine running stitch on the line, on the right side of the work. Cover this line in a fine stitch about half as large as that used for the scalloped edge, and buttonhole the heart shaped opening with Caspian Floss, White 2002. Trim the net close on the wrong side. On the right side cut away the linen over the net. Through the net at even distances run a thread of Filo Silk, 2163a, about half an inch apart diagonally across the opening. An option

is given those who do not care for the net insertion to fill this space with fancy stitches. Between the heart shaped center opening and the outside buttonhole edge run cross bars with Filo, 2161, and where these lines intersect make an X with 2163a.

*Flowers*.—Violets are a favorite flower with needleworkers, and although they have been constantly used they are as popular to-day as ever. Begin the edge of the petals with Filo 2690 or 2790, working toward the center with 2791, 2793. The full blown flowers should not be as deep in color as those only half or three quarters open. In the center of each violet make two



VIOLET DESIGN No. 634 B.

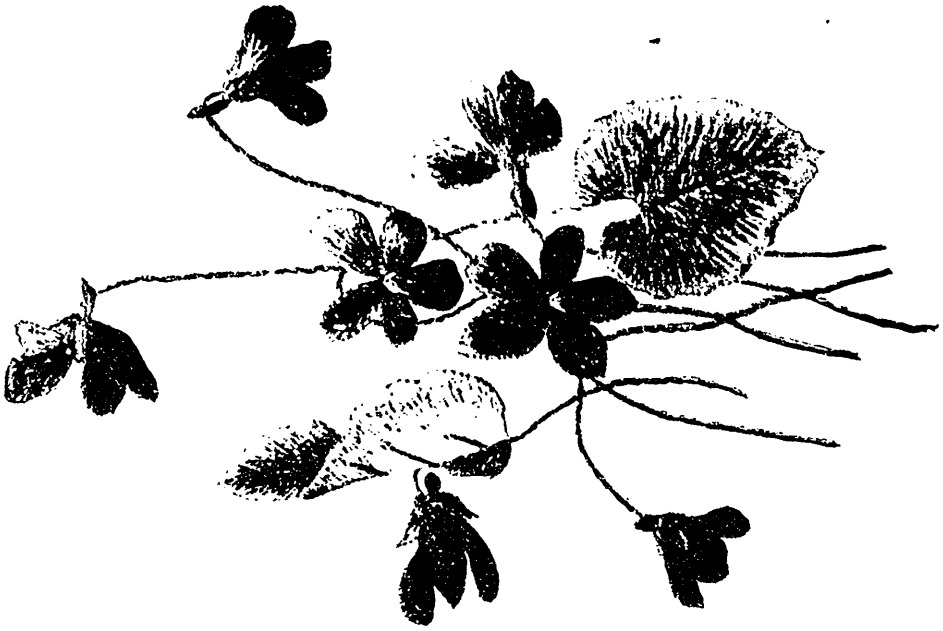
or three tiny Satin Stitches in Yellow, 2014, as shown by Fig. 13, page 37.

*Leaves and Stems*.—Work the leaves solid. The points are begun with 2282 or 2283 and shaded darker to the base of the leaf with 2284 and 2285. The veins are put in with 2285, which is also the color to be used for the stems. (Easy.)

WASH SILKS IN HOLDERS SAVE TROUBLE.



WILD COLUMBINE DESIGN No. 630 C.  
COLORED PLATE XXIV.



VIOLET DESIGN No. 634 B.  
COLORED PLATE XXV.

# *College Decorations.*

BY MISS ALICE ESDAILE,

*Superintendent Society Decorative Art, Montreal.*

One of the modern fads in art embroidery is the ornamentation of students rooms. Professional men of twenty years ago look into the present student's abode and see what was in their day an unadorned den, and wonder how brain and ability developed, then unaided as they were by the artistic surroundings that now meet the eyes of the student as he raises them from books of study.

The eyes of the beholder are rested and pleased as he looks upon a profusion of pretty frames, blotters, pipe-racks, cushions, cloths, and numerous other articles both useful and ornamental, each worked or painted in the crest and colors of their Alma Mater, and all associated with the old college memories that in after years will be so dearly cherished.

This article is intended to help those who do not deem it wasted labor to decorate the study of some "dear particular student."

## COLLEGE CRESTS AND COLORS.


Designs in the different college crests and colors will be given, all of which can be accomplished in the exact colors required.

As it would make a book of itself to show the various forms in which art needlework can be produced in college colors, only one or two designs will be selected for examples, and by having a cushion cover for one college, a tablecloth for another, a blotter for a third, and so on, until all our Canadian colleges are represented, the different ideas can be systematically and faithfully carried out.

In this way the particular article desired may be selected, and by altering the colors and crest or motto to suit that in which the student is, the directions how to work the same will apply.

(To be continued in April number)

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 COLORED PLATES showing designs in exact colors, also directions for working the same, will be found in our next number.

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

# Art Needlework.

BY ROSINA J. BARRETT,

*Principal Ottawa School of Art Needlework.*

It is a trite saying that "a thing of beauty is a joy forever," but we realize the truth of it when we see the old hangings and tapestries worked centuries ago by queens and princesses in their castles, or by the quiet nuns in their cloistered seclusion. It is told of the latter that, while embroidering church vestments, they were accustomed to murmur a short prayer over every stitch taken. While we would not ask our workers of to-day to do likewise, would it not be well for them to devote more time and care to their work? By doing so, embroidery would soon regain the high position it held long ago in the minor arts.

The late Mr. Morris once said, "For such an art as embroidery nothing patchy or scrappy, or half-starved, should be done; there is no excuse for doing anything that is not strikingly beautiful." This certainly would be a good motto for us all to keep in mind when at work.

Having been asked to write a series of articles for this periodical, I feel that I cannot do better than open them with a few words of advice to beginners in art needlework, taking for my subject the "Long and Short Stitch," which in my opinion is one of the most important to learn in embroidery. It is the suggestion and element of solid work, and is in reality a row of parallel long and short stitches bordering an outline, unevenly worked in the inside so as to taper at the edge prettily; the outer edge should be a perfect line, firm and true, and to gain perfection in it requires practice as well as artistic perception. A knowledge of drawing is a wonderful help in learning this or any other stitch. I have heard many say when asked if they could embroider, "Oh no, I only know the long and short stitch," as if they were nothing, when, if they really understood and could work the long and short stitch correctly, they were well advanced in the art of embroidery.

My advice to beginners is to thoroughly master it, taking the outline of the different forms of leaves and flower petals for their subjects. They will then find it easier to continue the work of filling in and shading, of which I will speak later.

I have designed and am now embroidering a table center, an illustration of which will appear in the next number of "Corticelli Home Needlework," and the description of which will be a lesson in working leaves, the design being that of the maple leaf in the autumn tints in all the gay luxuriance of their beauty of color, which we can copy so true to nature in the exquisite silks now procurable.

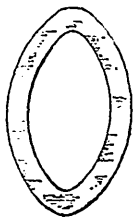
The shape of the leaf is also a good lesson, with its three distinct veinings. A full description with instructions for working will appear with the design.

*HOLDERS MAKE GOOD WORK BY SAVING TROUBLE*

# Corticelli Decore Crochet.\*

BY ELOISE COOPER.

Corticelli Decore Crochet is entirely new, simple and effective. It offers endless variety as regards design and color, and permits wide latitude for originality. Its easy application to all materials and its perfect adaptability to all uses makes it unique among the various kinds of handwork that for centuries women have employed to decorate the home.



No. 1.  
OVAL FORM.

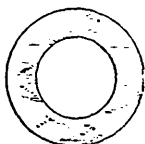
Covering various shaped forms, called "Decore forms," with silk by the use of old fashioned crochet and applying these to a lacy bobbinet foundation, over a silk background, tells in brief what Decore Crochet really is, but the beauty of the finished work cannot be imagined; one must see it to realize what charming effects can be produced by so simple a means.

There are four sizes of Decore forms, which for convenience bear the following numbers and names: No. 1, Oval; No. 2, Small Oval; No. 3, Round; No. 4, Jewel. By crochet these are covered with silk of different colors in harmonious tints and then sewed to the bobbinet, which is placed over silk of any color desired. The various styles of crochet covered forms are as follows: Plain Oval, Plain Small Oval, Scallop Oval, Plain Round, Scallop Round, Jewel.



No. 2.  
SMALL  
OVAL FORM.

For centerpieces, doilies, and picture frames, these forms arranged in graceful design produce an indescribable effect; a result due not alone to skillful handiwork, but to the delightful coloring and sheen of Twisted Embroidery Silk, which lends its even finish, high luster and brilliancy of color to make up the beauty of the whole.



No. 3.  
ROUND FORM.

For dresser scarfs most dainty results are produced by the use of the small forms, Nos. 2 and 4, in connection with the larger ones, in a border design with scalloped edge on bobbinet. A very beautiful table cover of linen, satin or satin sheeting may be made by an artistic arrangement of decore forms worked in tints of the ground material, accented by an occasional form in a strong color to give contrast.

## DIRECTIONS.

*For Plain Oval Form.*—Begin at one end of form, placing the end of the thread on the wrong side and work over it. Make 25 stitches, single crochet moderately loose, and three extra stitches for end of form. Work other side the same; join. In all there are 56 stitches. See Fig. 23. The illustration also shows the filling in threads in the center.



No. 4.  
JEWEL FORM.

For covering all forms use a No. 1 Star Crochet Needle.

*For Scallop Oval Form.*—Cover form as above, make chain of six stitches; draw

\* Copyright, 1899, by Miss Eloise Cooper. All rights reserved.

thread through second stitch of chain, once, twice, and third time finish: join in second stitch on form, single crochet. Take up next stitch on form, single crochet. Make chain of five stitches, draw thread through first stitch of chain, and finish as above. Join in third stitch on form, single crochet. Take up next two stitches on form, single crochet, continue until five scallops are made, with chain of five and two stitches between each scallop. After the fifth scallop, take up one stitch on form. Make sixth scallop, join in second stitch on form and take up one stitch. Then make the seventh scallop, which must be on the end of form. Work other side the same. See Fig. 24.

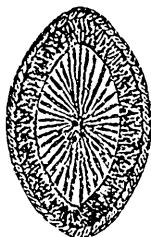


FIG. 23.  
PLAIN OVAL.

*For Plain Round Form.*—Cover form with 44 stitches, single crochet, moderately loose: join. See Fig. 25. The illustration also shows the filling-in threads in the center.

*For Scallop Round Form.*—Cover form same as above. Make chain of six stitches, draw thread through second stitch of chain once, and second time finish. Chain of five stitches, draw thread through first stitch of chain, finish as above. Chain of five stitches, draw thread through first stitch of chain, finish as above. This makes a group of three. Draw thread through center of the first of the group, once, twice, and third time finish. Join in third stitch on form, single crochet. Make chain of three stitches, join in second stitch on form. Make chain of three stitches, join in second stitch on form. Continue until six groups are made, using five stitches for each chain. See Fig. 26. The illustration shows the filling-in threads.

*For Plain Small Oval Form.*—Make 20 stitches, single crochet on either side of form, with three extra stitches for each end. See Fig. 27. The illustration shows the filling-in threads.

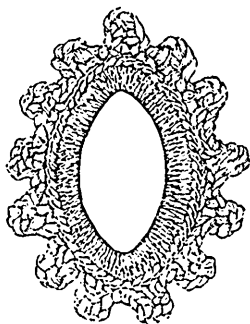


FIG. 24.  
SCALLOP OVAL.

*For Jewel Form.*—Cut the thread into lengths of 23 inches each; use a No. 7 Harper's Queen's Crewel needle to cover the form with Buttonhole Stitch, making the edge moderately loose. See Fig. 28.

*To Fill in the Covered Forms.*—All the forms with the exception of the smallest, the Jewel No. 4, are filled in with Golden Brown Filo Silk 2160b. This is done by drawing the silk from side to side at even distances, until the center is quite well filled. See Figs. 23, 25, 26 and 27. This filling in is all done on the wrong side of the form. In some designs the larger forms, particularly the Oval Scallop, are underlaid with Roman Floss, worked in the Queen Anne Darning Stitch. See Fig. VIIc, page 43. This underlaying gives the appearance of basket weaving under the threads of Filo Silk. Both the "filling-in" and the "underlaying" are clearly shown in Colored Plate XXVI, Lotus Design No. 43.

ASK YOUR DEALER FOR B. & A. WASH SILKS.



*To Proceed with Work*—Over the paper pattern lay a piece of coarse swiss; baste it down carefully on the inside line of the scallop. (The swiss is needed later.) Cut out the swiss a little inside the basting, so that it covers only the scallop. Where the pattern calls for a scallop to be worked in long and short stitch, baste the swiss on the outside of the single line and cut it out one-fourth of an inch inside of same. Now lay the bobbinet over the whole pattern and baste it down with long stitches, lengthwise and crosswise several times; also on each side of the scallop and near the edges of the pattern.

*To Outline*.—Before sewing the forms to the bobbinet or beginning the scalloped edge do the outlining, using Twisted Embroidery Silk, or Caspian Floss, making the stitches as small as possible. It is advisable to do all the work on a table to avoid the chance of running the needle through the pattern. Always begin and end a thread where it can be hidden under a form or scallop. For outlining use a No. 8 Harper's Queen's Crewel needle.

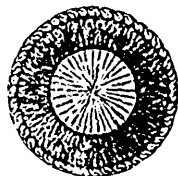


FIG. 25.  
PLAIN ROUND.

*To Sew Forms to Bobbinet*.—After the outline is done the crocheted covered forms are sewed on the bobbinet with white spool cotton No. 90, needle No. 8. The ends should not be fastened off on the right side, but drawn through the pattern to the wrong side. The ends must be at least eight inches long, when they can be used to sew forms firmly to bobbinet.

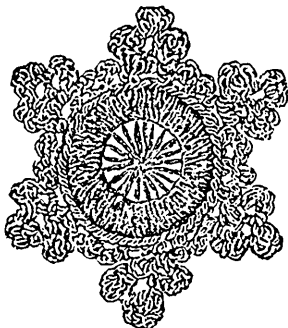


FIG. 26.  
SCALLOP ROUND.

*To Finish the Edge*.—To make a perfect scalloped edge it was necessary to baste coarse swiss to the paper pattern and over this the bobbinet was placed. The swiss and bobbinet together make a very good foundation upon which the edge is to be worked. Now fill the scallop with coarse embroidery cotton and work with Twisted Embroidery Silk, using the regular Buttonhole Stitch. (See Fig. VI a, page 39.) After

the scallop is made, cut the basting thread on the paper side, take the work off carefully and fasten the ends. Before cutting out the scallop the work should be pressed. Use several thicknesses of flannel, lay a dampened cloth over and under the work, and press dry with a moderately hot iron on the wrong side.



FIG. 27.  
PLAIN  
SMALL OVAL.

*To Secure Silk Lining*—Place the silk selected for the lining under the centerpiece and sew it down neatly inside the scalloped edge. With a pair of sharp scissors cut out the scallop and silk lining.



FIG. 28.  
JEWEL.

*Lotus Decore Crochet Design No. 43.*

COLORED PLATE XXVI.

MATERIALS—18 inch Size. Twisted Embroidery Silk, 3 skeins 2780, 7 skeins 2003; 3 skeins each 2063, 2237; 2 skeins each 2030a, 2520. Roman Floss, 1 skein 2783; Caspian Floss, 2 skeins 2782. Filo Silk, 1 skein 2160b. Decore Forms, 20 No. 1 Oval, 16 No. 3 Round, 76 No. 4 Jewel.  $\frac{3}{4}$  yard Bobbinet,  $\frac{3}{4}$  yard Swiss,  $\frac{3}{4}$  yard Lining Silk, color 2236. 1 Paper Pattern.

The lotus, which has been the inspiration of innumerable decorative forms, readily adapts itself to this style of work. Scattering brilliant jewels in contrast to

the large forms in pale shades produces a very rich effect, when applied to net over a pale pink silk lining.

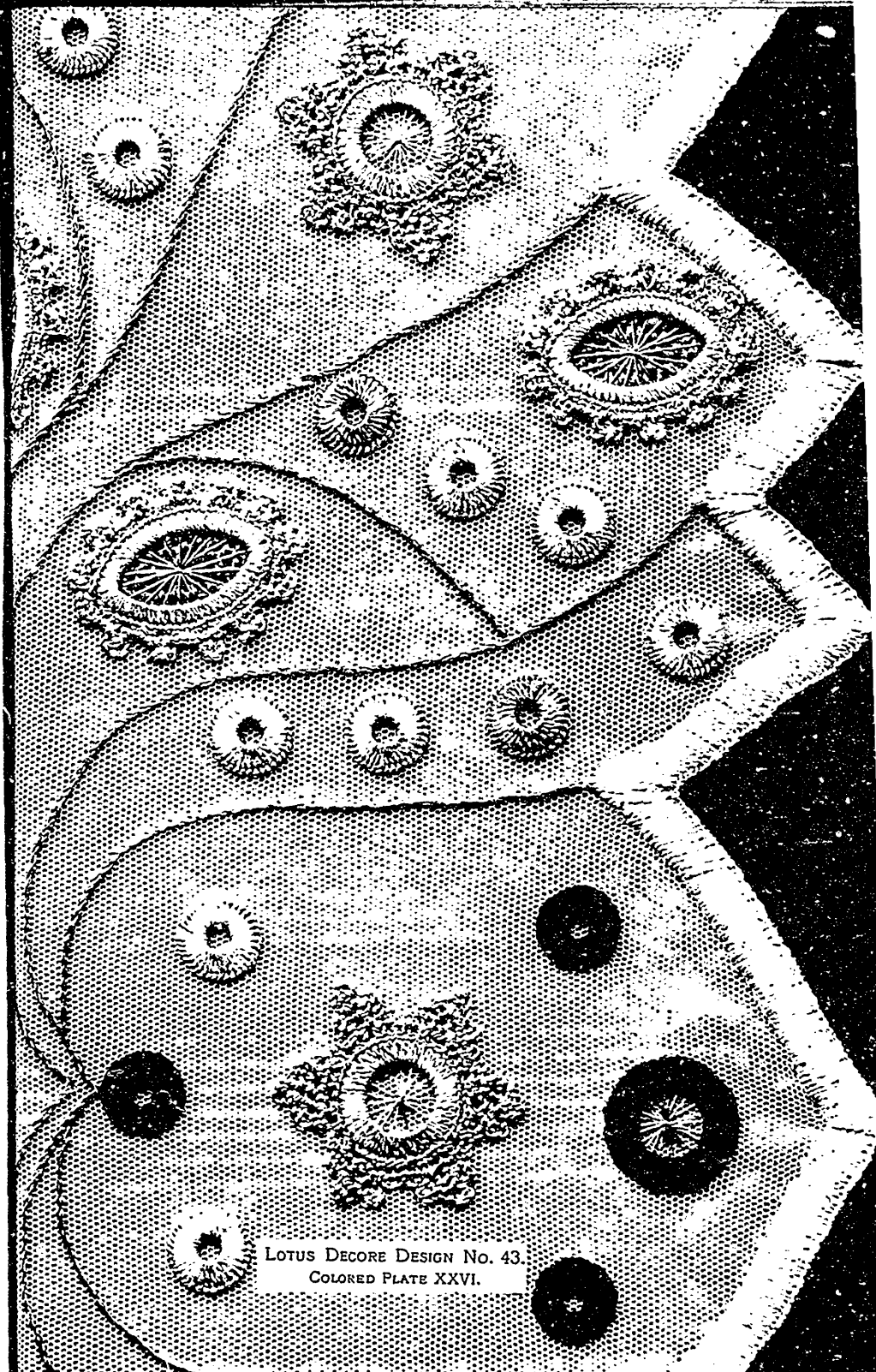


LOTUS DECORE DESIGN NO. 43.

Each flower has five petals, one broad one in the center, with one very narrow and one medium petal on each side. The points of the petals extend out into the margin. By reference to Colored Plate XXVI you will find that the broad petal has one Plain Round form (red), one Scallop Round form (pink), and five Jewels. The narrow petal has four Jewel forms. The medium sized or outside petal has three Jewels and two Oval Scallop forms. To proceed with the work, crochet eight of the Round forms with Red 2063. Apply four of these in the center of the design, and one at the point

Work the design, except where the forms are to be applied, in Kensington Outline stitch with Caspian Floss, Green 2782. The Oval forms are underlaid in Queen Anne Darning stitch, using Roman Floss, Green 2783. Crochet the forms with Twisted Embroidery Silk and fill in with Filo, Golden Brown 2160b. Work Oval forms with scalloped edges (see Fig. 24) with Green 2780. The conventionalized form of the lotus flower may be easily traced on the four sides of the design.

*BE SURE AND ASK FOR B. & A. SILK IN HOLDERS.*



LOTUS DECORE DESIGN NO. 43.  
COLORED PLATE XXVI.

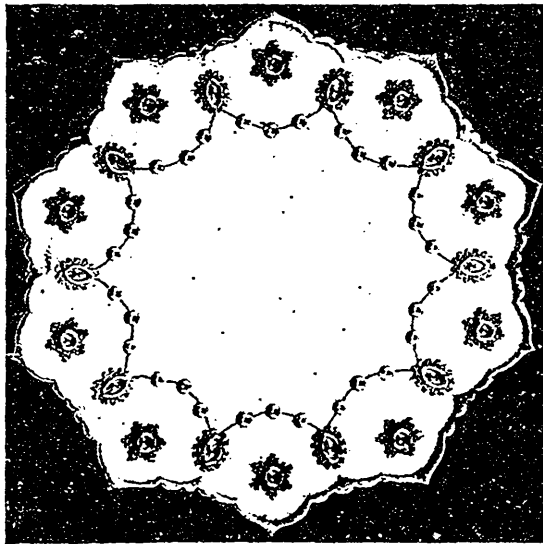
of each broad petal. The remaining Round forms are worked with scalloped edges with Pink 2237, and filled in with Filo Silk 2160b. The Jewels are Green alternating with Blue and Lavender. Work with 2030a, 2520 and 2780. Beginning with the inside jewel in the narrow petal, apply 2030a, then 2780, 2520 and 2780. Next go to the outside petal and apply in order 2030a, 2780 and 2520. See Colored Plate XXVI. In the opposite side of the same flower, beginning with the outside petal, reverse the order of 2520 and 2030a, giving 2030a the same position as before. In the broad petal apply two jewels in Red, 2063, near the edge and one at the base of the petal. The two remaining jewels are worked with Green 2780. Fill the scallop with coarse embroidery cotton and work in Buttonhole stitch with Twisted Embroidery Silk, White 2003.

### *Jewel Chain Decore Crochet Design No. 40.*

**MATERIALS**—18 inch Size: Twisted Embroidery Silk, 6 skeins 2780; 4 skeins each 2302, 2781; 1 skein each 2300, 2301, 2302a. Caspian Floss, 1 skein 2782. Filo Silk, 1 skein 2160b. Decore forms, 10 No. 1 Oval, 10 No. 3 Round, 30 No. 4 Jewel.  $\frac{3}{4}$  yard Bobbinet,  $\frac{3}{4}$  yard Swiss,  $\frac{3}{4}$  yard Lining Silk, color 2170b or 2002. 1 Paper Pattern.

This handsome centerpiece design shows inverted chains of jewels in old rose, suspended from pale green Scallop Oval forms. The lining silk may be pale green or white.

Work the design, except where the forms are to be applied, in Kensington Outline stitch with Caspian Floss, Green 2782. The forms are crocheted with Twisted Embroidery Silk and filled in with Filo, Golden Brown, 2160b. Work the Oval forms with scalloped edges (see Fig. 24) using Green 2781. The Round forms are also worked with scalloped edges,



JEWEL CHAIN DECORE DESIGN NO. 40.

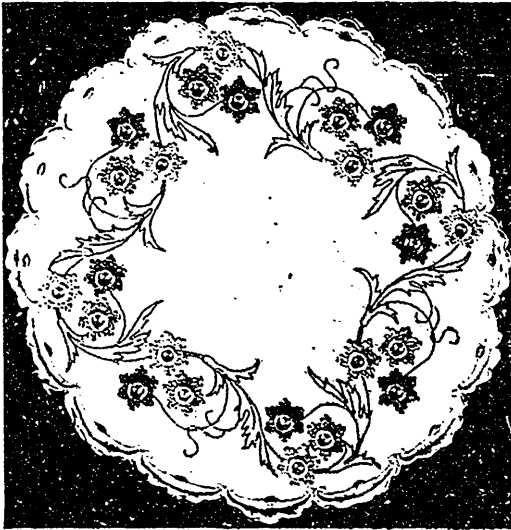
**GET EACH SKEIN OF SILK YOU BUY IN A HOLDER.**

using Old Rose 2302. The diagram shows where the form should be applied. Work the jewels with 2300, 2301, 2302a. Use 2302a for the center of the group of three, and place one of 2300 and one of 2301 on each side. Fill the scallop with coarse embroidery cotton, and buttonhole with Twisted Embroidery Silk 2780.

### *Renaissance Decore Crochet Design No. 31.*

MATERIALS—18 inch Size; Twisted Embroidery Silk, 7 skeins 2003; 4 skeins 2474; 3 skeins each 2471, 2473, 2563. Filo Silk, 1 skein 2160b. Decore Forms, 24 No. 3 Round.  $\frac{3}{8}$  yard Bobbinet,  $\frac{3}{8}$  yard Swiss,  $\frac{3}{8}$  yard Lining Silk, color 2002. 1 Paper Pattern.

A design suggesting the renaissance scroll, in grey green and cerise over a white foundation.

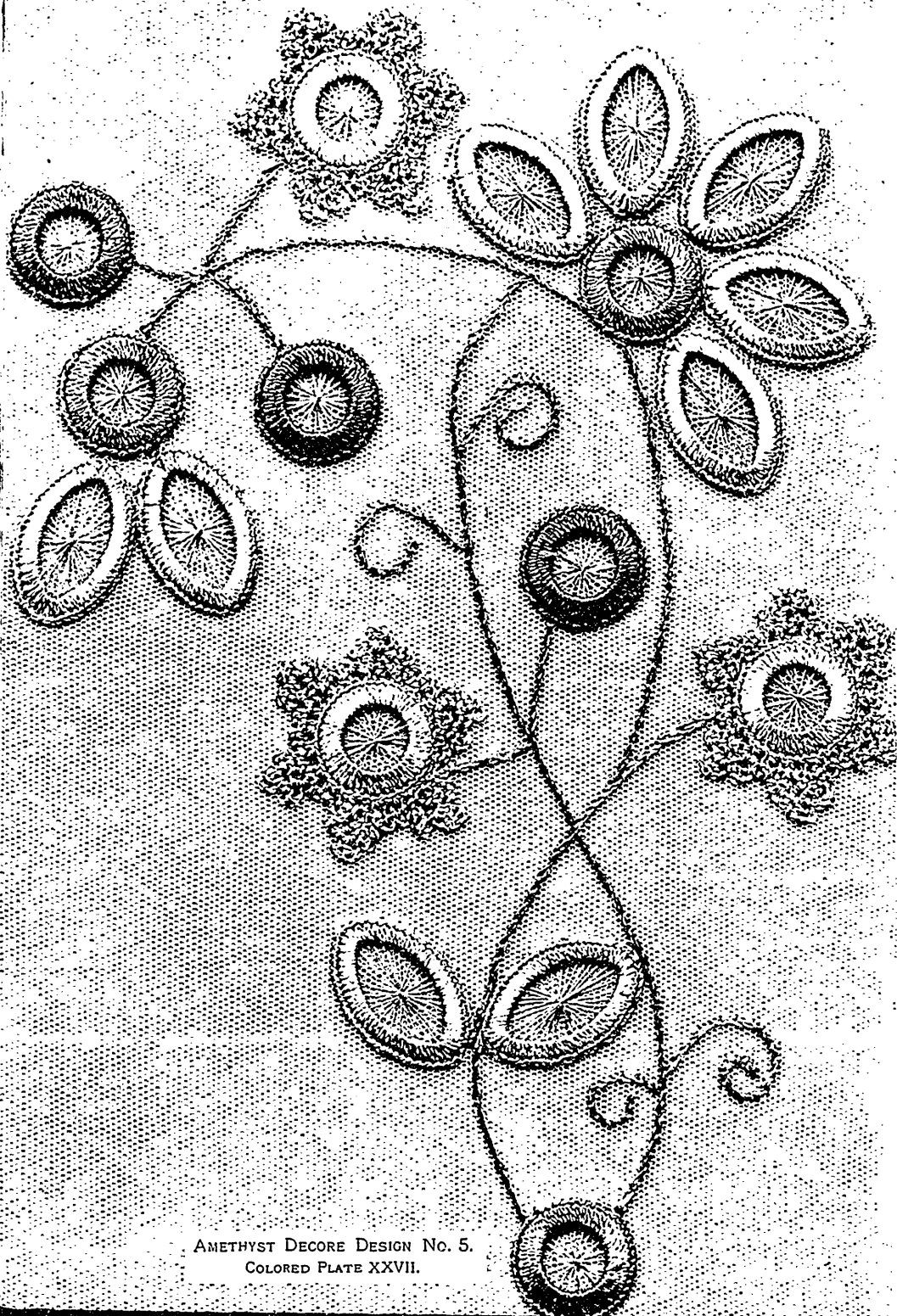


RENAISSANCE DECORE DESIGN No. 31.

The scroll and tendrils are done in Outline stitch with Twisted Embroidery Silk, 2003. The Round forms are crocheted with scalloped edges (see Fig. 26) with 2471, 2473, 2474, and filled in with Filo Silk, 2160b. These are applied as per diagram, using one of each shade in each group. After filling in scallop with coarse embroidery cotton, work with Twisted Embroidery Silk, White 2003, in Buttonhole stitch. The line just inside the scallop is worked in Kensington Outline stitch with 2003. Work the jewels

in the center of scallop in Satin stitch with Cerise 2474.

*EACH SKEIN IN A HOLDER—WHAT IS MORE CONVENIENT?*



AMETHYST DECORE DESIGN NO. 5.  
COLORED PLATE XXVII.

*Amethyst Decore Crochet Design No. 5.*

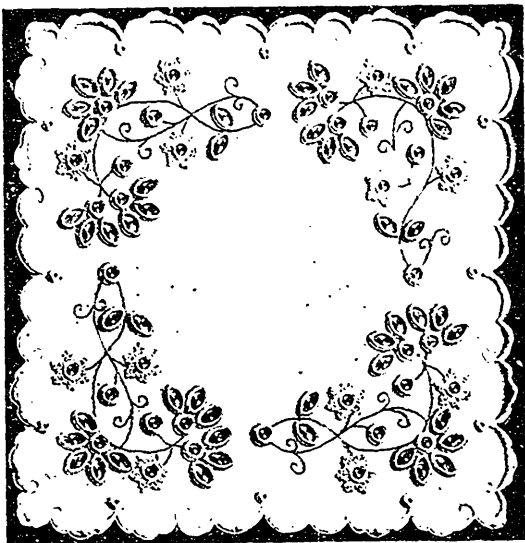
## COLORED PLATE XXVII.

MATERIALS—18 inch Size : Twisted Embroidery Silk, 6 skeins 2003, 3 skeins each 2520b, 2780 ; 2 skeins each 2520, 2521. Caspian Floss, 1 skein 2782. Filo, 1 skein 2160b. Decore Forms, 36 No. 3 Round, 52 No. 1 Oval, 12 No. 1 Jewel.  $\frac{1}{2}$  yard Bobbinet,  $\frac{1}{2}$  yard Swiss,  $\frac{1}{2}$  yard Lining Silk, color 2003. 1 Paper Pattern.

This is a very attractive design, in the several tones of lavender and green.

Work the entire design, except where the forms are applied, in Kensington Outline stitch, using Caspian Floss 2782. Crochet the forms with Twisted Embroidery Silk and fill in with Filo 2160b. Apply Oval forms crocheted with Green 2780 as shown by the engraving. Work 12 of the Round forms with scalloped edge (see Fig. 26)

using lavender 2520b, and apply three in each spray as shown by Colored Plate XXVII. Crochet eight of the Round forms with 2520 and the remaining sixteen with 2521. Apply one of 2520 at base of spray, and one at the center of the five Oval green forms shown in upper right hand corner of Colored Plate; also one 2520 directly above two Oval green forms shown at extreme left of Colored Plate. The remaining blank spaces are covered with the 2521 Round forms. Work jewels in White 2003 and apply at inner edge of border, three on each side, as shown by the engraving. Fill in the scalloped edge with embroidery cotton, and work in Buttonhole stitch with White 2003.



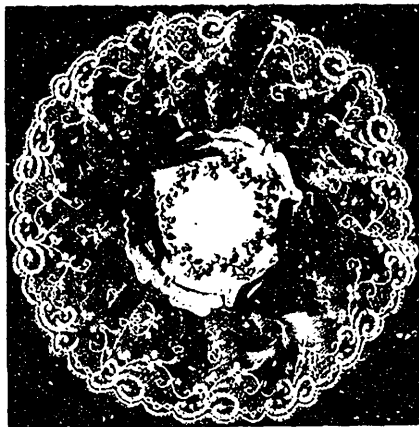
AMETHYST DECORE CROCHET DESIGN NO. 5.

*EXPERIENCED EMBROIDERERS USE ONLY B. & A. SILK IN HOLDERS.*

*Violet Pincushion No. 102 A.*

MATERIALS: Filo Silk, 1 skein each 2011, 2002, 2520b, 2520, 2521, 2521a, 2522, 2522a, 2523, 2632, 2133, 2740, 2050b, 2050a, 2051, 2053, 2054; 2 yards Narrow Ribbon, color 2016;  $\frac{1}{2}$  yard Silk, color 2016; 1 yard Lace; 3 inch Round Yellow Satin Cushion. Stamped Linen 6x6 inches.

Work the violets solid in Satin Stitch with 2520b, 2520, 2521, 2521a, 2522, 2522a, 2523, using 2133 and 2050a for French knots for the centers. For leaves use Green 2740, 2050b, 2050a, 2051, 2053, 2054, working stems with 2051. Use Yellow 2632 for the ribbon knots, and for the circular border enclosing flowers use 2011. Work scalloped border in Satin Stitch with double strand of Filo, White 2002. Make a three inch silk ruffle and pink the edges. Cover with one of lace same width, and fasten to top edge of cushion. Cover top with embroidered linen, the scalloped edges covering where ruffles are joined to cushion. Put two fluffy bows of ribbon, Color 2016, on opposite edges.

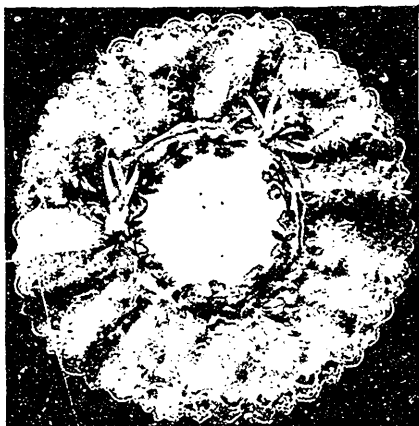


VIOLET PINCUSHION No. 102 A

Put two fluffy bows of ribbon, Color

*Wild Rose Pincushion No. 102 C.*

MATERIALS: Filo Silk, 1 skein each 2013, 2470a, 2470, 2471, 2560, 2564, 2052, 2053, 2054. 3 yards Narrow Ribbon, color 2470a;  $\frac{1}{2}$  yard Silk, color 2470a;  $\frac{1}{2}$  yard Beading; 1 $\frac{1}{2}$  yard Lace; 5 inch Round Pink Satin Cushion. Stamped Linen 6x6 inches.



WILD ROSE PINCUSHION No. 102 C.

Embroider flowers solid with Pink 2470a, 2470. Work centers in French knots with Green 2564, and use Yellow 2013 for stamens. Work leaves solid in Green 2560, 2564, 2052, 2053, 2054, using one of the darker shades for stem. Apply to top of cushion. Make 3 inch ruffle of silk and pink the edges. Cover with lace ruffle same width, any delicate lace will be

*SILKS IN HOLDERS MAKE GOOD WORK AND SAVE TIME.*





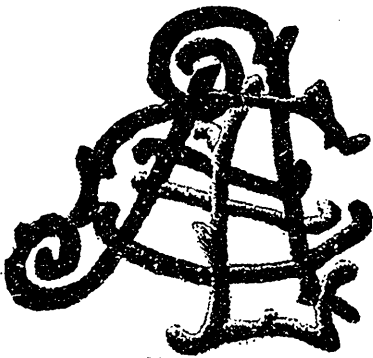
No. 1.



No. 2.



No. 3.



No. 4.



No. 5

suitable, and join to linen at upper edge of cushion. Cover joining with beading, through which run narrow pink ribbon. Fasten three rosettes of the narrow ribbon at equal distances apart on the edges. Cushion, silk for ruffle, lace, beading, and narrow ribbon can be obtained at any dry goods or fancy goods store.

### *Suggestions for Monograms.*

#### COLORED PLATE XXVIII.

The initial and monograms shown by Colored Plate XXVIII will be found of material assistance to workers in this branch of the art, and many ideas may be derived therefrom as to shading and arrangement of letters. Varied effects may be obtained by different combinations of colors, a very effective result being produced by using a distinct color for each letter. The same styles may be used for marking linen, table linen, etc., using white silk. For marking handkerchiefs, clothing, etc., the Script and Old English are most popular. The best results are obtained by padding the letters with White Roman Floss, running the stitches in opposite direction to that taken in covering, which should be done in Satin Stitch with Filo Silk. See remarks on French Laid Work, page 32. Care should be taken to give a decided slant to the stitches.

A Japanese design is shown by No. 1 on Colored Plate. It is very effective worked in the following colors: 2012, 2018, 2031, 2064, 2066, 2521, 2183, 2793, and 2781. No. 2 is a style easily made by linking together capital letters in script, and following along the edge of each letter with a border in French knots. The colors used are 2012, 2066, and 2753. No. 3 is composed of script letters, and is a very popular style. A delicate effect is produced by combining 2012, 2030, and 2301. No. 4 is a rustic monogram. This is worked in 2090a, 2090b, 2092, but would be very effective in three distinct colors. No. 5 is another rustic design, showing initial only. This may be worked in Brown, 2161, 2163, 2163a, 2166, using for Forget-me-nots, Blue 2030a, and for the Wild Rose, 2302. Work the leaves in Satin stitch with 2640, 2050b, and 2050.

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### *Marking Clothing.*

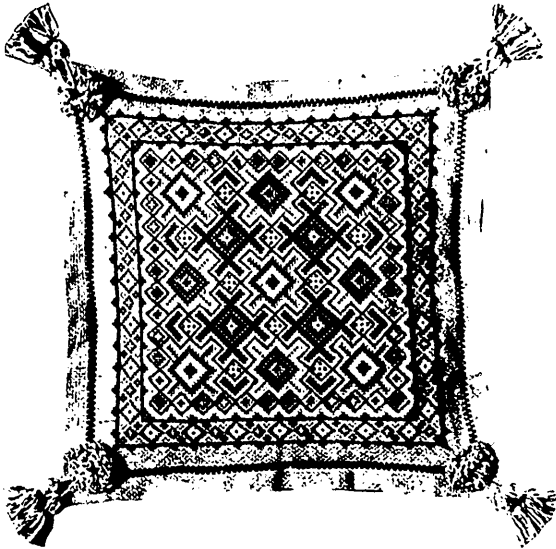
Marking clothing and other articles is necessary for convenience in sorting the family wash or to avoid loss when sent to public laundries. The best way is to embroider one's initials in B. & A. Filo Silk. If this is not practical there is nothing better than Payson's Indelible Ink. With a bottle of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

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

*Cross Stitch Embroidery.*

COLORED PLATES XXIX AND XXX.

BY E. &amp; P. VERGES.



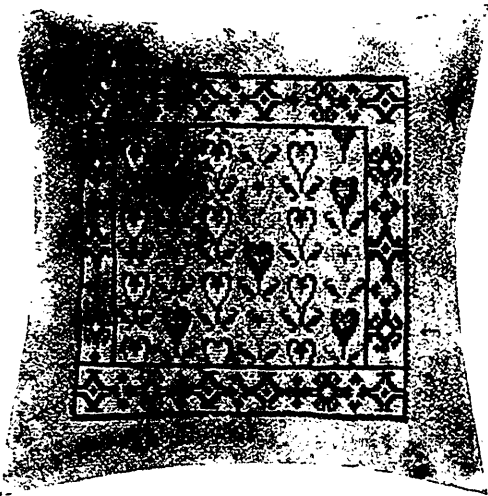
TRICOT CLOTH SOFA PILLOW No. 1040.

*Tricot Cloth Pillow No. 1040.*

MATERIALS: Rope Silk, 11 skeins 2454, 8 skeins each 2014, 2593; 7 skeins each 2092, 2018, 2060b; 6 skeins 2017, 2 skeins each 2019, 2000; 1 skein 2016. Tricot Cloth, 24x24 inches. See Colored Plate XXIX

*Riva Cloth Pillow No. 1020.*

MATERIALS: Rope Silk, 6 skeins 2091, 4 skeins 2452; 3 skeins each 2017, 2010, 2470, 2000, 2181, 2595, 2163; 2 skeins 2454; 1 skein each 2014, 2632. Riva Cloth 24x24 inches. See Colored Plate XXX.

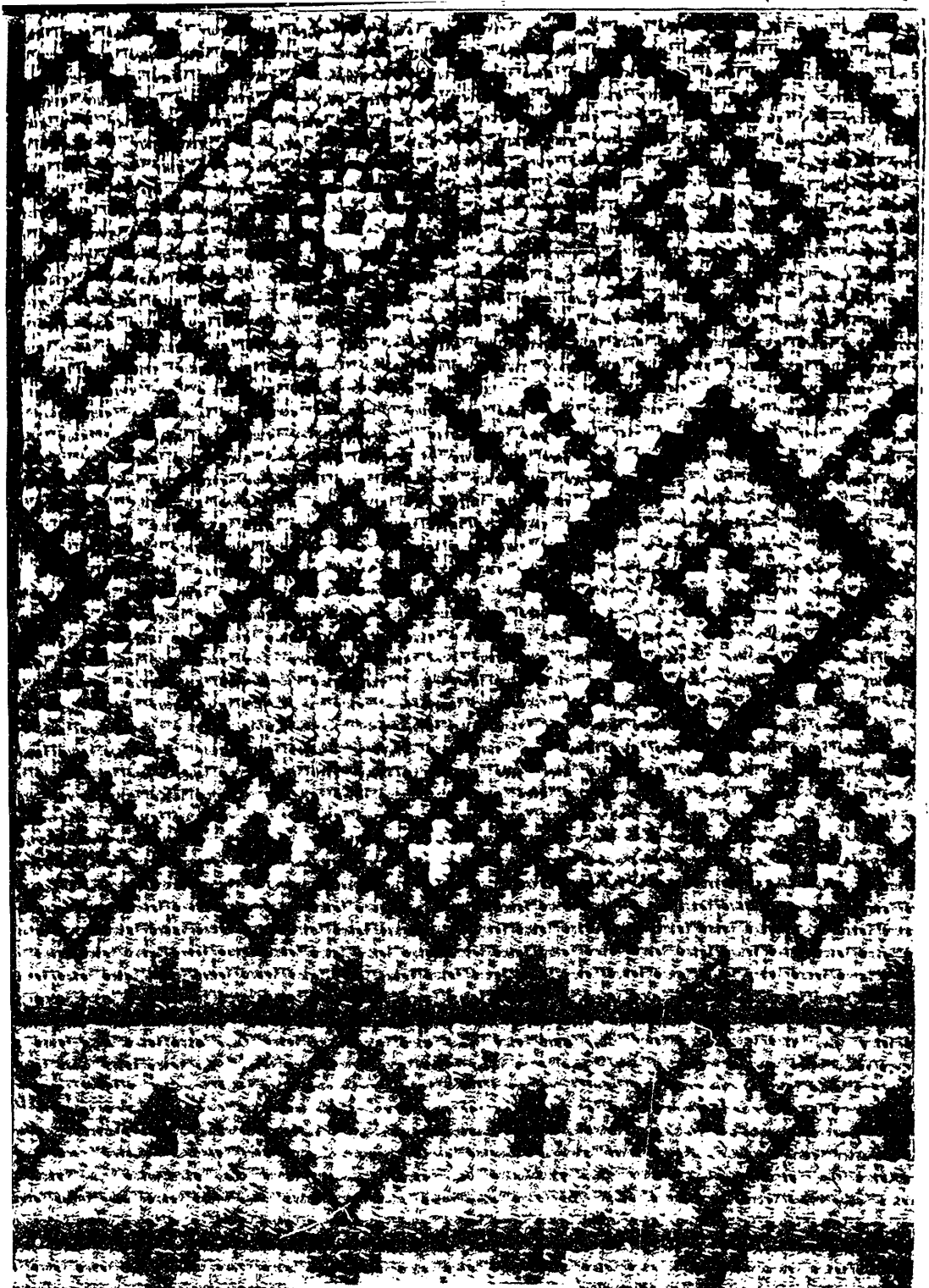


RIVA CLOTH SOFA PILLOW No. 1020.

The revival of the old fashioned Cross Stitch has brought out some very attractive new patterns. For this work Penelope canvas, Tricot or Riva Cloth are usually selected, although plain goods are sometimes used.

Cross Stitch, by the very nature of the work, is mechanical, but it has no limitations in the skillful handling of colors to produce beautiful effects. To amateurs its simplicity and the rapidity with which the work is accomplished are sufficient recommendations to make it popular once more. Rope Silk is generally chosen for Cross Stitch patterns, but if the holes in the ground material are small Roman Floss is often used.

*THE ART SOCIETIES RECOMMEND B. & A. SILKS IN HOLDERS.*



SOFA PILLOW DESIGN No. 1040.  
COLORED PLATE XXIX.

## *To Obtain the Ready Stamped Linens and Corticelli Silk.*

All designs shown in this book, as well as B. & A. Wash Silks for embroidering them, can be obtained from dry goods stores ready stamped on good quality round thread bleached linen. If merchants do not have these stamped linens in stock they will order them for you if you specially request them to do so. If one should refuse, try another dealer, or write direct to us, giving the dealer's name, and we will give you the name of a dealer in your vicinity from whom you can purchase what you want. The above remarks apply to all doilies, centerpieces, tea cloths, tray cloths, and stamped linens for photograph frames, as well as to the yarn and silk required for knitting bicycle and golf stockings.

Be particular to see that you get the exact patterns illustrated in this book. Most dealers keep them. In any case it will pay you to insist upon having these original patterns and B. & A. Silk in order to take advantage of the treatment of the designs herein given. We will not hold ourselves responsible for failure if other material, either linen or silk, than that called for in the instructions is used for any design.

We shall be glad to estimate the cost of stamped linen and silk for any design shown in the book. Please enclose a 3-cent stamp for reply.

---

### *Caution in Washing Art Embroideries.*

While we guarantee the dyes used for B. & A. Wash Silk are fast in color when ordinary care is taken in the laundering, we cannot be held responsible for the result when even so small a quantity as a single skein of some other kind of silk has been used in connection with B. & A. Wash Silk to embroider any design. Needleworkers should use the greatest precaution in this particular and avoid taking any chances.

In the washing be careful to use a good soap, like the Ivory, for instance, which is always satisfactory. "Washing powders," liquids, or chemicals of any nature should be let severely alone. Before beginning read the article by Mrs. Wilson, page 13, on "The Theory and Method of Embroidery." It gives some valuable suggestions which all our readers will be glad to profit by.

---

### *Corticelli Skirt Protector.*

There have been many inferior imitations of Corticelli Skirt Protector foisted on the public, but every lady should protect herself by seeing that the label "Corticelli" is on the braid, as such a label is on every 4 yards, whether bought by the yard or in bunches.

Corticelli Skirt Protector has gained the reputation of being the best skirt binding that can be used; no other binding answers the purpose as well, hence its unbounded popularity. Look for the label "Corticelli" on the braid.

*HOLDERS MAKE GOOD WORK BY SAVING ANNOYANCE.*

A Magazine devoted to Needlework, Embroidery, &c.

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For Beginners in Needlework.

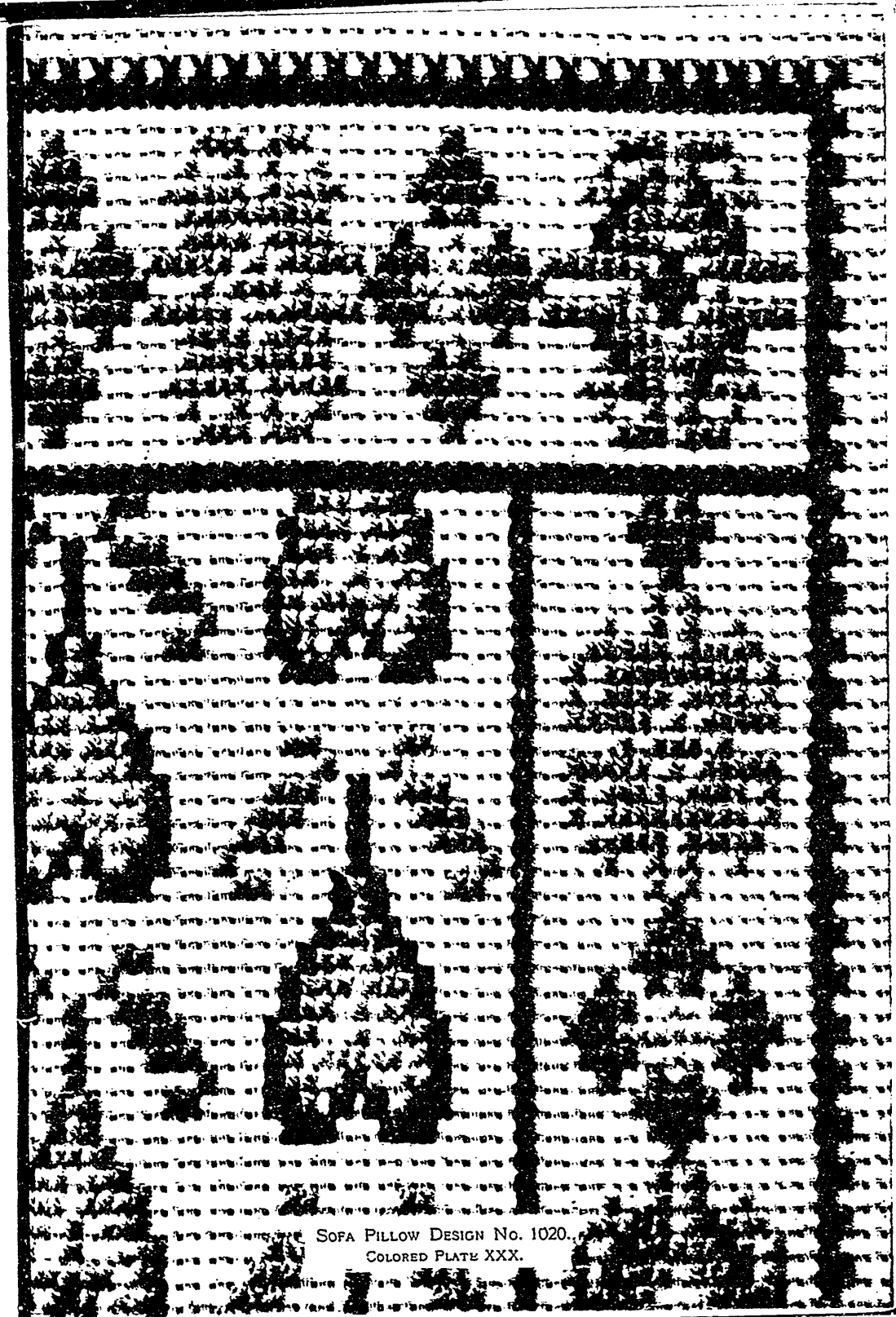
## Brainerd & Armstrong Color Card.

To obtain the greatest benefit from using this book one should have a B. & A. Color Card, showing the 380 different colors in which B. & A. Filo Silk is made. With this card you can see at a glance the exact colors of silk called for in the instructions. We will send a B. & A. Color Card to any address for 20c in stamps.

As to the merits of the Holders in which B. & A. Filo Silk and Roman Floss are sold, we append a list of the best known authorities in Canada, who not only endorse the Holders but have given us many flattering commendations as to their value both to consumer and storekeeper :

Montreal Society of Decorative Art; Ottawa School of Art Needlework; Winnipeg Art Rooms, Miss Maycock; Toronto, Misses Kenly and Smith; Miss Barrett, the lady chosen by the Dominion Government to take charge of the needlework department at the World's Fair, Chicago, 1903.

All the best dealers and stores in the large centers and thousands of embroiderers have written us what a boon and comfort the Patent Holder is to those interested in art needlework. Do you still use the old skeins that snarl or tangle and look rough and fuzzy when the work is finished?

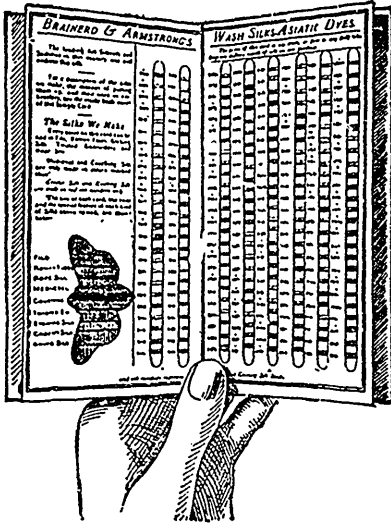


SOFA PILLOW DESIGN No. 1020.  
COLORED PLATE XXX.

# BRAINERD & ARMSTRONG'S

**NEW SAMPLE CARD FOR 1899. SHOWS 380 COLORS.**

In which our Wash Silks are made, also samples of each of the following threads :



- Asiatic Filo Silk Floss or Asiatic Filo.
- Asiatic Roman Floss.
- Asiatic Art Rope Silk.
- Asiatic Twisted Embroidery.
- Asiatic Rope Silk.
- Asiatic Honiton Lace Silk.
- Asiatic Etching Silk or Outline Silk.
- Asiatic Parian Floss.
- Asiatic Caspian Floss.
- Asiatic Medieval Silk.
- Asiatic Couching Silk.
- Victoria Knitting and Crochet Silk.
- B. & A. Crochet Silk.
- Corticelli Crochet Silk.
- Whip Cord Twist Crochet Silk (new)
- B. & A. Wash Embroidery on Spools.

**PRICE 20 CENTS.**

THIS CARD WILL ENABLE YOU to see at a glance what shades are made, and to decide upon those best suited to your work. If you have this card you can order our silks by number from your own storekeeper, or, where you cannot get them in your own city, from a more remote dealer who carries a full line of our goods.

WE MAIL THIS COLOR CARD to any lady for 20 cents in stamps, although it costs us much more than this amount. The reason we are willing to send it at this low price is that we have found from past experience that any lady who once has our card and uses our silks will always thereafter insist on having Brainerd and Armstrong's Wash Silks and will take no other.

*We send this Card to any address for 20c, or for 20 of our Patent Holders and 10c. to cover postage and packing.*

"I use a great many dollars' worth of silk in a year. Have been using \_\_\_\_\_'s silk, until I sent for your sample card, and now no more \_\_\_\_\_'s silk for me. I find your silk washes splendid. The 'Blue Book' is a jewel for the shades of flowers and leaves."  
Mrs. H. L. P., Springfield, Ill.

## Corticelli Silk Company, Limited,

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# *It is a Generally Acknowledged Fact*

*That Brainerd & Armstrong's Fast Colors are the most reliable in this country. They are endorsed and used by the leading Art Societies everywhere.*

---

**Isn't it better** to use Silks you know are reliable than to experiment with some of which you know nothing? It's too late when your fine piece of embroidery work has been ruined, to say, as many have, "Why didn't I insist on having Brainerd & Armstrong's silks? Theirs, I know, would have washed."

We take the following clipping from a leading Art Magazine:

"Why will ladies run such risks? Many take any embroidery silks the dealer says are just as good as those made by the Brainerd & Armstrong Co. The result is their delicate pieces of embroidery are ruined the first time they are washed. All know the Brainerd & Armstrong Silks can be washed repeatedly without injury. See that every skein of silk you buy has their name and guarantee tag. 'An ounce of prevention is worth a pound of cure.'"

MRS. A. P. BLODGETT, President of the Society of Decorative Art, New York, bore significant testimony to the character of this discovery of "Asiatic Dyes" in a letter to the Brainerd & Armstrong Company; she wrote:

"I have pleasure in telling you that it has been decided by the Board of Management to give you the entire silk thread business of the Society of Decorative Art, so far as you may be able to meet its demands."

SOCIETY DECORATIVE ART, MONTREAL: "We use only Brainerd & Armstrong's Wash Silks in all our work and recommend them to all interested in Art Needlework. The mere fact that each skein is so well preserved in the new Patent Holder, by which the silk is always ready for use and in good condition, is enough to warrant the claim 'Best in the World.'"

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*Highly Polished like Ivory--Keeps its shape without Winding.*

*Will not show finger stains--Can be washed without*

*injury, and is more attractive in appearance*

*than any other hoop on the market.*

If your dealer does not have any of our hoops in stock, and if he will not procure them for you, then you may send your order to us for the hoops, and we will have it filled as follows, through one of our city stores:

4 inch size,	-	-	25 cents per pair.
4½ "	-	-	30 " "
5 "	-	-	33 " "
6 "	-	-	35 " "
7 "	-	-	40 " "
8 "	-	-	50 " "

Embroidery Hoop Holders, clasps on the table and holds the hoop in any desired position, 75 cents.

In comparing these prices with those commonly charged for embroidery hoops, it should be remembered that these hoops are something unique, being of hard polished rubber—not of wood..

They are strong and durable, and no lady who embroiders should be without one. Address

# Corticelli Silk Co., Limited,

ST. JOHNS, P. Q.

# Corticelli Glove....

## Mending Silk



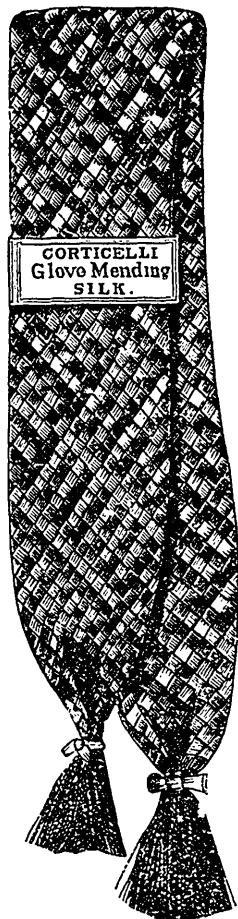
*A Silk Thread of fine size and peculiar twist is required for repairing gloves neatly by hand.*



SUCH a thread in a great variety of seasonable colors in a convenient form for immediate use is shown in this engraving. Each braid contains about 300 yards of silk divided into 25 glove shades. A needleful of any one of these colors can be quickly drawn out without disturbing the remaining shades.



These braids can now be found for sale in the leading notion and dry goods stores. Will be sent to any address upon receipt of 30 cents.



*Corticelli Silk Company, Limited,*

Box 341, St. Johns, P. O.

# CORTICELLI BICYCLE AND GOLF SILK.



**M**ADE expressly for knitting the fancy tops of Bicycle and Golf Stockings. In combination with yarn the effect is very handsome. It is dyed in the following colors, which are guaranteed fast:

No. 2284, Olive Green.	No. 2066, Dark Red.
No. 2445, Brown.	No. 2625, Dark Green.
No. 2446, Dark Brown.	No. 2354, Old Purple.
No. 2754, Old Blue.	

Put up in half-ounce skeins. Sold by dry goods merchants generally.

**Corticelli Silk Co., Limited. Box 341, St. John's, P. Q.**

## PAYSON'S INDELIBLE INK.



“Payson’s” has been a Household Word for over 60 years.

IT IS STILL “THE OLDEST AND THE BEST.”

Received Highest Award, Medal and Diploma, Centennial, Philadelphia, 1876, and World’s Fair, Chicago, 1893. Also Highest Award Medal and Diploma, Province of Quebec Exhibition, Montreal, August, 1897.

Sold by all book, drug and fancy goods stores.

# Silk Mittens

Elegant and Warm  
Handsome  
Holiday Gift

*For both Ladies and Gentlemen.*



**THESE MITTENS,**

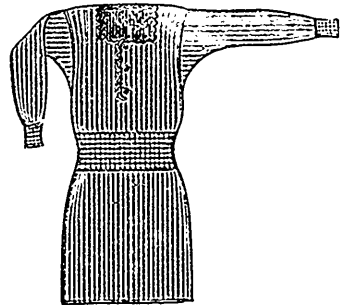
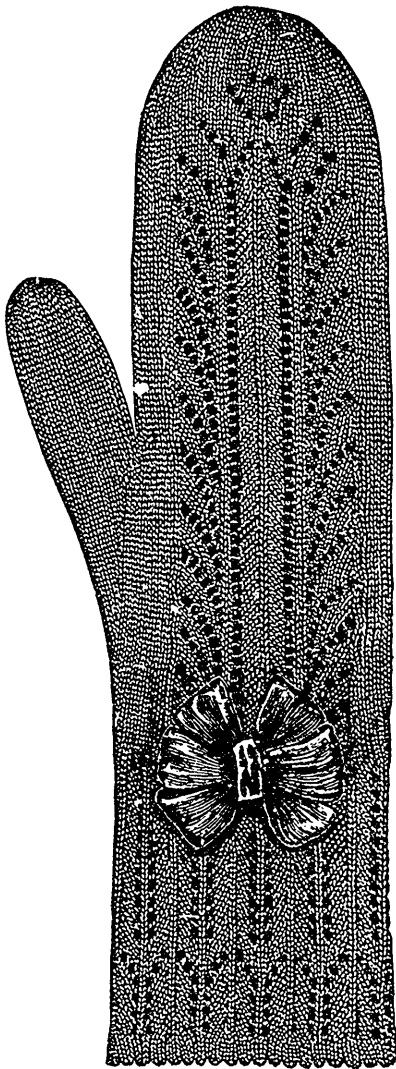
as illustrated, are lined with Silk, thus making a double thickness.

**Just the Thing**

**For Winter Wear.**

In three qualities for Ladies, \$2.00, \$1.50 and \$1.25. Give size of glove when ordering.

Gents' mitts, .....	\$2.25.
Gents' gloves, .....	2.25.
Infants' mitts, .....	1.00.
Children's mitts, .....	1.25.



## CORTICELLI SILK UNDERWEAR FOR MEN AND WOMEN.

Silk is a non-conductor of heat.  
Silk Underwear is healthful and hygienic.  
No irritation, but perfect protection and comfort.  
Soft and agreeable to the skin.  
Especially desirable for ladies and invalids.

If you cannot obtain these from your dealer, send to

*Corticelli Silk Company, Limited, (Box 341), St. Johns, P. O.*

# Florence

## SILK SOCKS

FOR IDEALISTS.....

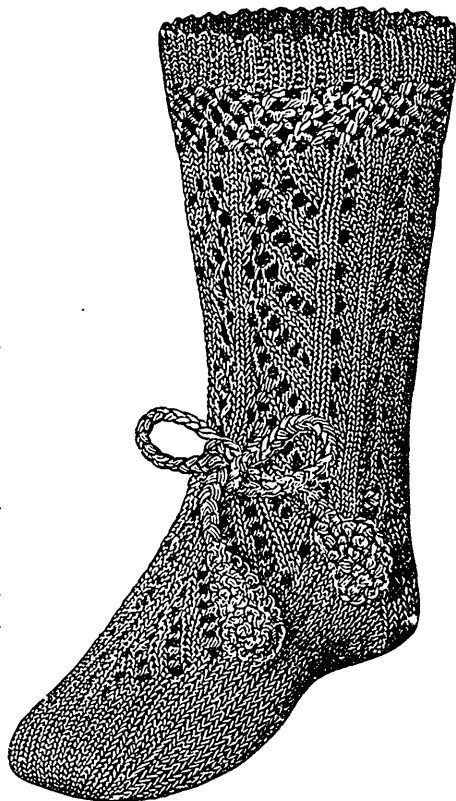


Special Award, World's Fair,  
Chicago, 1893.



Made from genuine Florence Knitting Silk, which will bear, without injury, the frequent washings which such goods must necessarily receive. They do not shrink in washing, and are more durable than wool. The very tasty pattern, combined with shapeliness, delicate colorings and unique trimmings, will commend these goods to discriminating buyers. Sold one pair in a neat box. Colors: Cream White, Light Blue, Pink, Pink and White combination, and Blue and White combination. We will send a pair of these socks, post-paid, to any address on receipt of

**\$1.00.**



The engraving shows nearly the full size.

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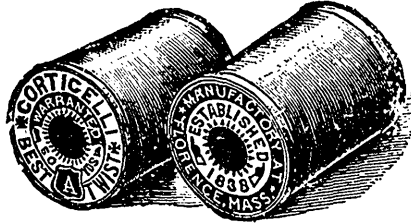
*Corticelli Silk Company, Limited,*

Box 341, St. Johns, P. Q.

Established Over Half a Century.

# Corticelli Sewing Silk and Twist

HAS  
STOOD  
THE  
TEST  
OF  
YEARS.



Uniform in strength, length, size, and twist.

Unequalled for brilliancy of color and beauty of finish.

A silk made especially for dressmakers and all others who require a superior thread for their best work.

## OUR METHOD

of manufacturing braid is a great improvement over the old way. This accounts for . . . . .

- The Perfectly Straight Selvage,
- The Firm and Even Texture, and
- The Peculiar Wearing Qualities

of our worsted bindings



## CORTICELLI SKIRT PROTECTOR.

WHEN SOILED: A sponge or brush makes it clean again, and no damage done.

EASILY APPLIED: Stitch on flat or turn over an edge, as desired.

### Colors to Match Our Silks.

If your dealer doesn't keep it, send us 15 cents for sample 5 yard bolt Skirt Protector.

Put up for the trade in 48 yard Rolls. Every fourth yard marked "Corticelli."

**CORTICELLI SILK CO. (Limited)**

ST. JOHNS; QUE.



# Corticelli

HOME NEEDLEWORK

Issued Quarterly.

SUBSCRIPTION, 25c. PER YEAR.

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**A** MAGAZINE devoted to the instruction and development of Art Needlework in Canada, containing articles by the best authorities in both the United States and Canada. Published by the

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ST. JOHNS, P. O.