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CORTICELLI
Home Needlework

1897 & 1898.

A Manual of Art Needlework,

Embroidery and Knitting.

EDITED BY

MRS. AMALIA SMITH,

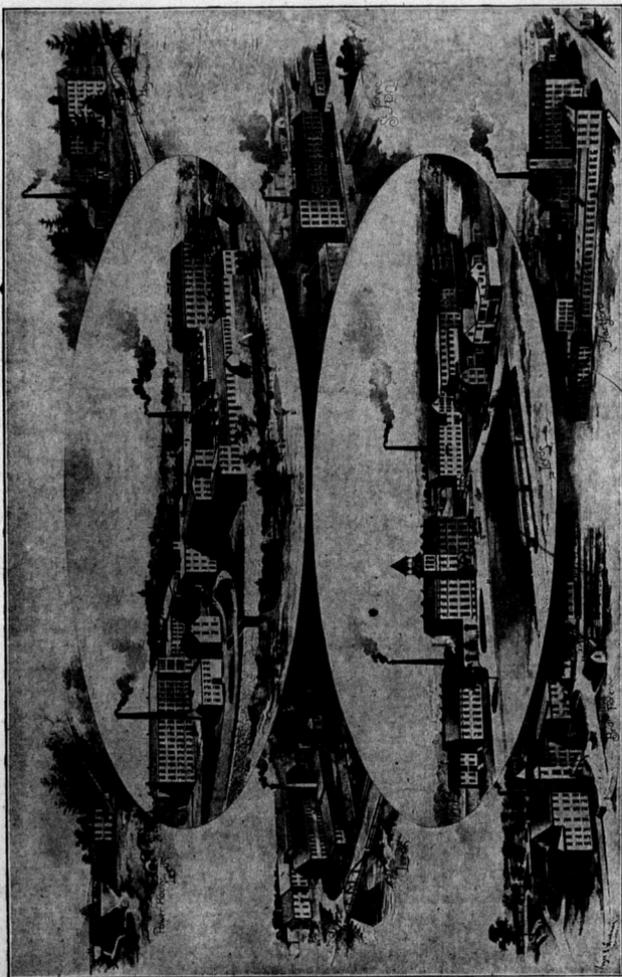
Head of the Needlework Department, (formerly with the New York Society of Decorative Art)

AND OTHER NEEDLEWORK AUTHORITIES CONNECTED WITH THE
ART SOCIETIES AND JOURNALS.

PRICE 10 CENTS.

Corticelli Silk Co., Limited,

ST. JOHNS, P. Q.



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Introduction.

IN the endeavor to make this book larger and better than any previous edition we have called to our aid some of the best needleworkers and designers in this country, and the result is that we have the choicest collection of embroidery designs for home decoration it has ever been our privilege to present.

Their designs are always greatly admired, and undoubtedly many of our readers will prefer to embroider their patterns, taking advantage of this opportunity to study the treatment these well known authorities furnish for their special designs.

Special attention is called to the Corticelli Colored Plates, which are the only accurate reproductions of embroidery in natural colors ever published. Aside from their beauty they will be found of great value to every needleworker, as they show not only the correct shading of each flower, but also the length and direction of the stitches.

We show several very attractive designs for knitted fancy tops for golf and bicycle stockings, and the rules given are from practical patterns knit from wool and silk.

To many needleworkers this may be the first Corticelli instruction book they have seen. From such we invite the closest examination of our goods, feeling confident that intelligent women can in this way readily appreciate the superior quality of Brainerd & Armstrong Wash Silk and Corticelli Spool Silks.

CORTICELLI SILK CO. LIMITED.

Fancy Work Books.

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 bead-work, crocheted and knitted 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."

SUBJECTS.—Drawn-work; damask stitches; Italian, tapestry, outline, and cross-stitch embroidery; and crochet. 239 Illustrations.

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 macramé 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 crochet. Designs for men's four-in-hand scarfs and ladies' lines set in mosaic embroidery. Also rules for baby's crocheted silk sack. 90 Illustrations.

1895 "Florence Home Needlework."

SUBJECTS.—Honiton work, lace embroidery, mosaic embroidery, men's ties and suspenders, college pillows. Rules for crocheted wheel, and three patterns in crocheted edgings. 66 Illustrations.

1896 "Corticelli Home Needlework."

SUBJECTS.—Tea cloths, centerpieces and doilies in popular designs, including Rose, Jewel, Delft, Empire, Festoon Wild Flower and Fruit patterns. Also rules for knitting baby's shirt and cap and crocheting baby's bonnet. Over 60 Illustrations.

One Florence Home Needlework book will be mailed to any address on receipt of 6 cents. In ordering mention edition wanted by year.

CORTICELLI SILK CO. LIMITED.,
Box 39, St JOHN'S, QUE.

The price of this book—"Corticelli Home Needlework for 1897 & 1898"—is 10 cents.

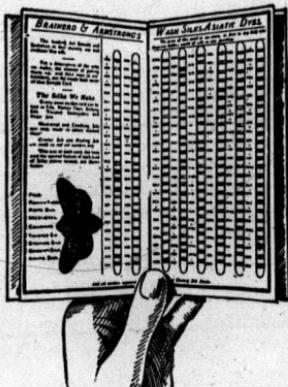
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Hints Upon the Selection of Material.

Often the most difficult task for many women is choosing the proper shades of silk to embroider a certain stamped linen. 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 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 cent stamps to the Corticelli Silk Co., Box 39, St. Johns, Que., for a Brainerd & Armstrong Wash Silk Color Card, showing over 325 different shades in which B. & A. Wash Silk is 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 realize what a convenience this is.

Many do not understand the great difference in embroidery silks, and often inferior kinds are sold them by unscrupulous clerks. B. & A. Silk is smooth working, of high luster, and is free from imperfections in stock or finish, while the dyes used are remarkable for brilliancy and absolute fastness of color. The Holders in which each skein of Filo, Roman and Caspian Floss is put is of the greatest convenience and every lady will appreciate the prevention of snarling and mussing the silk. Magnificent mills, modern machinery, and sixty years experience in manufacturing silk enable the Corticelli Silk Company to produce as perfect embroidery silk and floss as can be made.

Many realize only too late that they should have been more careful
BRAINERD & ARMSTRONG WASH SILKS IN HOLDERS.



BRAINERD & ARMSTRONG WASH SILK
 COLOR CARD.

in buying the right brand of Wash Silk. The old saying, "The best is always the cheapest," comes back to those who have had some disappointing experience with a patiently worked centerpiece or doily which failed to stand the final test—the test of washing. B. & A. Silk took the highest award at the Cotton States and International Exposition held at Atlanta, Ga., 1895, as well as first prize at the Chicago World's Fair, 1893, and at the California Midwinter Exposition, 1894. Besides this we call your attention to the large number of well known needlework authorities that recommend its use. These facts alone should induce you to give Brainerd & Armstrong Wash Silk a trial in case you have never done so.

For fine and delicate shading on any smooth closely woven material, especially linen, use B. & A. Filo Silk (sometimes called Filo Floss). Owing to its fine size and loose twist a skillful worker can blend the shades with the utmost nicety, so that flowers, leaves, fruits, or other objects are most faithfully reproduced.

B. & A. Caspian Floss is a silk of two strands, loosely twisted and of high luster, for work where two threads of Filo would ordinarily be required. Caspian Floss is used extensively for the buttonhole edges of doilies and centerpieces, first padding the scallops with a few stitches as shown in Fig. VI *a*, page 20; or the buttonhole edge may be worked without padding as desired. B. & A. Filo Silk and B. & A. Embroidery Silk are also sometimes used for this work.

B. & A. Roman Floss is somewhat coarser than B. & A. Caspian Floss and is intended for embroidering large designs on heavier material. Curtains, counterpanes, and cushions are worked with this thread, although for very bold designs B. & A. Rope Silk is preferable.

B. & A. Etching Silk, as its name implies, is for outline embroidery and etching. B. & A. Honiton Lace Silk should be used for Honiton and lace work of similar nature. B. & A. Twisted Embroidery Silk is best suited for general fancy work and crazy patchwork. This silk is quite hard twisted and is therefore very durable.

To Wash Embroidered Linen.

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

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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 yellow quickly.

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 and warf 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 they should need 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 will 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.

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The Size of Needle to Use.

By A TEACHER.

Many ladies who embroider frequently complain that wash silks does 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.

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 10 cents to Corticelli Silk Co., Box 39, St. Johns, Que., and they will send you 9 Crewel needles each, of sizes 7, 9, and 10.

Silk Required to Work a Piece of Given Size.

As a matter of fact no two needleworkers will use the same quantity of silk to work the same centerpiece or doily. One will require nearly or quite twice as much as another, perhaps, owing to the method of treatment or the way the shading is done. It is therefore almost impossible to advise customers just how much silk they will need.

In nearly all the instructions we have given the maximum quantity of silk required to embroider a 22 inch centerpiece. You may not need as much as the directions call for. Of course smaller sizes of linen will take less silk to work them, and the necessary quantity can readily be estimated.

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If you are in doubt as to how much material you will want, you can order from your dealer one skein of some shades; and two of others, even if the instructions called for three or four skeins of a shade, and then order again when you find you will require more. However, it is always safer to buy at one time all the silk necessary for one piece, and we cannot too strongly recommend this plan.

Points for Beginners.

Embroidery is very fascinating work, but to attain perfection one must study the subject. We have been fortunate in securing well known authorities on Art Needlework to furnish a chapter on Embroidery Stitches. This article, which even the experienced worker will be glad to read, is especially valuable to beginners, who will find no difficulty in making the different stitches by following the directions and examining the illustrations, and is slightly different from what is published in 1896 book.

Beginners should read "Hints upon the Selection of Material," and "The Size of Needle to Use," as well as "To Wash Embroidered Linens." In shading flowers in which many colors are required, have a separate needle threaded with each shade; in fact, this is a good plan even if you are using only a few shades.

Choose a simple design to begin with, such as a Violet, a Buttercup, or a Daisy, and get a small size stamped linen, not over nine inches square. 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 piece successfully.

No printed instructions can help a beginner as much as a lesson, or better than a course of lessons, under a good teacher. However, we have tried to make the instructions explicit, and we think further details will be unnecessary; still, should you find trouble in working any of the designs, or want to know where materials can be obtained, we will gladly answer questions and give you any desired information. A stamp should be enclosed for reply.

BEST IN THE WORLD. B & A WASH SILKS.

Embroidery Stitches.—Described and Illustrated.

The stitches used in modern embroidery are not productions of this age. They belong to the art of to-day through adaptation. They have a value because of their antiquity far above any value which new inventions in this line could possess. Their application has been tried without limit and the extent of expression and delineation through them is well known. The science of embroidery is established; its methods are perfected. The art is rich in its heritage.

With the revival of needlework has naturally come a demand for silks of such quality and durability as that possessed by the wonderful threads of centuries ago, which are found in a perfect state of preservation in many examples of old embroidery, and which seem even to grow more mellow and beautiful in color with age. What modern science has done to meet this demand is shown by the brilliancy and beauty of shading, and fastness of color, which such silks as the B. & A. are known to possess. This ought to be among the chief inspirations to best efforts in this line of decorative art.

The form of embroidery which is most truly artistic, and at the same time scientific, is that known as "Opus Plumarium" † or "Feather Stitch." (The so-called "seamstress feather stitch" should not be confounded with this.) The exceedingly beautiful 16th century examples of the embroidery still in existence prove what is its durability and how adequate the method. The "long and short" stitch, which is the constituents of the work, is widely used on linens. When this stitch is correctly laid the effect is very beautiful, and, like all primary things, its beauty lies in its simplicity and perfect adaptability. It is proposed to describe and illustrate the long and short stitch first, in order that in the light of a clear understanding of the first principle, the opus plumarium (which is considered the most difficult embroidery, but which is really an advanced use of this simple element) may become less formidable to amateurs.

Feather stitch should never be attempted on an unframed fabric.

† The ancient Phrygian workers who introduced this embroidery into Rome were accustomed to represent it by figures, chiefly of birds, and likely this is the source of its name. The name might also have been suggested by the effect of the stitch itself, which is that of close, evenly laid plumage.

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A certain degree of excellence may be attained in embroidery by working such fabrics as linen in the hand, but perfect stitch direction and proper tension cannot be secured unless the fabric is stretched.

Embroidery stitches hold a certain definite relation to each other and may therefore be classified into groups. A glance at the classification will give one a clear idea of the fundamental principles of the Art. A little study of it will furnish the key to the forms and styles of the embroideries of the different centuries and countries and so enable one fully to appreciate collections of antiques which are invaluable to the learner.

CLASSIFICATION OF EMBROIDERY STITCHES.

| | |
|-----------------------------|--|
| I. Long and Short Stitches. | { a. Simple Long and Short Stitch. b. Feather Stitch. c. Overlap Stitch. d. Tapestry Stitch. |
| II. Satin Stitches. | { a. Simple Satin Stitch. b. French Laid Work. |
| III. Couching Stitches | { a. Simple Couching Stitch. b. Twisted Stitch. c. Brick Couching Stitch. d. Daipor Couching (Over Satin Stitch) e. Other Elaborate Couching Stitches. |
| IV. Outline Stitches. | { a. Kensington Outline Stitch b. Bulgarian Stit. h. c. Split Stitch. d. Stem Stitch. e. Twisted Outline Stitch, |
| V. Wound Stitches. | { a. Simple French Knot b. French Knot, combined with Stem c. Bullion Stitch. |
| VI. Buttonhole Stitches. | { a. Simple Buttonhole Stitch. b. Blanket Stitch. c. Honeycomb Stitch. d. Double Buttonhole Stitch. e. Ladder Stitch. f. Cat, Brier, or Seamstress Feather Stitch. |
| VII. Chain Stitches. | { a. Common Chain Stitch. b. Rope Stitch. c. Single Reverse Chain Stitch. d. Double Reverse Chain Stitch. e. Double Chain Stitch. f. Cable Stitch. g. Beading Stitch. h. Bird's Eye Stitch. |
| VIII. Darning Stitches. | { a. Simple Darning Stitch. b. Brick Darning Stitch. c. Seed Stitch. d. Queen Anne Stitch. |
| IX. Fancy Stitches. | { a. Herrin-bone Stitch. b. Ismit Stitch c. Janina Stitch, d. Border Stitch. |

The above table will be found of great value to beginners, enabling
HOLDERS PREVENT SNARLING AND SOILING THE SILK.

them easily to master the scientific or theoretical as well as the practical part of this article.

"Long and short" stitch as commonly used on linens is a border work. That is, the forms of the design are not filled in entirely; the stitches are carried round the outline and such space as they do not cover within the form is allowed to remain in a low relief. This is known as "half work," sometimes as "half solid Kensington," while the solid "opus plumarium" is often called "Kensington." While it is true that the Kensington school revived this ancient embroidery it is doubtful if this is sufficient reason why it should give to it the name. The history of art will be better preserved if we adhere to the old terms. The effect of the contrasted surfaces, through the half work, of the ground material and the embroidery, is very pleasing, and such a method is more suitable on linen than solid embroidery. It is less conventional and therefore is in harmony with the fabric. On the other hand solid embroidery is rich in itself and should be used to decorate rich fabrics. This is not an *invariable* rule but its restrictions are reasonable. Such exceptions as these may be noted,—tiny forms such as the fronds of maiden hair fern may be made solid to advantage, and the Bulgarian embroidery, fully described elsewhere in this book, is heavy and complete. Conversely, good effects are sometimes obtained with *heavy* silks in half work on rich fabrics. The artistic principle involved in the "half work" is suggestiveness. If the design is good to start with, a great deal of spirit may be put into it by the simple border embroidery.

I. "LONG AND SHORT" STICHES.

A. Simple Long and Short Stitch.—This stitch may be done in the hand, but as already intimated it can be *perfectly* done only in a frame or hoop, which should be rested on the table edge and held by a weight. The material should be stretched straight with the woof and warp. The stitches are then laid by using both hands, one below and the other above the frame, to send the needle up and down perpendicularly. To make the stitch, bring the needle *up* on the outline of the design and send it *down* within the form. When the fabric is held in the hand the needle takes the stitch over and down on the outline and

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up within the form. Let the first stitch be a long one, one-quarter of

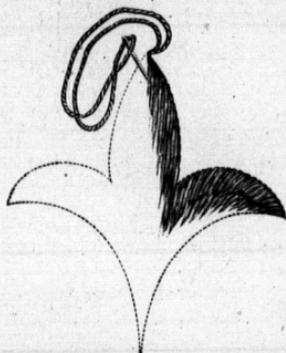


FIG. 14. SIMPLE LONG AND SHORT STITCH

an inch to an inch in length in proportion to the size of the form. The next stitch should be but two-thirds as long and should lie parallel with the first or closer to it within the form, if it is a narrowing one, than on the outline; or vice versa, if it is a form increasing in width. The contour of the design must decide the stitch direction. The third stitch should be long, followed by a short one, and so on alternating long and short. We are sometimes told that these stitches should be "irregular." This is both true and it is not. The long stitches should certainly not be all of one length and the short all of another. In this they should vary, but they should be absolutely regular in that they should be even on the surface without piling or yet having spaces between them, and they should form a perfect unbroken surface and the edge should exactly coincide with the outline. This, then, is the "long and short" stitch, and it may be considered complete in itself as far as it goes. It is the first stage of solid embroidery or "opus plumarium." See Fig. 14 a.

B. Feather Stitch.—The next step is to lay another row of stitches over these differing from them in that they shall be long and short on both edges. The long stitch should commence just below the outline and should end further within the form than any of the first row. It should be taken in exactly the same direction as the first row and over them. The next stitch should be started below the first, something less than a third

of the first, something less than a third

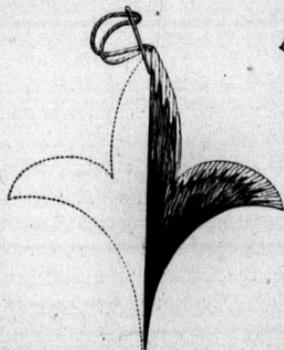


FIG. 15. FEATHER STITCH

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

of its length, just beside it, and should reach the same distance below the end of the first. The third should be similar to the first, and so on. It is obvious that every other stitch of this second row is the long one at its start and at the short one at its finish. The second row is the same as the first, except that it is long and short on both edges. This is not "irregularity," but *absolute regularity*. The more regular and the more accurate the alternating is, the smoother the surface will be. This second row should lap well over the first. It should indeed cover two-thirds of it if the colors are to blend instead of appear as rows. This is the secret, or rather, the real principle of shading. It will not do to economize material and expect a rich result. This is likely to be the fault of American embroidery. The preceding rows of stitches must be solid under the succeeding ones. There may be as many rows as are necessary to cover the form, and these should all lap deep over each other so that the under rows show only because of the difference in length of the stitches of the upper edge of the rows. In this way one shade passes into the next as tones in painting, perfectly clear in themselves yet, because they are distinct, making a luminous and unbroken whole. If the stitches are not placed according to such a method the effect will be—again as in painting when the colors are muddled—broken and harsh and expressionless. By this means shades that differ greatly can be blended and the whole is brought into relief by the raising of one row over the other. The lower ends of the stitches of the last row may adapt themselves in terminating to the form. See Fig. I b.

C. *Overlap Stitch*.—This is the "long and short" on a curved line, not form. The first stitch is taken from the end of the line along its length, the next stitch is taken just below the start of the first on the line, over to the other side of the first and to a point just above the finish of the first, thus lapping. Continue these stitches long and short. This is the way to work round the circumference of a circle. Curved tendrils are very effective embroidered in the overlap stitch. See Fig. I c.



FIG. I c.
OVERLAP STITCH.

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D. Tapestry Stitch.—A stitch similar to feather stitch except that its lines are all in one direction. The stitches do not slant to a

form but are all straight and in all cases parallel and terminate abruptly as they come against the outline of the form whether they are within it or are used to fill the background. This is essentially a filling stitch and is the most beautiful way to embroider backgrounds. In composition with opus plumarium it is wonderfully rich. There are many superb examples

of its work in the old opus anglicanam, where it was largely used to represent drapery, and, in its most perfect application, faces. In a word it is *parallel* "opus plumarium." Its rows should be well lapped. See Fig. 1d. The light shade in the engraving is intended simply to show the system of stitches; there are three rows, each worked in the same color, completely covering the linen and presenting an absolutely smooth surface.

The above four stitches are based upon the "long and short" element.

II. SATIN STITCHES.

A. Simple Satin Stitch.—The next stitch in importance is the "Satin Stitch," and it has various applications. This stitch forms an unbroken surface not only in effect but in reality. The stitches are taken parallel and from side to side of the outline or

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

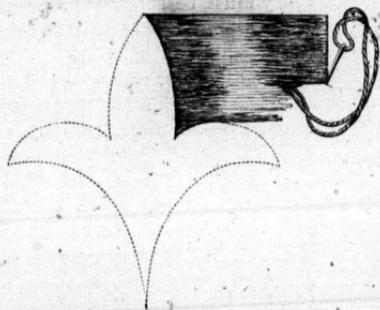


FIG. 1d. TAPESTRY STITCH.

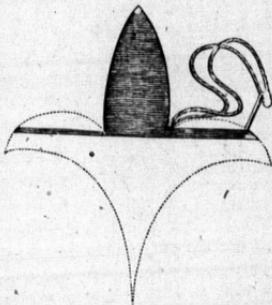


FIG. 11a. SIMPLE SATIN STITCH.

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over the space they are to cover. On coarse material and with one of the heavier silks, such as Brainerd & Armstrong Roman Floss or Rope Silk, it is possible to make them quite long, but when fine material is used they must be short to lie well. Embroidery in this stitch is more or less mechanical and does not allow of shading. It is used principally in narrow bars, which are often first raised by stitches laid at right angles to the direction the satin stitch is to take. We show two very good examples of satin stitch.



FIG. II a.
SIMPLE SATIN STITCH.

It is also the form of work for covering cartoons in church embroidery. The stitches may be taken from side to side at any angle so that they are kept parallel to each other.

III. COUCHING STITCHES.

A. Simple Couching Stitch.—As methods of work, appliqué and couching are of great importance and possibility and through them a large variety of stitches are employed. Designs cut out of fabrics are applied to ground fabrics by couching. The simple stitch taken at right angles over cords is the most commonly used, as shown in Fig. III a. This and other couching may be used independently or on the edges of applied forms.

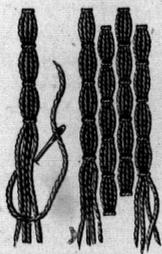


FIG. III a.
SIMPLE COUCHING STITCH.

B. Twisted Stitch.—In this stitch one cord is twisted around another and the over stitch is taken through the ground at right



FIG. III b.
TWISTED STITCH.

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angles to the direction of the outline. See Fig. III *b*. Two silk cords may be carried over outlines, one each side of a gold thread.

C. Brick Couching Stitch.—Lay rows of cords close to each other and couch them down with perpendicular stitches, alternating in each row with the spaces between them. This is very effective work. See Fig. III *c*.

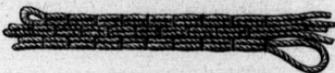


FIG. III. c. BRICK COUCHING STITCH.

D. Diaper Couching Stitch.—This work is done over satin stitch. Many examples of it are to be found in the rich antique diapered work. This embroidery has many uses in modern work. (See article on Bulgarian Embroidery.) Circular forms within conventional flowers may be covered with satin stitches as long as the forms require, then cross barred with stitches placed at a decided angle from the satin work. This set of cross-bar stitches should be recrossed with another at the opposite angle, thus forming little squares over the first work which should be couched down at their intersections. This diapering over satin embroidery

FIG. III. d.
DIAPER COUCHING STITCH

may be done in a variety of designs and color combinations. Original ways will suggest themselves to the worker. See Fig. III *d*.

E. Elaborate Couching Stitches.—There are a large number of elaborate couching stitches usually executed in gold and purse twist.

The old work is rich in examples of couching over a system of foundation cords which raise the covering layer of cords or silk threads. The "Basket" and the "Fringe Basket" are the most beautiful of these stitches. B. & A. Filo Silk should generally be used for the over stitch and the heavier silks, such as Roman Floss and Rope Silk, should be the threads laid on the surface. When it is desired to have the over stitches invisible yet strong the Filo Silk may be split and waxed.

IV. OUTLINE STITCHES.

A. Kensington Outline Stitch.—Outline stitches, especially the one known as "Kensington outline," form a very prominent part in the work on linens. When the lines of designs are close very satis-

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factory results are obtained by outlining alone. This embroidery is very serviceable, and a housekeeper needs an ample supply of the simple linens to insure freshness in the dining room and about the toilet tables. Linens outlined in all white are very dainty, and all blue or delft green monochromes are pretty for summer. The outline is a hand embroidery stitch, so that the work is very convenient. The point of care-taking lies in the fact that the outline must be accurately followed. The stitch itself is a reserve backstitch. The work should proceed from left to right. The needle should be brought up in the outline, drawn out the full length of the thread, then sent down in advance and carried out on the outline again a short distance in front of the point at which it was put in. Again the needle should be sent through in advance on the line, thus forming an unbroken, partly double line on the face and a series of short backstitches on the wrong side of the fabric. The thread must be kept always on one side of the needle. It is more convenient to some workers to throw it back. See Fig. IV a.



FIG IV a.
KENSINGTON
OUTLINE STITCH.



FIG IV b.
BULGARIAN
STITCH.

B. Bulgarian Stitch.—Two or more lines of outline stitch laid parallel and close together is known as "Bulgarian Stitch." See Fig. IV b.

C. Split Stitch.—An outline backstitch with the needle brought up through the previous stitch instead of beside it. See Fig. IV c.

D. Stem Stitch.—This is also but a modification of the outline. The backstitches are taken so as to slant slightly in towards the interior of the form, thus giving a little width to the outline. It is necessary to take the stitches a little closer than the cut would indicate in order to



FIG. IV c. SPLIT STITCH.

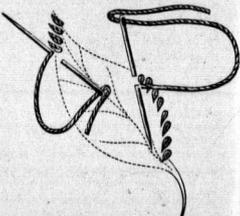


FIG. IV d. STEM STITCH.

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avoid spaces between them. This is a very satisfactory way of working stems when it is desired that they should have more width than the simple outline would give. See Fig. IV *d*.

E. Twisted Outline Stitch.—This stitch should be worked in a



FIG. IV *e*. TWISTED
OUTLINE STITCH.

frame or hoop, and it will be found a most effective way of working ribbed stems. A double thread of 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 fore-finger 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 the lines. They may be much longer than those of the simple outline. See Fig. IV *e*.

V. WOUND STITCHES.

A. Simple French Knot.—A very useful little stitch, especially for flower centers, where it may be used to cover small spaces or may represent the anthers. The thread is brought out its full length and twisted round the needle near the point where it leaves the fabric, the needle point is then inserted perpendicular to the ground, the twist drawn against it and the needle pushed through to the eye. Before drawing it through, the middle finger of the right hand should be placed on the twist to insure the knot's lying firm on the surface. Turn the thread around the needle but once for a fine knot or several times for a coarse one. The simple French Knot is shown in Fig. V *b* by the single knot at the left of the illustration.

B. French Knot, Combined with Stem.—The French Knot with tiny stem is made as one stitch. Instead of placing the knot at the point where the thread leaves the ground material, it is placed at a desired distance with the thread laid in a simple stitch on the ground

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surface. This is a very satisfactory way to work flower centers. The stamen, both filament and anther, is thus one stitch. See Fig. Vb.



FIG. Vb. FRENCH KNOT, COMBINED WITH STEM.

C. *Bullion Stitch.*—Made by twisting the thread on the needle. When a coil is so formed the needle and thread are drawn through it; it is then placed on the surface and the needle sent down through the ground material to fasten it. This is a Turkish stitch and in that embroidery is usually done in gold passing. See Fig. Vc.



FIG. Vc. BULLION STITCH.

VI. BUTTONHOLE STITCHES.

A. *Simple Buttonhole Stitch.*—The Buttonhole Stitch is capable of more elaborate work on its own account than is generally supposed. Aside from the buttonhole scallop shown by Fig. VIa. which is now so popular as a finish on linens and for which the B. & A. Caspian Floss and B. & A. Twisted Embroidery Silk are so suitable, it has many possibilities in large work. It is also a hand stitch and surfaces can be covered rapidly by its use, two points most acceptable to amateurs. Short stitches laid close carry better color effects than long ones far apart, although the color of the background, which shows through the long stitches, has a large influence upon the effect. Deep stitches in the buttonhole work must have a certain proportionate space between them, for stitches more than a quarter of an inch deep do not lie well close together. The line on which the loop is to fall should be held toward one. The needle should be put in on the opposite line of the width of the space to be covered and brought out directly below on the lower line. The thread should lie in front of the needle and under it, so that as it is drawn through and the stitch laid the knot will lie formed. The work

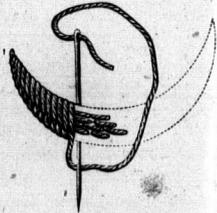


FIG. VIa. SIMPLE BUTTONHOLE STITCH.

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FIG. VIb.

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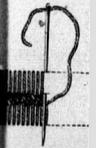


FIG. VIc. DOUBLE BUT
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is done from left to right and the stitches should be kept perpendicular. See Fig. VI a.

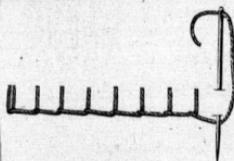


FIG. VI a. BLANKET STITCH.

large work such as portieres. The first row of stitches is laid like the blanket buttonhole, quite loose. The next is fastened to the fabric only at the beginning and end of the row; between these points the loop stitches are caught into loops of the first row, and so on with the succeeding rows, fastening through only where the rows terminate against the outline. It is necessary to keep the

stitches very loose, as each row has a tendency to narrow. When the form is covered draw the last row in place and fasten it by a row of buttonhole stitches taken through the fabric like the first. It is possible to work back and forth. It is well to reverse the needle and send it through the loops eye end first, to avoid splitting the silk. The same form of stitch may also be taken through the material. See Fig. VI c.

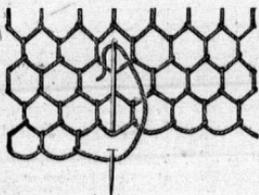


FIG. VI c. HONEYCOMB STITCH.

D. Double Buttonhole Stitch.—A very pretty way of treating narrow bars from one-half to three quarters of an inch wide is to use the double buttonhole stitch. Bring 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.

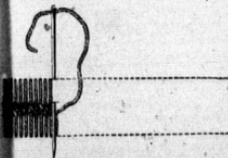


FIG. VI d. DOUBLE BUTTONHOLE STITCH.

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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 the 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 making the stitches shorter. See Fig. VI d.



FIG. VI c.
LADDER STITCH.

E. Ladder Stitch.—Many of the lace stitches are buttonhole. The "Ladder" for instance is two rows of buttonhole stitch a short distance apart and parallel, connected by regular overcast stitches. The ground material is cut away between the rounds or overcast lines. The honiton lace is applied by buttonhole stitch, using B. & A. Honiton Lace Embroidery Silk. Fig. VI e. shows the so-called ladder.

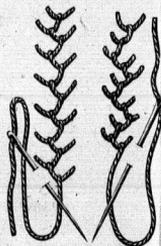


FIG. VI f. CAT OR BRIER STITCH.

F. Cat, Brier, Coral, or Seamstress Feather Stitch.—An alternate buttonhole loop first to the right and then to the left. The loops may be alternated singly or in pairs, or in threes or fours. It is almost too well known to need explanation. See Fig. VI f. (Also see Sofa Pillow Design No. 508.)

VII. CHAIN STITCHES.

The chain stitches are closely related to the buttonhole stitches.

A. Common Chain Stitch.—The common chain stitch may be said to be the buttonhole stitch carried down a line by its length instead of from left to right proceeding by its width. The consecutive stitches are started from within the lower end of each preceding loop; a line of link-like loop stitches will thus be formed. See Fig. VII a.



FIG. VII a.
COMMON CHAIN STITCH.

B. Rope Stitch.—This is a modifi-

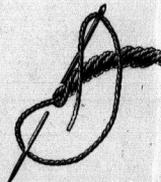


FIG. VII b. ROPE STITCH.

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FIG. VII c.
DOUBLE REVERSE CHAIN STITCH.

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ation of the common chain stitch. It is commenced the same as the chain but the successive stitches are taken by sending the needle down back of the last loop instead of through it. The loop is formed as in the chain. This makes a very pretty ridged line when done in heavy silks such as Brainerd & Armstrong Roman Floss or Rope Silk. See Fig. VII b.

C. 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 close beside 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 line to be covered. See Fig. VII c.

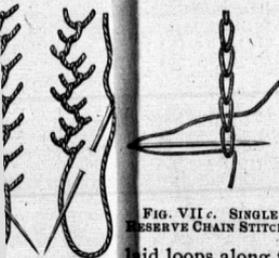


FIG. VII c. SINGLE REVERSE CHAIN STITCH.

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FIG. VII d. DOUBLE REVERSE CHAIN STITCH.

D. 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. VII d.



FIG. VII e. DOUBLE CHAIN STITCH.

E. Double Chain Stitch.—Formed by laying two rows of simple chain parallel to each other and catching them together by a regular

B & A. WASH SILK'S HAVE A WORLD-WIDE REPUTATION.

ROPE STITCH

IN HOLDER

over stitch passed through the inner edges of each of the two rows alternately. See Fig. VII *e*.



FIG. VII *f*.
CABLE
STITCH.

F. Cable Stitch.—Similar to the rope stitch. The difference lies in sending the needle down a little below the point where the thread leaves the ground material at the base of the loop instead of back or within the loop. This forms a chain of open links. See Fig. VII *f*.

G. Beading Stitch.—A chain stitch taken horizontally over the thread as it is carried along an outline, thus forming a knot at regular spaces on a seemingly placed line of the silk. See Fig. VII *g*.

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. VII *h*.

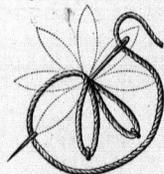


FIG. VII *h*.
BIRD'S EYE STITCH.

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.



FIG. VII *g*.
BEADING STITCH.

VIII. DARNING STITCHES.

Darning is a very satisfactory sort of embroidery. In this work the greater part of the silk is laid on the right side of the material that it carries large masses of color. Darning is generally considered a filling embroidery and is often used in background work. Backgrounds darned around a design may be made very artistic.

A. Simple Darning stitch.—The simple darning stitch is a short stitch on the back and a long one on the face "running" on a straight line, the second row alternating with the first in the positions of

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FIG. VIII *d*.
QUEEN ANNE STITCH.

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FIG. VIII *d*.
QUEEN ANNE STITCH.

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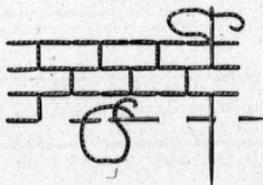
B. & A.

long and short stitches, and lying parallel to it. Care and practice are necessary to make these rows of equal tension. They should keep their straight direction and terminate where they meet the outline. There are ways of accommodating them to the outline when they are used within the design. See Fig. VIII *a*.

B. Brick Darning stitch—If it is desirable to increase the color effect the first series of rows may be crossed at right angles by a similar series. This known as the "Brick Darning Stitch." The straight bars should be laid by darning one way and back, alternately. By a little planning very pretty coloring may be gained

through relating the background shade to the imposed work. See Fig. VIII *b*.

C. Seed stitch.—This may be considered a darning stitch, having however the short stitches on the surface and the long ones on the back. This is largely used in combination with satin stitch for lettering. (See Designs Nos. A, B, D, E, and F.)

FIG. VIII *a*. BRICK DARNING STITCH.

D. Queen Anne stitch.—Another form of darning is the "Queen Anne Stitch." In this the silk is not sewed through the fabric but first laid in long parallel lines from side to side of the outline, then crossed at right angles by weaving in threads alternately. This is rather mechanical and not so artistic as the first method, though we may see very curious examples of it in the old English embroideries. See Fig. VIII *d*.

IX. FANCY STITCHES.

There are many other so-called "fancy stitches." Among them the pretty "Herringbone" and its modifications are worthy of note.

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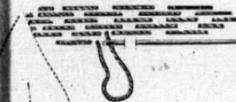
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FIG. VIII *b*.
SIMPLE DARNING
STITCH.FIG. VIII *d*.
QUEEN ANNE STITCH.

A. Herringbone stitch.—A short stitch taken from right to left and as it proceeds the thread is drawn to the right and the work is carried in this direction. It is essentially a cross stitch. See Fig. IX a.



FIG IX a. HERRINGBONE STITCH

B. Ismit 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 b. When the lines are very long they may be fastened by couching stitches at the intersections.



FIG. IX b. ISMIT STITCH

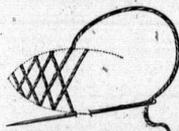


FIG. IX c. JANINA STITCH.

C. Janina stitch.—A very satisfactory way of filling in the petals of conventional flowers or flower forms. It may be used with really beautiful effect on the canvas materials with Brainerd & Armstrong's Roman Floss or Rope Silk. It is also a good method for filling bars on borders. While it is not heavy unless worked close, it carries a decided color effect. It is one of the prettiest of the conventional stitches. See Fig. IX c.

D. Border stitch.—This stitch is not unlike herringbone. It is however carried perpendicularly, while herringbone proceeds horizontally. The side or fastening stitches of the border work are very short. See Fig. IX d.

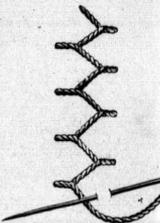


FIG. IX d. BORDER STITCH



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say: "B. & A. Wash Silks are not alone fast color, but are especially
adapted for Art Needlework, and these qualities, together with their
superior lustre, make them the Best in the World."

"Doily" or "Doiley."

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The Inland Printer, a journal devoted to the printing and
publishing trades, and a magazine generally considered authority on
questions of orthography gives the proper spelling as "doily." The
following explains itself:

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Question.—Kindly give us the correct spelling of the word various-
ly printed as "doily" and doiley," and also the plural of the same.
There has been considerable discussion in regard to the proper way
to spell this word, and we will leave you to render the final verdict.

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Answer.—Our final verdict in this case is simply that of all the
dictionaries. Every one of them enters the word as "doily," and
they are right in doing so, because, though the name from which
it is derived was variously spelled as "Doily" and "Doiley," and
maybe otherwise also, it is well to select one spelling—presumably
the prevalent one—for the common name. At any rate, this is what
the lexicographers have done, and no good reason to dissent from their
decision is apparent. The plural of the form chosen is "doilies."

ORDER STIT



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

Instructions for Borders.

[See Plates II, III, IV, V, VI.]

606—BORDER.—Work the scallop with White "Asiatic" Twist Embroidery Silk 2002 button-hole stitch. Scroll near the border work in outline with Brown "Asiatic" Filo 2162. Work between the lines fine seed stitches with Brown Filo 2164. In the pointed figure the four quarters, cross-bar the center with the Brown Filo 2161; catch down the bars and outline with "Asiatic" Filo 2164.

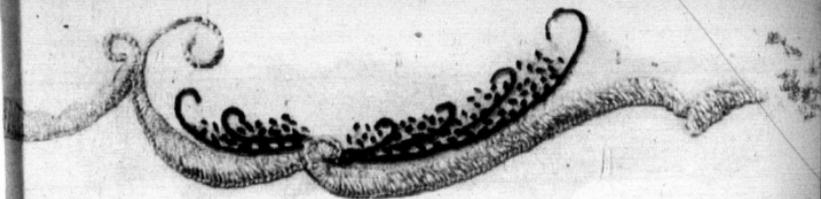
607—BORDER.—Work the scallop in button-hole stitch with White "Asiatic" Caspian Floss 2002. The shell-shaped scallop work in button-hole stitch long and short on the inside with White "Asiatic" Caspian Floss. Work over the White with one thread of Filo "Asiatic" 2700, leaving a long and short effect on the inside. The scroll near the border work either in feather stitch or outline with Green "Asiatic" Filo 2621.

609—BORDER.—Work the scallop in button-hole stitch in long and short stitch to the inside line with White Caspian Floss. Outline the inside line with the thread of "Asiatic" Filo 2560. The unadorned scallop work in button-hole stitch with 2571 "Asiatic" Filo, using two threads in the needle.

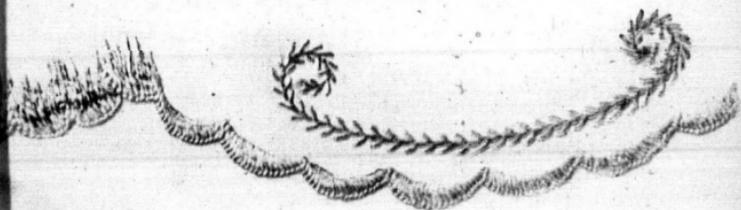
610—BORDER.—Work the scallop with White "Asiatic" Caspian Floss 2002 in button-hole stitch. One corner is turned under the work side and button-holed on the right side through both thicknesses of linen. The straight line in the turned over corner, work in fine button-hole stitch with White Caspian Floss. The three lines coming from under, work in outline in "Asiatic" Filo 2623. The illustration shows the scallop only.

615A—BORDER.—Work the scallop with White "Asiatic" Caspian Floss 2002 in button-hole stitch. Where the shell effect comes in the border use "Asiatic" Filo 2481 to shade into the White Caspian, giving a long and short effect on the inside.

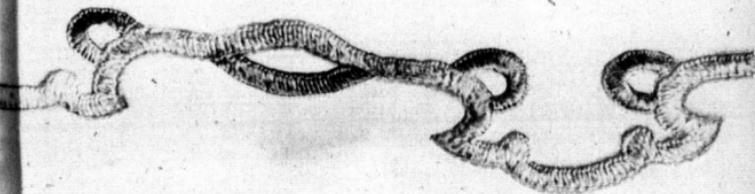
CORTICELLI SILK CO., LIMITED



CORTICELLI BORDER No. 606. COLORED PLATE II.



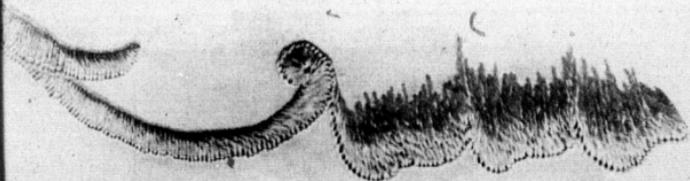
CORTICELLI BORDER No. 607. COLORED PLATE III.



CORTICELLI BORDER No. 609. COLORED PLATE IV.



CORTICELLI BORDER No. 610. COLORED PLATE V.



CORTICELLI BORDER No. 615. COLORED PLATE VI.

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Centerpieces and Doilies.

Bulgarian Centerpiece Design No. 55.

AND SET OF 3 DOILIES, NOS. 55 A, 55B, AND 55C.

COLORED PLATE VII.

MATERIALS—Brainerd & Armstrong Filo Silk, 6 skeins each 2448, 2222; 8 skeins 2481; 8 skeins 2164; 2 skeins each 2488, 2470, 2472, 2444; 1 skein each 2445, 2066, 2067. B & A. Etching Silk, 12 skeins each 2222, 2164, 4 skeins 2067. Dealers can furnish stamped linen of this design in 22 inch size. They can also furnish stamped linen 7 and 9 inches square of the set of three doily designs nos. 55A, 55B, 55C), to match this centerpiece.

The Bulgarian embroidery as we know it on the brown linen squares is valuable chiefly for its durability and pleasing coloring. These squares embroidered

the bright cottons make beautiful cushions and their use with Turkish goods and hangings is very appropriate. The stitching is effective rather than accurate. The figures of the characteristic designs are simple, but they are full of suggestions, and it is possible in carrying out these designs to obtain most graceful and dainty drawings. When they are adapted to the white linens and embroidered in silks the result is at once orientally rich

and sufficiently dainty for table use. Heavy colorings are more and more to be urged for centerpieces and doilies which are to be placed in gas light. The color combinations for this set may seem at first



BULGARIAN CENTERPIECE DESIGN NO. 55.

GET EACH SKEIN OF SILK YOU BUY IN A HOLDER.

startling, but when the shades are properly distributed the result is rich and harmonious.

Border.—Buttonhole the scalloped edge in blue and gold bro
 Brainerd & Armstrong Etching Silk, using
 shades 2222 and 2164 alternately for each
 scallop. One connecting scalloped edge should be
 blue and the next one brown. The inner
 edge of scallops should be outlined in Black
 Etching Silk 2000, also the straight lines
 enclosing the scroll and the bars of the doil-
 ies. The same blue, 2222, in B. & A. Filo
 Silk with Brown 2443, may be used for the
 scroll. Keep the blue on one edge and the
 brown on the other. Embroider in the
 "overlap" long and short stitch. Work the little trefoils within



BULGARIAN DOILY No. 55 A

scallop in satin stitch with Pink 2470, 2
 and cross-bar them alternately with the
 scallop colors. See Colored Plate VII.

Flower and Leaf Forms.—These sh
 carry the colors of the edge with a fe
 addition. Use in the leaf forms, in c
 bination with Brown, 2443, 2444 and 2
 the Greens 2481, 2483 and 2484. In
 flower forms use beside the blue and
 low, Pink, 2470 and 2472, and Red
 and 2067. The leaf forms should be



BULGARIAN DOILY No. 55 B.

broidered in long and short stitch. The
 flower forms may be made altogether or
 nearly solid or filled with feather stitch or
 satin stitch diapered. The satin stitch may
 be done in Filo Silk cross-barred with the
 Etching Silk. Distribute the colors in
 masses, that is, confine certain colors to cer-
 tain forms, *combine* the colors rather than
 mix them. The effect of cross-bar diaper-
 ing in the flower forms of these figures is
 very pretty and the work is firm as well.



BULGARIAN DOILY No. 55 C.

LADIES, GET YOUR B & A. WASH SILKS IN HOLDERS.

the result

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DOILY No. 55 A

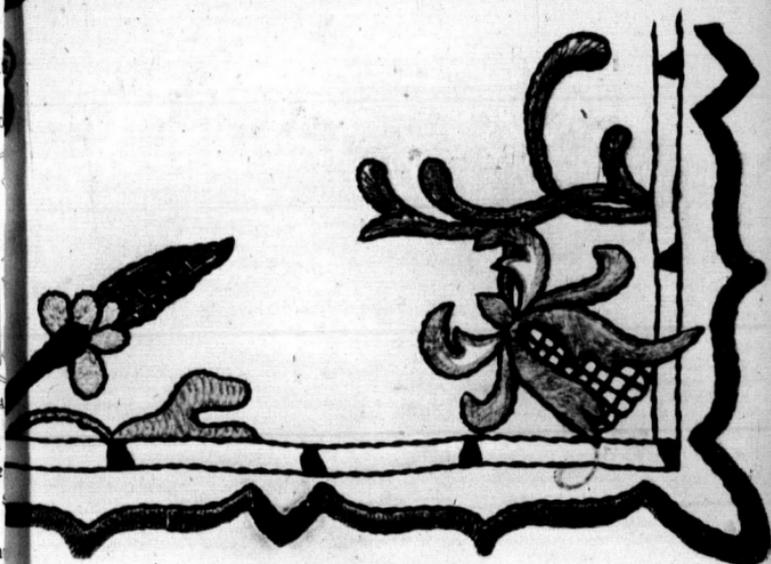
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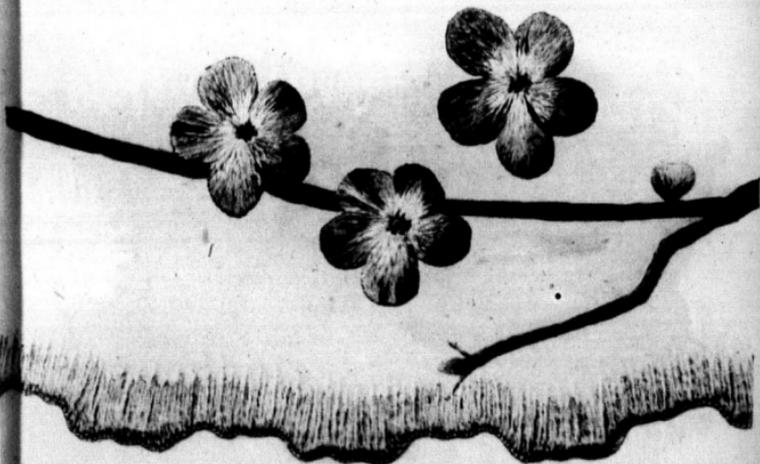
DOILY No. 55 B

HOLDERS.



CORTICELLI BULGARIAN DESIGN No. 55.
COLORED PLATE VII.

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CORTICELLI JAPANESE DESIGN No. 51.
COLORED PLATE VIII.

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Brainerd & Armstrong Filo Silk alone should be used in the
 of the doilies even for the cross-barring, though the scallops
 black lines should be of the Etching Silk. It is possible to intro-
 ce the red into the doily scallops in the little connecting points and
 so combine the colors as to make all the edges different. Four of
 of the doily designs form the dozen, and these may be still further
 ried by a little planning as to color schemes. The centerpiece and
 ilies may be embroidered with good effect in simple outline or rows
 outline, known as the "Bulgarian stitch." If desired the entire
 rk on the centerpiece may be done with B. & A. Etching Silk, and
 e effect will be really very beautiful, and novel as well, but the figures
 the doilies are too small for such treatment. (Not difficult.)

Japanese Design No. 51.

COLORED PLATE VIII.

MATERIALS—22 inch Size : Brainerd & Armstrong Filo Silk, 4 skeins, 2620 ;
 keins each 2237, 2440, 2441, 2442, 2238, 2240, 2240B, 2621 ; 1 skein 2162. B & A.
 span Floss, 8 skeins 2621.

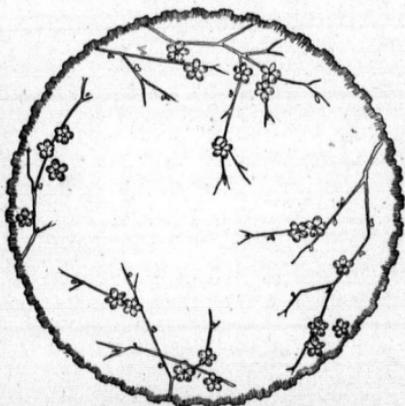
MATERIALS—9 inch Size : Filo Silk, 1 skein each of above shades. B & A
 span Floss, 2 skeins 2620. Dealers can furnish stamped linen of this design in
 12, 18, and 22 inch sizes.

It has been aptly said of
 panese designers that they
 ow how to occupy a space
 hout filling it, thus proc-
 eing very beautiful effects
 the little labor. This re-
 trik applies well to this de-
 gn, since it can be quickly
 rked, and it will prove
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 either a centerpiece or
 ily.

Border.—Work in indent-
 Cong and short on the in-
 buttonhole stitch in two

es of pale soft green. For the outside edge use B. & A. Caspian

SILKS IN HOLDERS MAKE GOOD WORK AND SAVE TIME.



JAPANESE DESIGN NO. 51.

Floss 2621; into this blend Filo Silk 2620, still keeping the intended effect in the shading.

Almond Blossoms.—Work solid, beginning the edges of petals with Brainerd & Armstrong Filo Silk 2240B, shading lighter to the center using 2240, 2238, 2237. In the center of the flower make French knots in Golden Brown 2162.

Stems.—Work solid in shades of Golden Brown 2440, 2441, 2442. The shading should be darker near the flowers and at the bottom of the stem than elsewhere. Use the lighter shades for working the stems branching out from the main stalk.

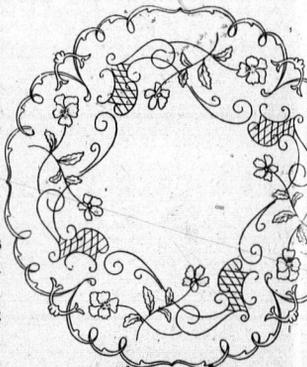
Calyx and Small Buds.—Use Green 2621 for the upper part, and Brown 2440 near the stems.

The work should be pressed before the edge is cut. If desired, a double strand of B. & A. Filo Silk may be used for working the buds and stems. Great care must be taken, however, not to allow the strands to twist around each other. They should lie side by side, giving their full value. Even when working with a single strand great attention should be paid to keeping it from twisting. Keep it in its normal condition by occasionally untwisting; otherwise it will become like a wisp and all the beautiful gloss of this lovely silk will soon be lost. (Easy.)

Pansy Design No. 603A.

MATERIALS - 22 inch Size: B. & A. Filo Silk, 1 skein each 2017, 2163, 2164, 2520A, 2520, 2521, 2522, 2522A, 2524, 2614, 2452, 2165, 2621, 2622, 2623, 2614 B. & A. Caspian Floss, 6 skeins 2002. Dealers can furnish stamped linen of this design in 22 inch size.

Border.—Work the scalloped border in buttonhole stitch with Caspian Floss 2002. Work the cross-bar in the four corners in border in outline stitch with one thread of Filo in Brown 2163. Where the lines meet make a cross-stitch in Brown 2164. In the center space between the bars make an X in Brown 2165. See Colored Plate IX for method of working border and cross



PANSY DESIGN NO. 603 A.

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

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Flowers.—Work solid in Purple, 2520A, 2520, 2521, 2522, 2522A, 2524, 2614. Begin edge of upper petals with 2520A, shading gradually darker to the center with 2520, 2521, 2522. Work the edge of three lower petals with 2521 and shade gradually darker to center, using 2522, 2522A, 2524, 2614. Put a few stitches of Yellow 2017 in center.

Leaves.—Work solid in Green, 2621, for points. Shade darker toward the center, using 2622, 2623 and for veins, 2452. Some leaves should be worked with 2621 on edge, 2452 for center, and work veins with 2624.

Scroll Lines and Cross-bar.—Outline the cross-bar lines with 2164 the scroll with 2165.

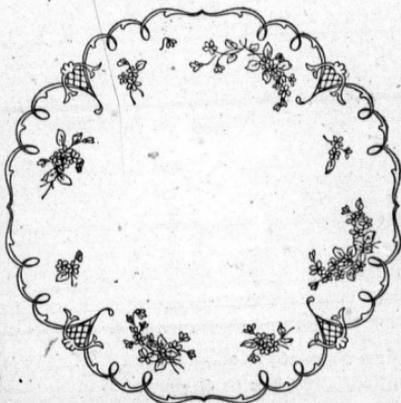
A study of Pansy Design 605B, Colored Plate I (Frontispiece), give some hints as to how the pansies should be shaded, although coloring is different. (Somewhat difficult.)

Violet Design No. 603 C.

MATERIALS—22 inch Size: Brainerd & Armstrong Filo Silk, 2 skeins each 2016, 2612, 2618 2621, 2622; 1 skein each 2016, 2162, 2164, 2165, 2623. B & A. Casanovian Floss, 6 skeins 2002. Dealers can furnish stamped linen for this design in 22 inch size.

Border.—Work the scalloped in buttonhole stitch with Casanovian Floss, 2002. Work the cross-bar in the four corners in the border in outline stitch with one thread of Filo, Brown, 2162. Where the lines meet make a cross stitch with Brown, 2164. In the center space between the bars make an X with Brown 2165.

Colored Plate IX for method of working border and cross-bar.



VIOLET DESIGN NO. 603 C.

603 A.

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SILKS.

HOLDERS MAKE GOOD WORK BY SAVING ANNOYANCE.

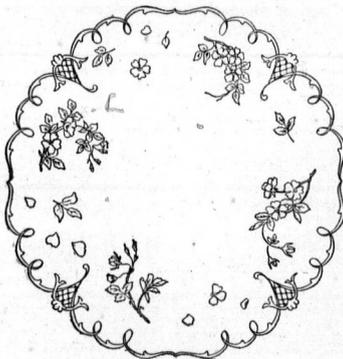
Flowers.—Work solid in the shades of violet, making some flower lighter than others. Work some of the petals darker on the edge and lighter toward the center, and reverse, some lighter on the edge and darker toward the center. Make a few solid stitches of yellow in the center of the open flowers. Work the buds solid in 2613, 2614, and the calyx solid with Green, 2622.

Leaves.—Work the edge and points with 2621 and shade dark to the center with 2622. Use 2623 for veins and stem. (Easy.)

Wild Rose Design No. 603 E.

COLORED PLATE IX.

MATERIALS.—22 inch Size: Brainerd & Armstrong Filo Silk, 2 skeins ea 2670, 2670A, 2621, 2622; 1 skeins each 2014, 2671, 2672, 2673, 2674, 2162, 2164, 2114, 2620, 2623. B. & A. Caspian Floss, 6 skeins 2002. Dealers can furnish stamped linen of this design in 22 inch size.



WILD ROSE DESIGN NO. 603 E.

using 2670, 2671, 2672, 2670A. Make some lighter and some dark. Put three stitches of Green, 2620 in the center, and surrounding center but $\frac{1}{4}$ inch away make a few French knots in Yellow, 2014. Work the back petals in the half flowers with Pink, 2673, 2674, and the front petals or those in the foreground with 2671, 2672, 2673.

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

Border.—Work the scallop in buttonhole stitch with Caspian Floss, 2002. Work the cross-bar in the four corners in border in outline stitch with one thread of Filo Brown, 2162. Where the lines meet make a cross stitch in Brown, 2164. In the center space between the border make an X in Brown, 2164. See Colored Plate IX.

Flowers.—Work solid. Begin the edge of petals of open flowers with Pink, 2673. Shade lighter to the center.

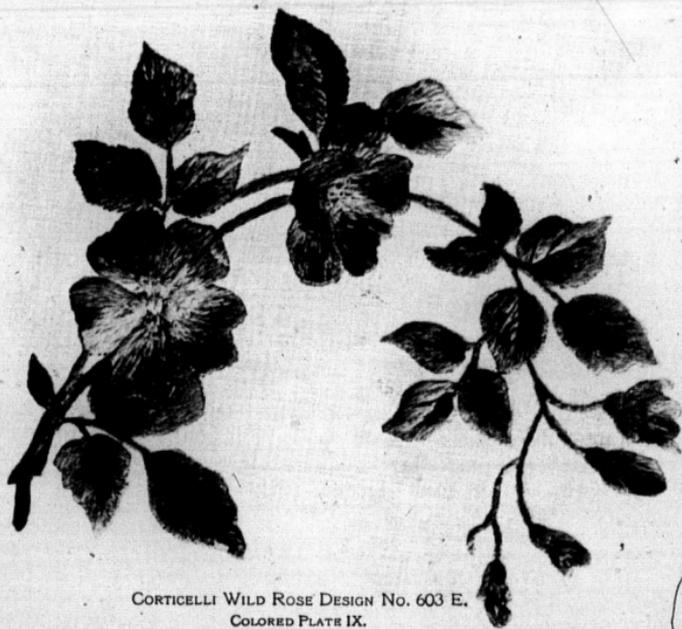
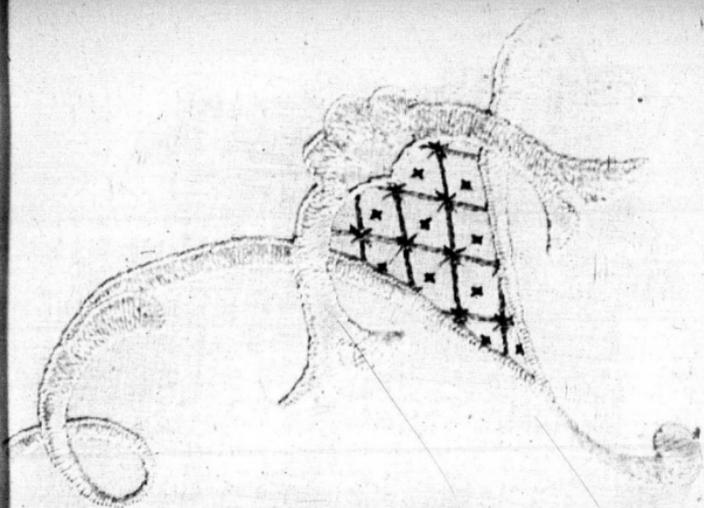
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CORTICELLI WILD ROSE DESIGN No. 603 E.
COLORED PLATE IX.

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Buds and Calyx.—Work the buds with Pink, 2673, 2674, and the calyx points with Green, 2620, 2621. For the bulb and stem use 2622.

Leaves.—Work solid. For the edge and points use 2621 shading toward the center with 2622, 2623. The veins and stem work with 2623, 2453.

The Wild Rose is always a popular subject for embroidery, and even a beginner should have no difficulty in working the design as the Colored Plate IX gives the exact shading and stitch direction. (Easy.)

Sweet Pea Design No. 603 F.

MATERIALS—22 inch Size : Brainerd & Armstrong Filo Silk, 1 skein each (2300, 2164, 2300, 2301, 2302, 2351, 2352, 2611, 2612, 2165, 2620, 2621, 2622, 2623, & A. Caspian Floss, 6 skeins 2002. Dealers can furnish stamped linen of this design in 22 inch size.

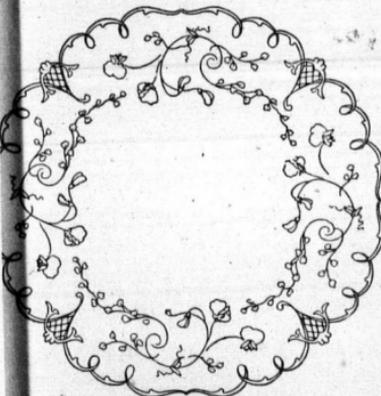
Border.—Work the scallop in buttonhole stitch with B. & A. Caspian Floss, White, 2002. Work the cross-bar in the four corners in

the border in outline stitch with one thread of B. & A. Filo Silk, Brown, 2163.

Where the lines meet make a cross stitch in Brown, 2164.

In the center space between the bars make an X with Brown 2165. See Colored Plate IX for method of working border and cross-bar.

Flowers.—Work solid in shades of purple and pink B. & A. Filo Silk. Begin some flowers with Pink, 2302, shading gradually lighter toward the center with 2301



SWEET PEA DESIGN NO. 603 F.

and 2300. In others combine purple and pink. Begin with 2352 and shade gradually to light pink; then darker toward the center, or vice versa, using different shades in each flower. Reference to the Colored Plate of Sweet Pea Design 407G will be found quite a help in getting the proper shading, although the colors used are not identical with those suggested for this design.

Leaves.—Work the points with Green, 2621, shading darker toward the center with 2622, 2623. Work the veins and stems in 2623. For the tendrils use 2620. (Difficult.)

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

Pansy Design No. 605 B.

COLORED PLATE I. (Frontispiece.)

MATERIALS.—22 inch Size: Brainerd & Armstrong Filo Silk, 2 skeins 2610, 2612; 1 skein each 2164, 2611, 2613, 2614, 2544, 2632, 2633, 2634, 2635, 2638, 2451, 2134, 2620, 2621, 2622 B & A. Embroidery Silk, 6 skeins 2164, 2611, 2613, 2614, 2544, 2632, 2633, 2634, 2635, 2638, 2451, 2134, 2620, 2621, 2622. Smaller pieces take less silk. Dealers can furnish stamped linen of this in 18 and 22 inch sizes.

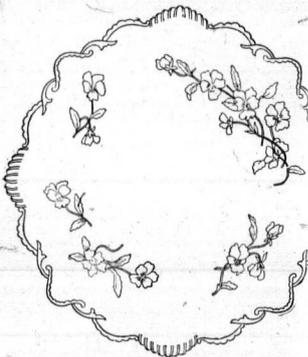
Pansies always have a peculiar charm of their own, and as subjects for embroidery afford opportunity for very skillful, as well as artistic, treatment. The range of color is so varied and the possibility of pleasing combinations is so great that the following instructions are given simply as a suggestion. However, the directions will be found ample for the less experienced needleworker who does not care for a color scheme of her own.

Border.—Work the scallop in buttonhole stitch with "Asiatic" Twisted Embroidery Silk, W 2002, or Caspian Floss 2002 can be used.

Flowers.—Work solid in combination of Purple, 2610, 2611, 2613, 2614, 2544, and Yellow, 2632, 2633, 2634, 2635, 2636, 2638. would be effective to work some flowers all in purple, others in yellow with purple rays. Commence with the two upper back petals of open flower nearest to the border. Work the edge of the petals Yellow, 2635; shade into that 2636, 2638, and use 2164 near the center for shadow. Begin the edge of the three lower petals with 2635 and gradually lighter to the center with 2634, 2633, 2632. See Colored Plate I. To lend variety the three lower petals in some yellow flowers can be made lighter on the edge and darker toward the center.

From the center of the flower, extending into the three lower petals make rays of Purple, 2614. Work a few solid stitches of Scarlet, 221, 2222. Do

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



PANSY DESIGN NO. 605 B.

at the center of the purple darker to the rays, and a gradually lower petals with the center of the direction of the Buds and Work the edge a little green, 2621, s Leaves.—radually dark 622. (Diffic

Scarlet &

MATERIALS 220A, 2220, 2671 222, 2620, 2743. : as silk. Dealer zes only.

This garla ne who has ne ch, subdued t e of design.

Border.—V an Floss, 2004 Wild Roses lit, 2671, 2672 ading gradual dies in each f thers. In the illo, 2620, and ellow, 2014.

Forget-me- 221, 2222. Do

BRAINER

in the center of the flower. Now begin with the two upper back petals of the purple flowers using 2613 for edge of the petal shading gradually darker to the center with 2613, 2614, and make a few stitches of 2544 rays, and as shadows. Begin the edge of the lower petals with 2610 and gradually shade darker to the center, making rays in the three lower petals with 2544. Work a few solid stitches of Scarlet, 2134 in the center of the flowers. See Colored Plate I for shading and proper direction of the stitches.

Buds and Calyx.—Work the buds solid, using 2612, 2613, 2614. Work the edge with 2612 and shade gradually darker to the stem, using a little of 2544 near the stem. Work the points of the calyx in green, 2621, shading toward the stem with 2622 and 2451.

Leaves.—Work the points of the leaves solid, in 2620, shading gradually darker toward the midvein and base of the leaf, using 2621, 2622. (Difficult.)

Garland Wild Rose and Forget-me-not Design No. 54.

MATERIALS 22 inch Size: Brainerd & Armstrong Filo Silk, 2 skeins each 220A, 2220, 2671, 2672, 2673, 2674, 2632, 2633, 2436, 2741; 1 skein each 2014, 2221, 2222, 2620, 2743, 2744. B. & A. Caspian Floss. 8 skeins 2004. Smaller pieces take as silk. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes only.

This garland design when embroidered will be a surprise to any one who has never tried a similar pattern. The coloring has a very rich, subdued tone which is quite different from that found in any other style of design.

Border.—Work the scallop in buttonhole stitch with B. & A. Caspian Floss, 2004.

Wild Roses.—Work solid, using all the shades of B. & A. Filo Silk, 2671, 2672, 2673, 2674; working the edge of the petals dark, shading gradually lighter toward the center of the flowers. Use three shades in each flower. Vary the flowers, making some darker than others. In the center work four or five stamens with one thread of yellow, 2014, 2620, and at the end of each stamen make a French knot with yellow, 2014. (See Photo Frame No. 60.)

Forget-me-nots.—Work in satin stitch with Blue, 2220A, 2220, Scarlet, 2221, 2222. Don't try to shade each petal, but get light and shade

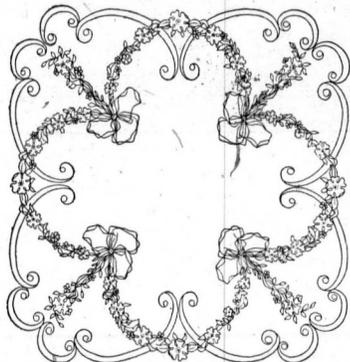
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effect by making some petals in 2220A, some in 2220, etc. Use 2220 for an occasional petal only, as the color is rather strong. Work in the centers of the French knot with 2633.



Leaves.—Work solid with Green, 2436, 2741, 2743, 2744. Make the larger leaves in the darker shades; the points of the leaves in 2436. Veins and stems with 2744.

Ribbons.—Work in satin stitch, slanting across the ribbon, using Yellow, 2632, 2633. To give the effect of the twisted ribbon, work one turn next with 2633, and so on. If you prefer, Green, 2483, 2485, can be used for the ribbon, carrying out the same idea as directed above. (Somewhat difficult.)

Easter Lily Design
No. 605 D.

COLORED PLATE X.

MATERIALS—22 inch Size: Brainerd & Armstrong Filo Silk, 2 skeins each 2002 2740, 2621, 2622; 1 skein each 2016, 2560, 2561, 2562, 2620, 2623, 2624; B & A. Caspian Floss, 6 skeins 2002. Smaller sizes take less silk. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes.

Border.—Work in button-hole stitch with B. & A. Caspian Floss 2002.

Flowers.—Work solid, beginning the edge of the petals with
HOLDERS MAKE GOOD WORK BY SAVING ANNOYANCE.



EASTER LILY DESIGN NO. 605 D.

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CORTICEJI EASTER LILY DESIGN NO. 605 D.
 COLORED PLATE X.



CORTICELLI ORCHID DESIGN NO. 605 F.
 COLORED PLATE XI.

605 D.

petals w
 ANCE.

Trainerd & A
740, 2560, 2
pens in 2621,
act to form
740, shading
Plate X.

Leaves.—
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When well do
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MATERIALS
No. 2611, 2621,
Caspian Floss
amped linen of
Border.—W
button-hole
Caspian Flo
Flowers—Ma
t the middle
ch petal wit
ill, Purple, 2
and the bott
ith 2522, 25
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cup with 2
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322, 2354. L
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sil in Green,
e proper sha

GET 1

Brainerd & Armstrong Filo Silk, White, 2002, shading it into Green 740, 2560, 2561, using 2562 for the center. Work six or seven stations in 2621, putting three small stitches of Yellow 2016 at the end of each to form the top or head. Work the point of the buds with Green 740, shading darker with 2560, 2561, 2562, to the stem. See Colored Plate X.

Leaves.—Work solid with Green 2621 for points, shading gradually darker with 2622, 2623 and 2624 to the stem. The leaf is worked straight from the point without veins. Use Green 2622 for the stems. When well done the shading in this design is very delicate. (Not difficult.)

Orchid Design No. 605 F.

COLORED PLATE XI.

MATERIALS—22 inch Size : Brainerd & Armstrong Filo Silk, 2 skeins each 2610, 2611, 2621, 2622; 1 skein each 2520, 2521, 2522, 2354, 2620, 2623, 2624; B & C Caspian Floss, 6 skeins 2002. Smaller sizes take less silk. Dealers can furnish ample linen of this design in 18 and 22 inch sizes.

Border.—Work the scallops in button-hole stitch with B. & C.

Caspian Floss, White, 2002.

Flowers—Make a few stitches at the middle of the point of each petal with B. & A. Filo silk, Purple, 2354, shading toward the bottom of the petal with 2522, 2521, 2520, 2611, 2610. Begin back edge or lip of cup with 2521, shading darker toward the center with 2522, 2354. Do the front lip in similar manner, but use 2520 for the edge and 2521 to shade toward the center. Under the

petal make the shadow with 2354. From the center of the cup make a stem in Green, 2621. Careful study of Colored Plate XI will show the proper shading and correct direction of the stitches.



ORCHID DESIGN No. 605 F.

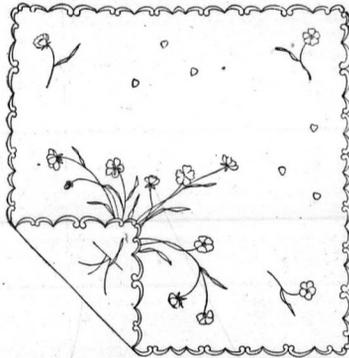
GET EACH SKEIN OF SILK YOU BUY IN A HOLDER.

Leaves.—Work solid, using 2620 for the point and shading gradually darker with 2621, 2622, 2623, 2624. Work the stems near the flower, with 2623, shading darker with 2624 toward the base of stem (Somewhat difficult.)

Buttercup Design No. 610 B.

MATERIALS—22 inch Size: Brainerd & Armstrong Filo Silk, 1 skein ea 2812, 2814, 2815, 2816, 2817, 2050, 2451, 2452, 2453, 2621. B. & A Caspian Flo 5 skeins 2002. Smaller sizes take less silk. Dealers can furnish stamped li

Turning over one of the corners adds to the novelty of this design. Smaller size and the 9 inch size makes especially dainty doily. These turned 22 inch size is for a cent



BUTTERCUP DESIGN No. 610 B

which apparently come through the slit, should be worked in outstitch with Filo Silk, Green, 2453. Colored Plate V.

Flowers.—Make the edge with B. & A. Filo Silk, Yellow, shading lighter to the centre with 2816, 2815, 2814, 2812. Some flowers should be darker than others. In the center of the flower work a few French knots in 2621 also. For the back petals of the buds use 2817, shading lighter to the stem with 2816, 2815. Use Green 2050 for the points of calyx, and shade 2451 into the stem, using this shade also for a part of each stem.

BEST IN THE WORLD. B & A WASH SILKS.

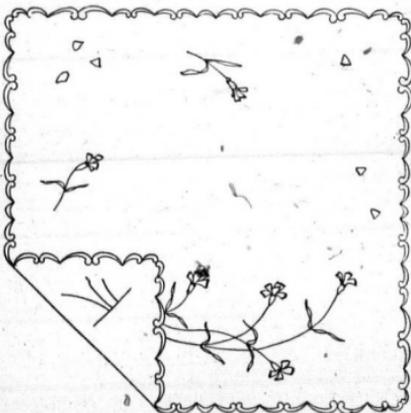
BEST COLOR BY

shading green leaves.—Make the points in Green 2621, shading gradually to
 stems near the base of stem with 2050, 2451, 2452. Omit 2621 in some of the leaves, thus
 making them darker, and adding 2453 at the bottom of the leaf. Use
 2563 for the stems. (Easy.)

Carnation Design No. 610 C.

1 skein each
 Caspian Floss
 stamped linen
 of this design
 size makes
 doily. These
 for a centur
 MATERIALS—22 inch Size: Brainerd & Armstrong Filo Silk, 1 skein each
 2671, 2672 2673, 2674, 2560, 2561, 2562, 2563. B & A Caspian Floss 5 skeins
 Smaller sizes take less silk. Dealers can furnish stamped linen of this de-
 sign in 9 and 22 inch sizes.
 These turned corner patterns are very simple, taking but a small
 quantity of silk and little time to work them.

Border.—Work the scallop
 buttonhole stitch with B.
 A. Caspian Floss, 2002.
 corner is turned under on
 turned under side and buttonholed
 the right side through
 thicknesses of linen.
 the straight line or slit
 be turned over corner, in
 buttonhole stitch with
 A. Caspian Floss, 2002.
 stems, which apparently
 The stems through the slit, should
 worked in outline stitch
 Green, 2563. Colored
 yellow, 288 V.



CARNATION DESIGN NO 610 C.

Some flowers.—Begin the edge of the petals with 2674, shading gradually
 toward the calyx with 2673, 2672, 2671, 2670. Make some
 lighter than others by omitting 2673, using only 2672, 2671,
 817, shading. For the calyx use Green, 2560 and 2561, shading darker to the
 the points with 2563.
 leaves.—Work solid, using 2560 for the points and shading gra-
 darker with 2561 and 2562. Work the stems with 2563. (Easy.)

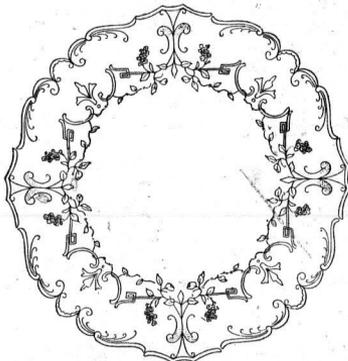
COLOR BY ITSELF IN A HOLDER, USE AS WANTED. NO TROUBLE.

Bohemian Glass Design No. 606 B.

COLORED PLATE XII.

MATERIALS—22 inch Size : Brainerd & Armstrong Filo Silk, 2 skeins 1 skein each 2241, 2160, 2161, 2162, 2164, 2520, 2521, 2522, 2620, 2621, 2622, Asiatic Twisted Embroidery Silk, 6 skeins 2002. Smaller sizes take less Dealers can furnish stamped linen of this design in 12, 18 and 22 inch sizes.

Border.—Work the scallop in buttonhole stitch with Asiatic Twisted Embroidery Silk, White, 2002. Work the scrolls near the border in outline stitch with Filo Silk, Brown, 2162. See Colored Plate XI. Between the lines work innumerable small stitches with 2164 to represent seeds. (See article on Stitches—"Seed Stitch.")



BOHEMIAN GLASS DESIGN NO. 606 B.

French knot in the center of the open flower, using Green, 2620. See Colored Plate XII.

Leaves and Vine.—Begin point of leaf with Green 2620, shading center with 2621, 2622. Make some of the leaves darker by omitting 2620. Work the veins and stems with 2623. Along the vine work seed stitch several groups of three or four little dots each, using 2244.

Inside Scrolls.—Work solid, making ends or points in Brown 2162, shading darker in the middle with 2161, 2162. For the shadow

Pointed Figure.—Color the bar the center of the pointed figure running inward to the border with 2161, coloring down the lines where they intersect with 2164, and line the figure with the same shade. See Colored Plate XI.

Flowers.—Work solid Violet, 2520, 2521, 2522, coloring each flower in one shade choosing the lighter shade for the flowers having many petals and making the flowers in the rear of the bunch the darker shades. Put

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

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2621, 2622,
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inch sizes.

Asiatic T
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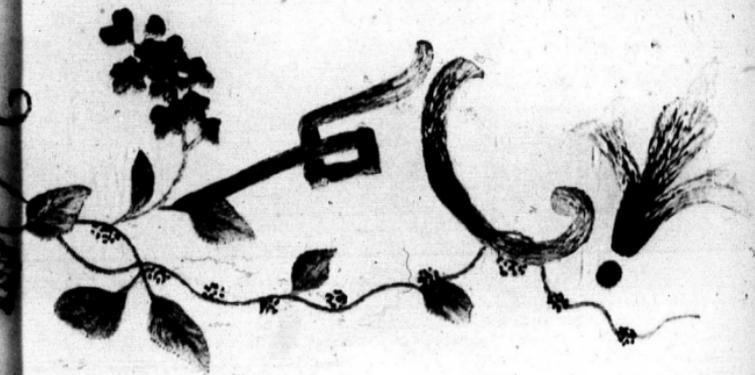
Figure.—C
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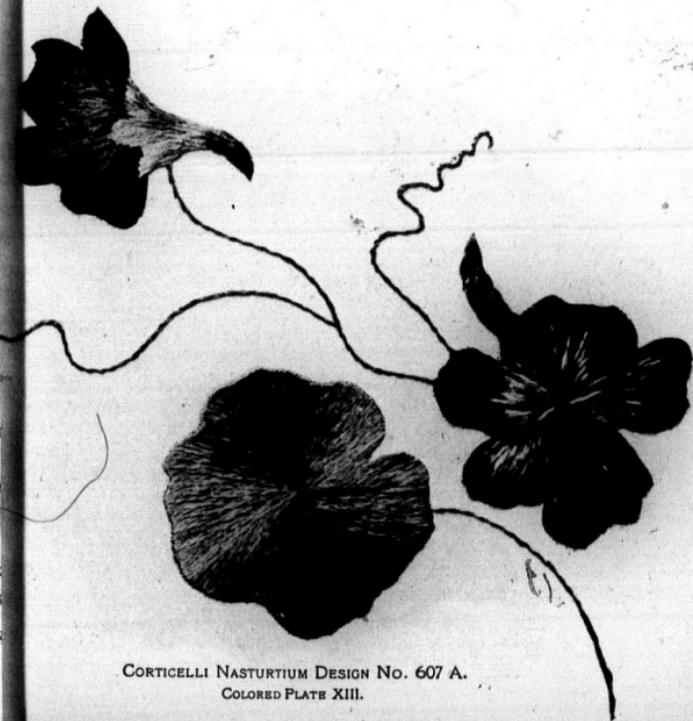
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CORTICELLI BOHEMIAN GLASS DESIGN NO. 606 B.
COLORED PLATE XII.



CORTICELLI NASTURTIUM DESIGN NO. 607 A.
COLORED PLATE XIII.

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the points
are with Brown
(difficult.)

MATERIALS - 22
2628, 2700 ;
A Caspian Fl
stamped line

Border.—Wor
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Silk, still l
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and short st
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the border in
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Flowers.—W
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In each petal
part of the c
Colored Plate
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lyx, work rem
et the petals.

Leaves.—Wor
has come to th
for the larger
buds 2621.

ASK

side of the fold use 2164. For the half circle scroll use 2160. Use the points of the Fleur-de-lis in White Filo 2002, shading darker with Brown 2160, 2161, 2162. Work the round dot solid in 2164. (Not difficult.)

Nasturtium Design No. 607 A.

COLORED PLATE XIII.

MATERIALS—22 inch Size: Brainerd & Armstrong Filo Silk, 2 skeins each 2623, 2700 2708, 1 skein each 2637, 2638 2092 2621, 2624, 2312, 2091. A Caspian Floss, 6 skeins 2002. Smaller sizes take less silk. Dealers can stamp linen of this design in 9, 12, 18 and 22 inch sizes.

Border.—Work the scallop in buttonhole stitch with Brainerd and Armstrong Caspian Floss, White, 2002, working the shell-shaped scallop long and short on the edge. Into this shade work 2700, using one thread Filo Silk, still leaving the lined effect (alternate long and short stitches) on the inside. See Colored Plate III. Work the scroll of the border in seamstress border stitch or outline stitch with Green, 2621.

Flowers.—Work solid in the edge with 2091, green 2312, 2638, 2637, 2703, toward the center. Use some flowers lighter

than others. All the shades mentioned are not required for each flower. In each petal of the open flower make three rays in Brown 2092. The part of the calyx shown between the petals work in Green 2622. Colored Plate XIII. Use 2091 for the edge of the buds, shading toward the calyx with 2312, 2638. Put a touch of 2638 at the end of the calyx, work remaining part in 2621, 2622, using the lighter shade toward the petals.

Leaves.—Work each leaf in one shade of green, making all the veins come to the center. Use 2621 for the small leaves, and 2622, for the larger ones. For stems and veins use 2624, and for the buds 2621. (Not difficult.)



NASTURTIUM DESIGN NO. 607 A.

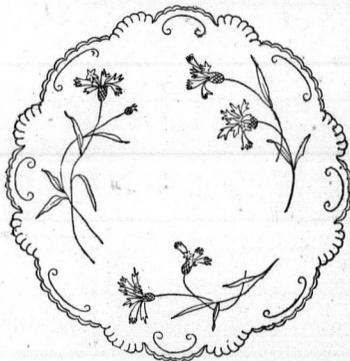
ASK YOUR DEALER FOR B. & A. WASH SILKS.

Bachelor's Button Design No. 607 B.

COLORED PLATE XIV.

MATERIALS—22 inch Size: Brainerd & Armstrong Filo Silk, 2 skeins 2560, 2731; 1 skein each 2561, 2562, 2563, 2853, 2732, 2733, 2621. B. & A. pian Floss 6 skeins 2002. Smaller sizes take less silk. Dealers can stamp linen of this design in 9, 12, 18 and 22 inch sizes.

Border—Work the scallop in buttonhole stitch with B. & A. pian Floss, White, 2002. The edge of the shell scallop in the



BACHELOR'S BUTTON DESIGN NO. 607 B.

should be worked with Into this white shade E A. Filo Silk, Blue, leaving a long and short on inside. See Colored III. The scroll near the der should be worked C 2560.

Flowers.—Work Begin the edge of the with B. & A. Filo Silk, 2733, shading light the center with 273 2731. Fill the center stamens in Red Purple, placing a French kn head of each stam

Green, 2621. See Colored Plate XIV. Work the part of calyx the petals with Green, 2561, and that nearest the stem with Over this green make a few stitches like and inverted V 2353. Work the seed pod in the same shades as the calyx, put few stitches in 2353 on the edges as shown by Colored Plate XIV

Leaves.—Work solid, making the points in 2560, shading dually darker to the center with 2561, 2562. For the stem use making two lines of stem stitch, or use outline stitch, but sl stitches more than usual. (Not difficult.)

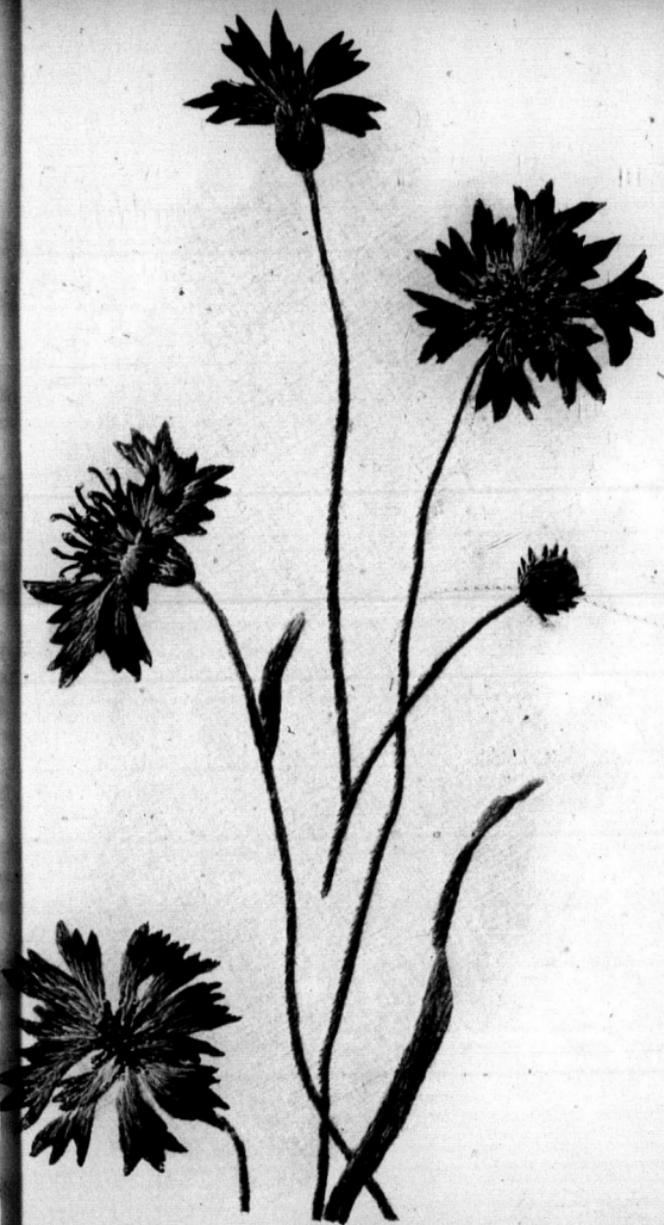
THE ART SOCIETIES RECOMMEND B. & A. SILKS IN HOLDE

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Plate XIV
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N HOLDE



CORTICELLI BACHELOR'S BUTTON DESIGN No. 607 B.
COLORED PLATE XIV.

MATERIALS.—2

2800, 2801, 4

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of this design

Border.—Wc

Floss, White

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Pink, 23

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Flowers.—W

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302, 2303. B

e XV.

Leaves.—Wc

g 2622 for the

base of the lea

same shade fo

C

MATERIALS.—22

817, 28, 8, 26

Caspian Flo

stamped line

LADIES,

Red Clover Design No. 607 C.

COLORED PLATE XV.

MATERIALS.—22 inch Size: Brainerd & Armstrong Filo Silk, 2 skeins each, 2300, 2301, 2622 2623; 1 skein each 2302, 2303, 2621. B. & A. Caspian Floss, 6 skeins 2002. Smaller pieces take less silk. Dealers can furnish stamped of this design in 9, 12, 18 and 22 inch sizes.

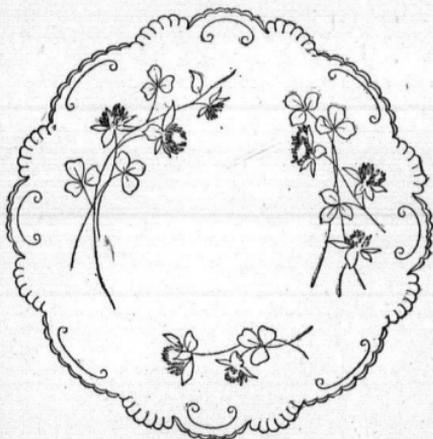
Border.—Work the scallop in buttonhole stitch with B. & A. Caspian Floss, White, 2002. The shell shaped scallop buttonhole irregularly long and short on the inside. Over this work B. & A. Filo

Pink, 2300A, into a light shade Pink, 2300, using a long and short stitch on the inside. See Colored Plate III. The stem near the border can be worked in either outline or dress feather stitch in white, 2621.

Flowers.—Work solid in shades of Pink, 2300A, 2300, 2302, 2303. Use only one shade for a petal. Make the back petals in 2301, 2302; the middle or center petals with 2300A, 2300; those nearest the stem

with 2302, 2303. Be careful to keep the petals separate. See Colored Plate XV.

Leaves.—Work the leaves under the flower solid with green, 2622 for the edge, and 2621 for the crescent or horseshoe. At the base of the leaves near the stem work a few stitches of 2623, using the same shade for the stems. (Easy.)



RED CLOVER DESIGN NO. 607 C.

Chrysanthemum Design No. 607 D.

MATERIALS—22 inch Size: Brainerd & Armstrong Filo Silk, 2 skeins each, 2817, 28.8, 2621, 2622, 2623: 1 skein each 2814, 2815, 2004, 2624, 2704, 2705. B. & A. Caspian Floss, 6 skeins 2004. Smaller pieces take less silk. Dealers can furnish stamped linen of this design in 9, 12, 18 and 22 inch sizes.

LADIES, GET YOUR B. & A. WASH SILKS IN HOLDERS,

Border.—Work the scallop in buttonhole stitch with Brainerd & Armstrong Caspian Floss, White, 2004. Buttonhole the shell scallop long and short on the inside, and over this work one thread of Brainerd & Armstrong Caspian Floss, White, 2004, leaving a long and short effect on the inside. Colored Plate No. III. The scroll near the center work in buttonhole stitch with 2704.



CHRYSANTHEMUM DESIGN No. 607 D.

Flowers.—Begin the center of the petals in Yellow, shading darker to the base of the petal with 2815, 2816, 2818, 2704, 2705. It is necessary to use all shades in every petal; some lighter and some darker. Work the center of the flower in 2814. For the center that curl inward and over center use 2818, shading darker to base with 2704. Work the edge of petals and buds in 2817, shading

toward the calyx with 2718, 2704, 2705. Use Green, 2621, for points of calyx, shading darker towards the stem with 2622, 2623. Leaves.—Work the edges with 2621, shading darker towards center with 2622, 2623. Vein with 2624. Work the stems in rows of stem stitch with 2624. (Not difficult.)

Buttercup Design No. 607 C.

COLORED PLATE XVI.

MATERIALS—22 inch Size: Brainerd & Armstrong Filo Silk, 2 skeins 2014, 2015, 2016, 2017, 2050, 2621; 1 skein 2012, 2622. B. & A. Caspian Floss, White, 2002. Smaller pieces take less silk. Dealers can furnish stamped designs in 9, 12, 18 and 22 inch sizes.

Border.—Work the scallop in buttonhole stitch with B. & A. Caspian Floss, White, 2002. Work the shell scallop in buttonhole stitch long and short on the inside work over the white with one thread

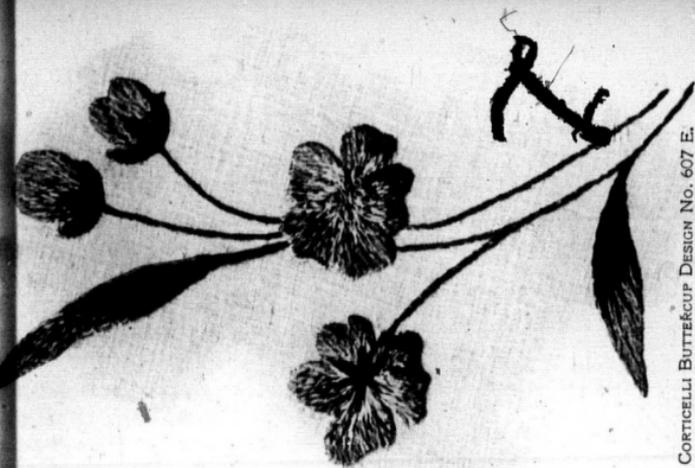
WASH SILKS IN HOLDERS SAVE ANNOYANCE.

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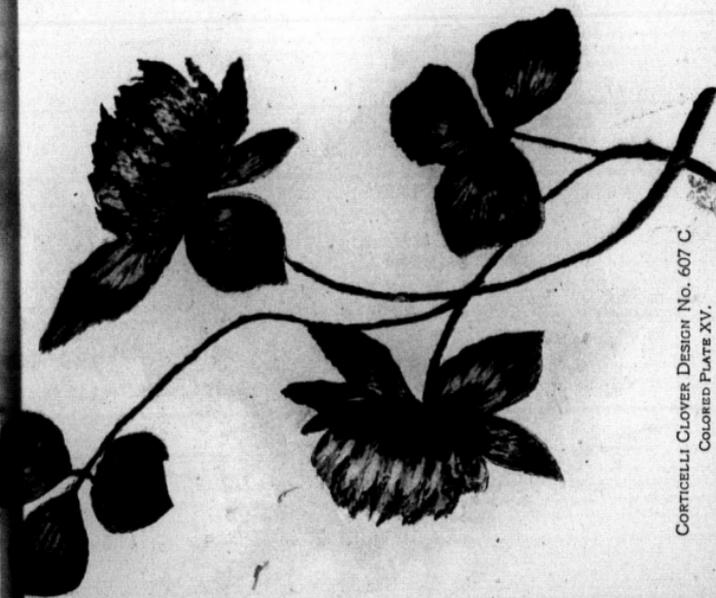
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in Yellow,
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ry petal;
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T, 2621, fo
2622, 262
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CORTICELLI BUTTERCUP DESIGN No. 607 E.
COLORED PLATE XVI.



CORTICELLI CLOVER DESIGN No. 607 C
COLORED PLATE XV.

A. Filo Sill
See Colore
Flowers.—W
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Yellow, 201
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2015, 20
flowers s
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XVI.

Leaves.—W
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with Green



HOLLY D

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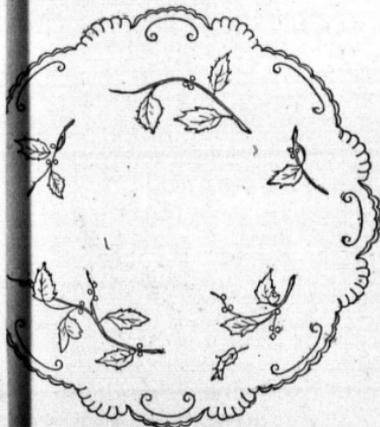
A. Filo Silk, Yellow, 2012, leaving on the inside a long and short
See Colored Plate III.

Flowers.—Work solid.
in the edge of the petals
Yellow, 2017, shading
er to the center with
, 2015, 2014, 2012.
e flowers should be
er than others. In the
r of the flower work a
stitches of Green, 2621,
around these stitches
e a few French knots in
also. See Colored
: XVI.



BUTTERCUP DESIGN NO. 607 E.

Leaves.—Work solid.
in the points with 2621,
shade into 2050 toward the center. Work the stems in outline
with Green, 2050. (Rasy.)



HOLLY DESIGN NO. 607 F.

simple and is easily worked.

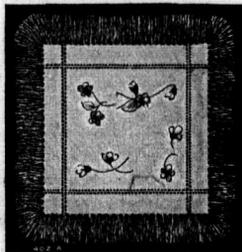
HOLDERS PREVENT SNARLING AND SOILING THE SILK.

Holly Design No. 607 F.

MATERIALS—22 inch Size :
Brainerd & Armstrong Filo
Silk, 2 skeins each 2051, 2052,
2050, 2621, 2622, 2623; 1 skein
each 2054 2002, 2659, 2661. B.
and A Caspian Floss, 6 skeins,
White, 2002. Smaller pieces take
less silk. Dealers can furnish
stamped linen of this design in
9, 12, 18 and 22 inch sizes.

For a Christmas or New
Year's present nothing is
more appropriate than a
centerpiece or doily em-
broidered with the hand-
some holly. This design is

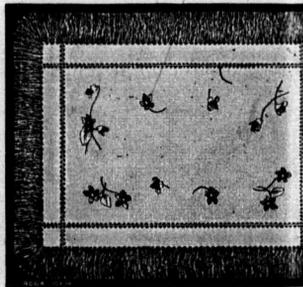
Border.—Work the scallop in buttonhole stitch with Brainerd Flowers.—V Armstrong Caspian Floss, White, 2002. Work the shell-shaped working loop long and short on the inside. Over this indented buttonhole loop to a flower shade in one thread of Filo Silk, White, 2002, leaving a long and a short effect on the inside. See Colored Plate IV, Borders. Work the three stitch near the border in seamstress feather stitch or in outline stitch with Filo Silk, White, 2002, or in Green, 2621.



VIOLET DOILY DESIGN No. 402A.

MATERIALS—12 inch Size: Brainerd & Armstrong Filo Silk, 1 skein each 2016, 2611, 2612, 2613, 2614, 2621, 2622, 2623. Smaller sizes take less. Dealers can furnish stamped linen of this design, ready fringed, in 7, 9, 12, and 18 inch sizes. They can also furnish stamped and fringed linen for tray cloth, 10 x 14 inches, to match this doily. The above quantity of silk will be more than enough for the tray cloth.

These fringed doilies are imported goods of fine quality. They are neat and dainty, require little silk to work, and together make as pretty a set of six patterns as we have seen.



VIOLET TRAY CLOTH DESIGN No. 402A.

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

Berries.—Work in satin stitch with 2614, and use B. & A. Filo Silk, Red, 2659, using only one shade in each berry.

Leaves.—Work solid, using 2621, for the edge. Shade toward the center with 2050, 2052, 2053, 2054. Make some darker than others. Use 2621 for can furnish turned over parts of the leaves. They can be used for trim on this doily. Use more than

Violet Design No. 402A FRINGED DOILY.

These fringed doilies are made of fine quality, require little silk to work, and together make as we have seen. See instructions for Design No. 402A, though of this design. [

MATERIALS—12 inch Size: Brainerd & Armstrong Filo Silk, 1 skein each 2016, 2611, 2612, 2613, 2614, 2621, 2622, 2623. Smaller sizes take less. Dealers can furnish stamped linen of this design, ready fringed, in 7, 9, 12, and 18 inch sizes. They can also furnish stamped and fringed linen for tray cloth, 10 x 14 inches, to match this doily. The above quantity of silk will be more than enough for the tray cloth.

EXPERIENCED EN

with Brainerd Flowers.—Work solid. Use 2611 for the edge of some of the bell-shaped flowers, working darker to the center with 2612, 2613, 2614. Use three buttonholes to a flower. Commence other flowers with 2612, on the edge a long and use 2613, 2614 toward the center. In the center of the open flowers Work the three stitches of Yellow, 2016. Work the buds in 2612, 2613, line stitch 2614, and use 2622 for the calyx.

Leaves.—Use Green, 2621, for edge of leaf, shading toward the satin stitch vein with 2622. Use 2623 for the veins and stems. [Easy.]

Red, 2659,
in each berry
solid, using C

Clover Design No. 402 B.

FRINGED DOILY.

Shade MATERIALS.—12 inch Size : B & A Filo
with 2050, 1 skein each 2300A, 2300, 2301 2302 2303,
take some 2322 2623. Smaller sizes take less silk.
Use 2621 can furnish stamped linen of this
e leaves. ready fringed, in 7, 9, 12, and 18 inch
n 2054 and They can also furnish stamped and
ed linen for tray cloth, 10 x 14 inches, to
h this doily. The above quantity of silk
is more than enough to work the tray

Doily.

These fringed doilies are imported
of fine quality. They are neat
dainty, require little silk to work,
together make as pretty a set of six
as we have seen.



CLOVER DESIGN NO. 402 B.

Instructions for working this design are the same as given for Red
Design No. 607 C, page 45, and illustrated by Colored Plate
although of course the rules for working the border do not apply
to this design. [Easy.]

Buttercup Design No. 402 C.

FRINGED DOILY.

MATERIALS—12 inch Size : Brainerd & Armstrong Filo Silk, 1 skein each
2014, 2015, 2016, 2285, 2021, 2622. Smaller sizes take less silk. Dealers
furnish stamped linen of this design, ready fringed, in 7, 9 12, and 18 inch
They can also furnish stamped and fringed linen for tray cloth, 10 x 14
to match this doily. The above quantity of silk will be more than enough
for the tray cloth.

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

These fringed doilies are imported goods of fine quality. They are neat and dainty, require little to work, and together make as pretty a set of six patterns as we have seen.



BUTTERCUP DESIGN No. 402 C.

MATERIALS—12 inch Size: Brainerd & Armstrong Filo Silk, 1 skein each 2018 2015, 2051 2002, 2560, 2561, 2740, 2451 2721. Smaller sizes take less. Dealers can furnish stamped linen of this design, ready fringed, in 7, 9, 12 and 18 inch sizes. They can also furnish stamped and fringed linen for tray cloths, 10 x 14 inches, to match this doily. The above quantity of silk will be more than enough to work the tray cloth.

These fringed doilies are imported goods of fine quality. They are neat and dainty, require little silk to work, and together make as pretty a set of six patterns as we have seen.

Instructions for working this design are the same as given for Daisy Design No. 612 D, page 59, and illustrated by Colored Plate XX, although of course the rules for working the border do not apply to this design. [Easy.]



DAISY DESIGN No. 402 D.

Maiden-hair Fern Design No. 402 E.

FRINGED DOILY.

MATERIALS—12 inch Size: Brainerd & Armstrong Filo Silk, 1 skein each 2444, 2620, 2621, 2622, 2623, 2624. Smaller sizes take less. Dealers can furnish stamped linen of this design, ready fringed, in 7, 9, 12 and 18 inch sizes. They can also furnish stamped and fringed linen for tray cloths, 10 x 14 inches, to match this doily. The above quantity of silk will be more than enough to work the tray cloth.

B. & A. WASH SILKS HAVE A WORLD-WIDE REPUTATION. THE ART SO

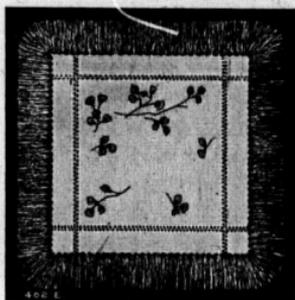
quality. These fringed doilies are imported goods of fine quality. They are neat and dainty, require little silk to work, and together make as pretty a set of six patterns as we have seen.

These fringed doilies are imported goods of fine quality. They are neat and dainty, require little silk to work, and together make as pretty a set of six patterns as we have seen.

Ferns.—Work solid. Slant the stems toward the bottom, and thus bring them to a point at the stem. Make each leaf of one shade. Begin the stems at the top of the spray with

402 D. Draper & Armstrong Filo Silk, 2620, 1 skein

work down gradually darker, using for those at the bottom of the spray. Work the stems with a split of Filo Silk, Brown, 2444, making the stitches very fine. [Easy.]



MAIDEN HAIR FERN DESIGN 402 E.

Forget-me-not Design No. 402 F.

FRINGED DOILY.

MATERIALS 12 inch size: Draper & Armstrong Filo Silk, 1 skein each 2030, 2031, 2032, 2300, 2621, 2622, 2623. Smaller sizes take less silk. Dealers furnish stamped linen of this design, ready fringed, in 7, 9, 12 and 18 inch sizes. They can also furnish stamped and fringed linen for tray cloth, 10 x 14 inches, to match this doily. The above quantity of silk will be more than enough to work the tray cloth.



GN No. 402 D.

Silk, 1 take less in 7, 9, 12

UTATION.

These fringed doilies are imported goods of fine quality. They are neat and dainty, require little silk to work, and together make as pretty a set of six patterns as we have seen.

Forget-me-not.—Work solid in satin stitch, working all stitches toward the center. Make each flower of one shade, using 2030, 2031, 2032, for the different

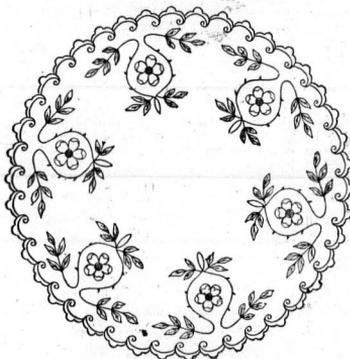
THE ART SOCIETIES RECOMMEND B. & A. SILKS IN HOLDERS.

flowers. Make a French knot of Yellow, 2014, in the center. Work most of the buds with Pink, 2300, and work the calyx with 2622.

Leaves.—Work solid, using 2621 on the edge, and shade toward the midvein with 2622. Veins and stems make with 2623. [Easy

Conventional Wild Rose Design No. 52.

MATERIALS—22 inch Size: Brainerd & Armstrong Filo Silk, 4 skeins each 2280, 2281, 2282, 2283; 3 skeins each 2650, 2310B, 2310, 2310A; 2 skeins each 2440, 2441, 2442; 1 skein each 2161, 2165 B. & A. Caspian Floss, 8 skeins, 20



CONVENTIONAL WILD ROSE DESIGN NO. 52.

is both rich and graceful, with the added attraction that it is not difficult to work. The treatment, as well as the design, is somewhat conventional,

Border.—Work the scallop in buttonhole stitch with Brainerd & Armstrong Caspian Floss, Cream White, 2004.

Roses.—For the roses we suggest new shades of pink B. Filo Silk, 2650, 2310B, 2310, 2310A. Take the darkest for the outer edge, working in a slanting direction. The outer edge, however, should not be put in until the middle part is worked; that the edge can be worked over it. The inner part should be graduated, putting the lightest next to the center so that one begins

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

MATERIALS—9 inch Size: Brainerd & Armstrong Filo Silk, 1 skein each of above shades B & A Caspian Floss, 2 skeins each 2004. Dealers can furnish standard line of this design in 9, 18 and 22 inch sizes.

This dainty design of conventional roses and leaves is quite unique in style. In the handsomer kinds of needlework there is a decided leaning toward conventionalized forms, but many of the designs offered are so delicate and stilted as to be hardly practical. This, how-

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CORTICELLI JAPANESE CHRYSANTHEMUM DESIGN No. 609 B.
COLORED PLATE XVII.

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next the outer edge. The round center is very effectively worked in the Gold Color, 2161. This is covered with a network of crossed stitches in a dark, rich shade of Brown, 2165, and outlined with the same.

Leaves.—The leaves are worked mainly with a soft shade of green, to avoid monotony golden brown is blended into the green at frequent intervals, sometimes it is tipped with brown on one or both sides, or a little brown is worked in at the base of the leaf. For the stems shades take 2280, 2281, 2282, 2283, and for the golden brown 2440, 2441, 2442. The stems and thorns are likewise put in with three shades of brown. In working the leaves let the stitches take the direction of the veins; by this means the veining will be expressed the better than by putting it in. [Not Difficult.]

Japanese Chrysanthemum Design No. 609 B.

COLORED PLATE XVII.

MATERIALS - 22 inch Size: *Ward & Armstrong Filo Silk*, 2351, 2352, 2300; *Iranian Floss* each 2004, 2236, 2353, 2051, 2621, 2622, 2623. *B & A. Caspian Floss* 5 skeins 2002. Dealer can furnish stamped linen of design in 22 inch size.

This is a very effective design, pleasing in coloring, capable of very artistic treatment.

Border.—Work the scallop in buttonhole stitch with *B. & A. Caspian Floss*, No. 2002, with a long and short (indented) effect on the

inner line. Work the under scallop with *B. & A. Filo Silk*, 2300, using two threads in the needle. See Colored Plate IV for coloring and method of working border.

Flowers.—Work the back petals in 2351, 2352, 2353, making the center dark and the shading lighter toward the center. The petals in

each skein in a holder, what can be more convenient.



JAPANESE CHRYSANTHEMUM DESIGN NO. 609B.

the foreground should be made as follows: points in 2351, shades 2623, 2624; lighter toward the base with 2300, 2236, 2004. See Colored Plate XVII. Work the buds solid. Use 2353 for the back petals of the middle and for those in the foreground; use 2351 for points, and shade them near them to the calyx, using 2300, 2236. Work the calyx solid in Green, with Green and 2622.

Leaves.—Begin the edges with 2621, shading gradually darker toward the center with 2622 and 2623. Make some lighter by using 2624 toward the edge and 2622 for the darkest shade. Vein with 2623. For the stems use Green, 2622, 2623, and 2051, working solid and making the end of the stem darker than the part nearest the flower. [Difficult to



THISTLE DESIGN NO. 60 E.

small twining scallop with 2351. See Colored Plate IV for material and method of working border.

Thistles.—Work the thistle with B. & A. Filo Silk, Purple, shades 2353, 2612, 2353, 2614. Make each strand very fine and make the center with as much of a feathery effect as possible. At the top of the thistle use 2351, 2611, and a little of 2612. Make the upper part light; for the center use the darker shades, 2353, 2612, 2614, but use 2353 sparingly. Work the bulb of the thistle solid in Green, where the

INSIST UPON HAVING YOUR SILK IN HOLDERS.

Thistle Design No. 60

MATERIALS—22 inch Brainerd & Armstrong Filo 2 skeins each 2050, 2051, 2451, 2621, 2622, 2623, 2624, 2351 each 2851 2858 2611, 2614. B. & A. Caspian Filo 4 skeins 2002; 3 skeins Dealers can furnish standard linen of this design in 22 inch size.

Border.—W

Border.—Work the border with B. & A. Filo in buttonhole stitches, White, 2 B. & A. Caspian Filo in Hole stitch 2351 and 2002. Work the outside scallop with Caspian into the Floss, White, 2002, and thread of B

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SILKS IN

in 2351, shades 2623, 2624. Near the top of the bulb work one or more rows of colored shading to the size of the bulb, with Green, 2622, the next two rows of petals of the middle of the bulb, with 2621, then gradually darker to the stem and shade lion near the stem. Another way to work the bulb is to work it in Green, 2621, with Green, 2621, and cross-bar with Bronze Green, 2283.

Leaves.—Work solid. Make one spray of leaves with Green, 2621, gradually darker 2623, 2624. Use 2621 for the points of the leaves and shade toward the center. Vein with 2622, 2623, 2624. For another spray of leaves use 2451, 2050, 2051, 2052, working in the same manner and making a slant to the stitches. [Not Difficult.]

Design No. 60

Buttercup Design No. 611 A.

ROCOCO BORDER.

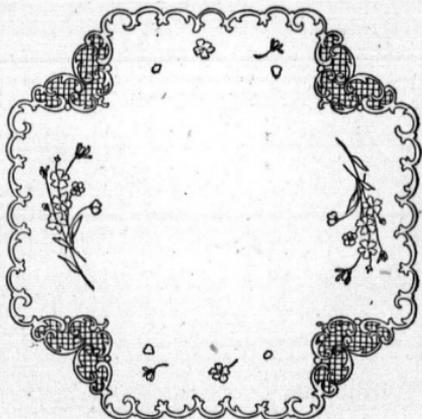
MATERIALS - 2 1/2 inch Size: Brainerd & Armstrong Filo Silk, 2 skeins each 2740; 1 skein each 2812, 2815, 2816, 2817, 2180, 2452, 2620, 2621 2622. B. & A. Caspian Floss, 5 skeins 2002; 3 skeins 2001. Dealers can furnish the best quality of this design in 2 1/2 inch size.

Border.—Work the scallop with B. & A. Caspian whole stitches, White, 2002, in but Caspian Hole stitch long and 2002. Work to the inside line. Top with Caspian into the white with 2002, and thread of B. & A. Filo 2740, making an even or finish on the narrow

k, Purple, of the scallop but leaves and make an uneven edge at the points. Shade these points with a few of the threads of 2180, thus giving them a darker effect.

Four Corners in Border—Work the cross-bar in outline stitch use 2353 one thread of B. & A. Filo Silk, 2740. Make a cross stitch with where the lines intersect. Stuff the two jewels with cotton, or

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



BUTTERCUP DESIGN NO. 611A. ROCOCO BORDER.

better still, B. & A. Caspian Floss, to raise the work, and then over in satin stitch with Filo, 2740, and outline with the same silk.

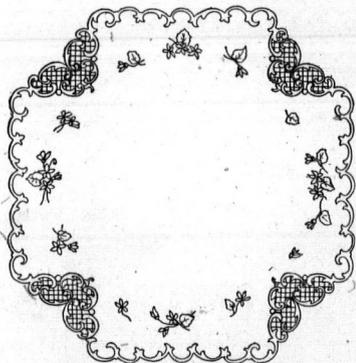
Scroll.—Work the even side of the scroll around the cross lines with Filo Silk, White, 2002. Shade 2740 and 2180 into the work giving the same effect as the border. The shading is shown in Colored Plate XVIII, but the colors are different.

Flowers and Leaves.—Instructions given for working the flowers and leaves in Buttercup Design No. 607 E, page 47, and illustrated in Colored Plate XVI, apply equally well to this pattern. [Not Difficult]

Violet Design No. 611 B.

ROCOCO BORDER.

COLORED PLATE XVIII.



VIOLET DESIGN NO. 611 B. ROCOCO BORDER.

MATERIALS—22 inch Brainerd & Armstrong Filo 2 skeins each 2002, 2160, 2163A; 1 skein each 2015, 2690, 2691, 2692, 2693, 2622, 2623. B. & A. Caspian Floss, 5 skeins 2002. I can furnish stamped linen design in 22 inch size.

Border.—Work the outer scallop with B. & A. Caspian Floss, White, 2002, in buttonhole stitch long and to the inside line. Shade into the white one thread with B. & A. Filo Silk, 2163A, making an even line finish on the narrow part

of the scallop. Shade the points in the border with a few stitches of Filo 2163A, thus giving them a darker effect. See Colored Plate XVIII.

Four Corners in Border.—Work the cross-bar in outline stitch with one thread of B. & A. Filo Silk, 2163A. Make a cross stitch 2164 where there lines intersect. Stuff the two jewels with cotton.

BRAINERD & ARMSTRONG WASH SILKS WILL WASH.

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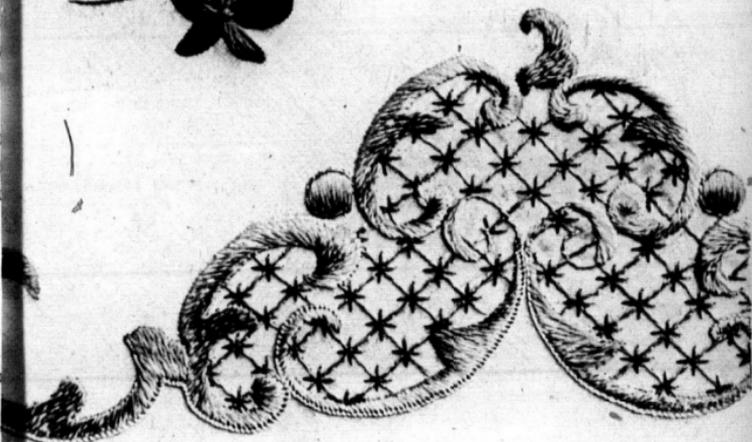
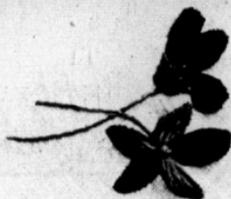
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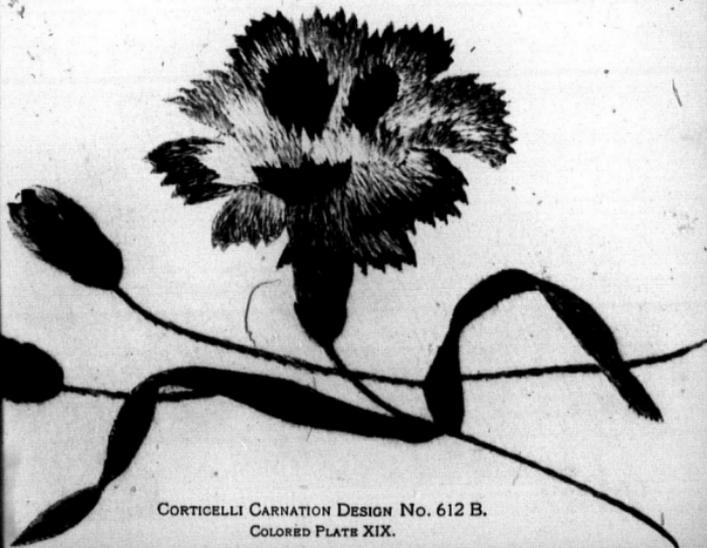
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CORTICELLI VIOLET DESIGN No. 611 B.
ROCCOCO BORDER.
COLORED PLATE XVIII.



CORTICELLI CARNATION DESIGN No. 612 B.
COLORED PLATE XIX.

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etter still, B. & A. Caspian Floss, to raise the work, and then work in satin stitch with Filo, 2162, and outline with the same shade. [Jewel Design No. 50, for directions for working jewels.]

Scroll.—Work the even side of the scroll around the cross-bar with Filo Silk, White, 2002. Shade 2162 and 2163A into the se, giving the same effect as the border. See Colored Plate XVIII.

Flowers.—Begin the edge of the petals with 2690, shading darker to the center with 2691, 2692, 2693. Make some petals darker by using 2690 and 2691. In the center of the open flowers work a h in Yellow, 2015. Work the calyx solid with Green, 2622.

Leaves.—Begin the edge in Green, 2621, shading to the center 2622. Vein and stem with 2623. [Not Difficult.]

Violet Design No. 612 A.

MATERIALS—22 inch Size :
 red & Armstrong Filo Silk,
 in 2002; 3 skeins 2164; 2
 skeins each 2160B, 2612, 2613,
 2614; 1 skein 2015, 2610, 2621,
 2623. Smaller sizes take
 the. Dealers can furnish
 the linen of this design in
 and 22 inch sizes.

This design is square;
 edges are doubled under
 and securely sewed with

For this reason only a
 quantity of silk is re-
 quired for working, as none
 is required for the edge.

Border.—Outline the
 in each corner with



VIOLET DESIGN NO. 612 A.

A. Filo Silk, 2164. Work the scallop inside the scroll with Filo White, 2002, to the depth of half an inch. Shade into the white, with 2160B, leaving a long and short effect on the inside of the scallop. Fill the space between the outside scroll and the scallop with fine stitches with 2164. Work the scroll inside of stitching solid with in satin stitch. See Colored Plate XX.

A. COMPACT AND CONVENIENT, B. & A SILK IN HOLDERS.

Flowers.—Begin the edge of the petals in 2610, shading dark to the center with 2612, 2613, 2614. Make some petals darker by tinging 2610 and 2612. In the center of open flowers work a stipple Yellow, 2015. Work the calyx solid in Green, 2622.

Leaves.—Begin the edge in 2621; shade to center with Vein and stem with 2623. [Easy.]

Carnation Design No. 612 B.

COLORED PLATE XIX.



CARNATION DESIGN NO. 612 B.

MATERIALS—22 inch B. & A. Filo Silk, 4 skeins 3 skeins 2164; 2 skeins 2670, 2671, 2672, 2678, 2620: 1 skein each 2237, 2622 2623. Smaller size less silk. Dealers can find stamped linen of this design 9, 18, and 22 inch sizes.

This design is so the edges are doubled and securely sewed silk.

Border.—Use same instructions as given for ring border of Daisy Design 612 D. See next page.

Flowers.—Begin the edge of the petals with 2673, shading light to the calyx with 2672, 2671, 2670, 2237. Make some petals lighter other dark. In the full flower it is better to make the back lighter and those in the foreground darker. See Colored Plate Work that part of the calyx near the petals with Green, 2620 and the bottom with 2622.

Leaves.—Work solid, using 2620, for the points and shading gradually darker with 2621, 2622. Use 2623 for the stems. [Not cult.]

BEST IN THE WORLD, B & A WASH SILKS.

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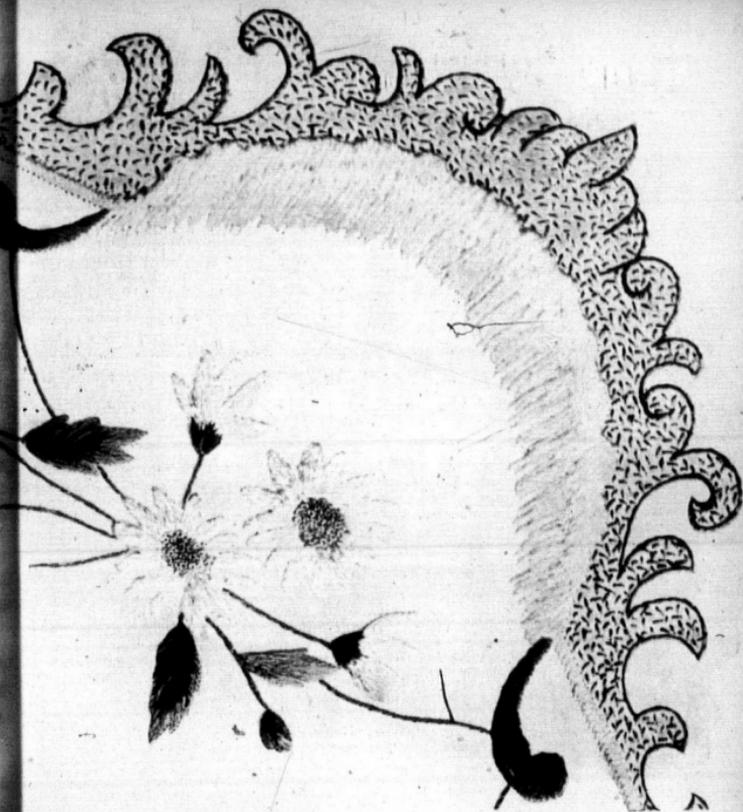
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CORTICELLI DAISY DESIGN No. 612 D.
COLORED PLATE XX.



CORTICELLI APPLE BLOSSOM DESIGN No. 612 F.
COLORED PLATE XXI.

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BOLDERS P

Daisy Design No. 612 D.

COLORED PLATE XX.

MATERIALS—22 inch Size: Brainerd & Armstrong Filo Silk. 7 skeins 2002; 2 skeins 2164; 2 skeins 2160B; 1 skein each 2013 2015, 2051, 2561, 2562, 2740, 2451. Smaller sizes take less silk. Dealers can furnish stamped linen of this design in 9, 18, and 22 inch sizes.

This design is square, the edges are doubled under and secured with silk.

Border.—Outline the scroll in each corner with B. & A. Filo Silk,

Work the scallop inside the scroll with White, 2002, to the width of half an inch. Into the white shade 2160B, leaving a long short effect on the inside

of the scallop. Fill the space between the outside edge and the scallop with seed stitches made with

White. Work the scroll in-ward of stitching solid in French knot stitch with 2164. See Colored Plate XX.

Flowers.—Begin the centers of the petals with White, 2002, shading to the outer edge with Green, 2740, 2562, and 2562. Fill the centers with French knots in Yellow. 2013 and 2015.

Colored Plate XX.

Work the buds in 2740, and 2561. [These small buds are darker than the flowers.] In the large buds use some white also. Work the centers with Green, 2451.

Leaves.—Begin the points with Green, 2450, shading gradually to the center with 2451 to the center. Use 2051 for the stems and veins [Easy.]



DAISY DESIGN NO 612 D.

Wild Rose, Design No. 612 E.

MATERIALS—22 inch Size: Brainerd & Armstrong Filo Silk, 3 skeins each 2163 2164; 2 skeins each 2160B, 2240, 2240A, 2621, 2622; 1 skein each 2002, 2620, 2623, 2624. Smaller sizes take less silk. Dealers can furnish stamped linen of this design in 9, 18, and 22 inch sizes.

HOLDERS PREVENT SNARLING AND SOILING THE SILK.

This design is square, the edges are doubled under and secured with silk. No silk is therefore required for buttonholing the edge.

Border.—Use same instructions as given for working Border Daisy Design 612 D, page 59.

Flowers.—Begin the edge with 2673 and shade lighter to center with 2672, 2240A, 2164.



WILD ROSE DESIGN NO. 612 E.

2621, 2622, 2623. Vary the shading. Make the leaves under the flowers much darker. Use but a little of 2620 and only on the inner edge. Work the veins and stems with Green, 2624. [Easy.]

Apple Blossom Design No. 612 F.

COLORED PLATE XXI.

MATERIALS—22 inch Size: Brainerd & Armstrong Filo Silk, 4 skeins each 2164, 2008, 2051, 2623, 2288. Smaller sizes take less silk. Dealers can furnish stamped linen of this design in 9, 18, and 22 inch sizes.

This design is square, the edges are doubled under and secured with silk. For this reason only a small quantity of silk is required for working, as none is used for buttonholing the edge.

Border.—Use same instructions as given for working Border Daisy Design 612 D, page 59.

HOLDERS MAKE GOOD WORK BY SAVING ANNOYANCE.

Flowers to the center omitting 267 the shading make two or most of 2164 stamen. See XII.

Buds and shading. In the center the edge of the open flower work a few stitches of Green. 2620, shade with 2621 irregularly around the buds d stitches make French knots. W in Yellow, 2014. A shade in Green, 2620 of Colored Plate IX will assist one in shading the design.

Leaves.—Work so darker to the edge of 2622, 2623, 2620, shading gradually darker to the center and midvein with 2051, 2

MATERIALS 2018, 2610, 2 skein 2002. See

design in These o ges, as the stration. Flowers edge of 2614.

NOT TO

Flowers.—Begin the edge of the petals with 2670, shading lighter to the center with 2240, 2237, 2003. Make some petals lighter by omitting 2670, and use 2002 in place of 2003 toward the center. Vary the shading by making some flowers almost white. In each petal make two or three stamens with Green, 2621, and place a small French knot of 2164 at the end of stamens. See Colored Plate XII.

Buds and Calyx.—Begin the edge of the petals with 2671, shading lighter to the center with 2670. Work all around the buds darker than the flowers. Work the calyx Green, 2622.

Leaves.—Work solid. Use Green, 2621, for the points, shading gradually darker to the center with 2622, 2623, 2051, with a touch of 2283 near the base and midvein. Vary the shading as usual. Work the stems solid with 2051, 2283, 2444, using most of 2444. [Not Difficult.]



APPLE BLOSSOM DESIGN No. 612 F.

Violet Design No. 613 A.

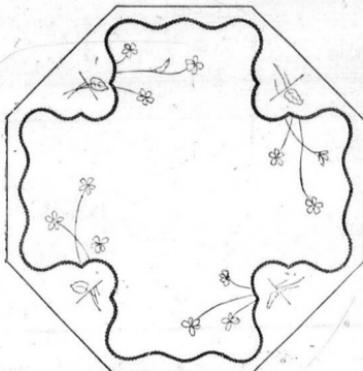
MATERIALS—22 inch Size: Brainerd & Armstrong Filo Silk, 1 skein each 2610, 2610, 2612, 2618, 2614, 2621, 2622, 2628. B. & A. Caspian Flcoss 1 skein 2002. Smaller sizes take less silk. Dealers can furnish stamped linen of this design in 9 and 22 inch sizes.

These octagon shaped patterns require no buttonhole work on the edges, as the linen is folded under and securely sewed as shown by the illustration. The effect is quite novel, and as the designs are simple and a small quantity of silk is needed to work the pattern.

Flowers.—Work solid. Use B. & A. Filo Silk, Violet, 2610, for the edge of the petals, shading darker toward the center with 2612, 2613, 2614. Make the three lower petals lighter than the upper two.

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

In the center of the open flowers work a few stitches of Yellow, 20

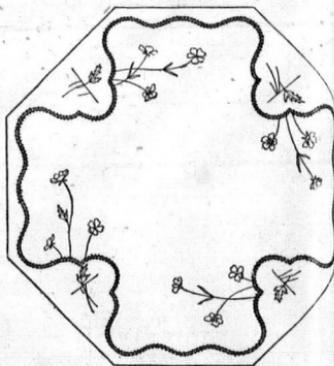


VIOLET DESIGN No. 613 A.

Buttercup Design No. 613 B.

MATERIALS—2½ inch Size :
Brainerd & Armstrong Filo Silk.
1 skein each 2018, 2014, 2015,
2016, 2017, 2451, 2621, 2622.
B & A. Caspian Floss, 1 skein
2002. Smaller sizes take less
silk. Dealers can furnish stamp-
ed linen of this design in 9 and
22 inch sizes

These octagon shaped
patterns require no button-
hole work on the edges, as
the linen is folded under and
securely sewed as shown by
the illustration. The effect
is quite novel, and as the
designs are simple only a
small quantity of silk is needed to work the pattern.



BUTTERCUP DESIGN No. 613 B.

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

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Design No.
and illustr
Plate XVI.
—
Daisy Do.

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Flowers and Leaves.—Instructions for working this design are the same as given for Buttercup Design No. 607 E, page 47, and illustrated by Colored Plate XVI. [Easy.]

Daisy Design No. 613 D.

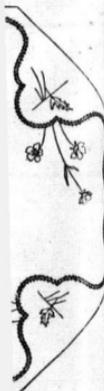
MATERIALS—22 inch Size :
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Brainerd & Armstrong Filo Silk,
skeins 2001 · 1 skein each 2018,
2015, 2051, 2561, 2562, 2740, 2450,
2051. Smaller sizes take less silk.
Dealers can furnish stamped linen
with this design in 9 and 22 inch
sizes.

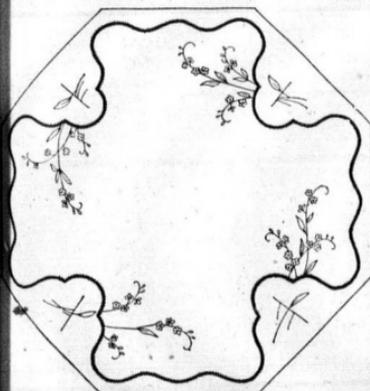


DAISY DESIGN NO. 613 D.

These octagon shaped patterns require no button-work on the edges, as the linen is folded under and securely sewed as shown by the illustration. The effect is quite novel, and as the designs are simple only a small quantity of silk is needed to work the pattern.



613 B.



FORGET-ME-NOT DESIGN NO. 613 E.

Dealers can furnish stamped linen of this design in 9 and 22 inch sizes.

Flowers and Leaves.—
Instructions for working this design are the same as given for Daisy Design, 612 D, page 59, and illustrated by Colored Plate XXI, although of course the rules for working the border do not apply to this design. [Easy.]

Forget-me-not Design No. 613 E.

MATERIALS—22 inch Size :
Brainerd & Armstrong Filo Silk,
1 skein each 2014, 2380, 2081,
2081A, 2900, 2621, 2622, 2623.
B & A. Caspian Floss, 1 skein
2002 Smaller sizes take less

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

RS.

These octagon shaped patterns require no buttonhole work on the edges, as the linen is folded under and securely sewed as shown by the illustration.

Flowers.—Work solid. Make the petals in Brainerd & Armstrong Filo, Silk, Blue, 2030, 2031, 2031. Vary the shading by making one or more petals in some of the flowers of a lighter shade. Tip some of the petals with a touch of Pink, 2300. Put a French knot in Yellow, 2014, in the center of the open flowers. Make some of the buds in Pink, 2303, and others in Blue, 2031.

Leaves.—Work solid, using Green, 2621, for the points, shading gradually darker to the stem with 2622, 2623. Make some leaves lighter than others. Work the stems in 2623. The slit in corner, or the line across the ends of the stems, work in fine buttonhole stitch with Caspian Floss, White. 2002. [Easy.]

Chrysanthemum Design No. 613 F.



CHRYSANTHEMUM DESIGN NO. 613 F. Octagon Hem.

ing lighter with 2360, 2360A, 2360B. The petals that droop in the foreground make lighter by omitting 2361.

Yellow Flowers.—Work the points in the petals with Yellow, 2017, shading lighter with 2015, 2014, 2013, 2012. Change the shade

GET EACH SKEIN OF SILK YOU BUY IN A HOLDER.

MATERIALS—22 inch Size Brainerd & Armstrong Filo Silk, 1 skein each 2012, 2013, 2014, 2015, 2017, 2360B, 2360A, 2360, 2361, 2621, 2622, 2623, 2624 B & A. Caspian Floss, 1 skein 2002. Smaller sizes take less silk. Dealers can furnish stamped linen of this design in 9 and 22 inch sizes.

Red Flowers.—Work the points of the petals in the background in B. & A. Filo Silk, 2361, shading lighter to the base with 2360, 2360A. Work the points of the petals in the foreground with 2361, shade

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ing in different petals by using either lighter or darker shades of silk. The petals that are on top make light, using the lightest shades toward the center of the upper petals. Use your taste in arranging the colors. You can work red and yellow flowers in one spray, or make each spray different, either way will be pretty. Use Green, 2622, 2623, for the calyx.

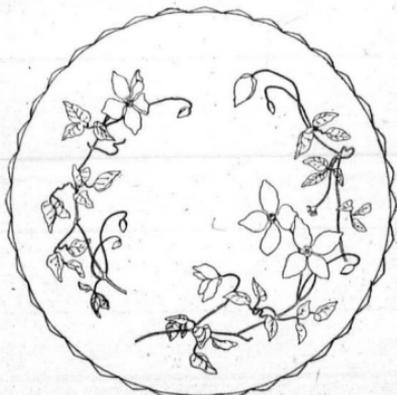
Leaves.—Work the points with Green, 2621, shading to the stem with 2622, 2623. Use 2624 for the stems. (Not Difficult.)

Purple Clematis Centerpiece Design No. 56.

AND SET OF 4 DOILIES, No. 56A, 56B 56C, AND 56D.

COLORED PLATE XXII.

MATERIALS - 22 inch Centerpiece : Brainerd & Armstrong Filo Silk, 4 skeins 2625; 8 skeins 2624; 2 skeins each 2610, 2611, 2612, 2613, 2614, 2623, 1 skein each 2584, 2585 2740, 2620, 2621 2622. B & A. Caspian Floss, 8 skeins 2002 Smaller pieces take less silk. Dealers can furnish stamped linen of this design in 22 and 27 inch sizes They can also furnish stamped linen, 9 inch square, of the set of four doily designs (Nos. 56A, B, C, D), to match this centerpiece.



PURPLE CLEMATIS CENTERPIECE DESIGN NO. 56.

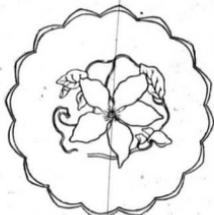
One can always do better embroidery, as is the case in all branches of art, if thoroughly familiar with one's subject; then the mind, which is really the source of intelligent work, can act through the pencil, the pen, or the needle, and give to the result the added touch of knowledge at first hand. Therefore, if possible, before working this design secure a spray of the real clematis, choosing the variety known as *Clematis Jackmanni*, which is probably one of the best known.

The Purple Clematis blossoms in June, July, or August, according to the climate, but it can be secured from florists during other months. Notice that the flowers often have four petals, and nearly as often five.

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

This is a marked peculiarity of the plant. Observe also the buds and sprays of leaves, starting from the axils of the branches; the curling tendency of the stems, by which tendril-like quality the plant climbs. Sometimes the leaves will drop off from these stems, leaving occasionally what looks like a real tendril, but what is in reality the leaf-stem.

This centerpiece may be worked in heavy outline, which produces a very decorative effect with less labor, but this is not recommended, the design being of a large and handsome flower, which calls for stronger and more lasting treatment, and the instructions given therefore are for solid embroidery, in long and short stitch. (See article on Stitches — "Feather Stitch.") While purple is the usual color of the flower, it is sometimes very pale lavender, but for a decorative design merely, the flowers might be worked in white with greenish shadings.



CLEMATIS DOILY No. 56 A.

Flowers.—Begin the edge of petals with Purple, 2614, shading gradually lighter toward the base of the petal, using 2613, 2612, 2611, 2610. The lightest shades should come into a vein in the center of the petal. For the under side, or turned over parts, of the petals use 2610 and 2611. The contrast between the color of upper and under sides is very marked. Work the pistil solid, using 2621 for the upper and 2622 for the lower half. See Colored Plate XXII.

Centers.—Outline the stamens with Green, 2620, 2621. Make the other stamens, which are heavier than those inside and somewhat irregular, with a double thread of Brainerd & Armstrong Filo Silk, and the inner stamens with a single thread. At the point of each stamen make a French knot with Purple, 2614. Use 2620 and 2621 also for the center from which the petals have dropped. Work the buds solid, in 2610, 2611. At the base of each shade into the stem a few stitches of 2620.



CLEMATIS DOILY No. 56 B.

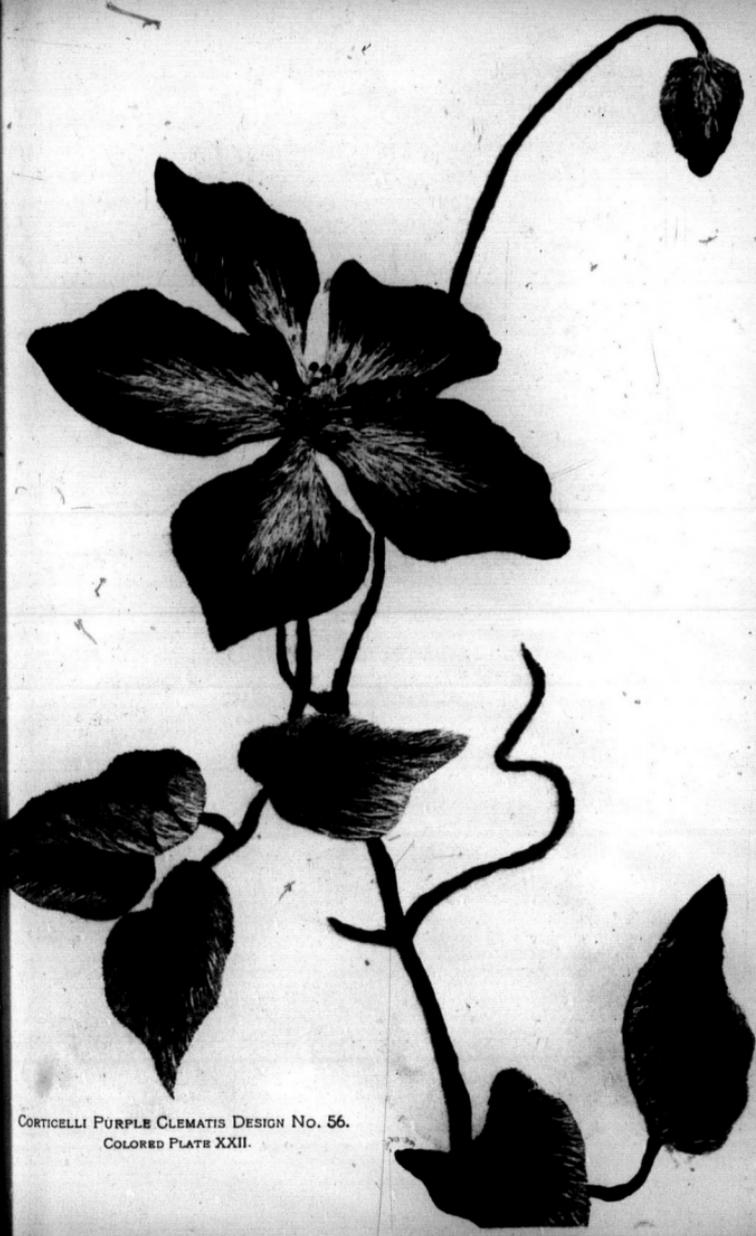
Leaves.—Work solid in long and short stitch, with 2740, 2620.

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

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CORTICELLI PURPLE CLEMATIS DESIGN No. 56.
COLORED PLATE XXII.

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2621, 2622, 2623, 2624, 2625. being careful to slant the stitches in the same direction as the veins, that is, from the edge in toward the central vein, but sloping toward the base of the leaf. Shade from light on the edge to dark near the midvein. See Colored Plate XXII. The leaves are large and many shades can be used with advantage. Work some of the smaller leaves in lighter shades than the large leaves at the bottom of the spray. The veins in the leaves should not be indicated too distinctly. They are shown with clearness in the illustration so that the correct direction may be easily followed. One shade lighter than the darkest shade used in the leaf will be correct for the veins. For the turned over parts of leaves use 2620 or 2621.



CLEMATIS DOILY No. 56 C.

Stems.—Work solid in 2623, 2624, 2625, and where the stems are largest use a little Reddish Brown, 2584, 2585. The stems from buds, also the tendrils, should be made in 2622, 2623, 2624.

Border.—Work the scallop in buttonhole stitch with Brainerd and Armstrong Caspian Floss, White, 2002, or if desired use Light Green Caspian Floss, 2620. If fringe is wanted buy the 27 inch square of stamped linen, buttonhole the edge very fine and even all around with B. & A. Etching Silk. Then fringe the linen to the buttonhole edge, comb out the threads evenly and trim to any length wanted. (Not Difficult.)



CLEMATIS DOILY No. 56 D.

Purple Clematis Doily Designs

Nos. 56 A, 56 B, 56 C, and 56 D.

Three of these doilies are designed so that the decoration will show even should a tumbler or a finger bowl be placed upon them, and if six or a larger number of doilies are desired for a set, repeat these three patterns. In the fourth design, No. 56A, the decoration is confined to the center of the doily, this being intended for a bread or cake covering, or for any purpose where a central decoration is most

WASH SILKS IN HOLDERS SAVE ANNOYANCE.

useful. The instructions given for the clematis centerpiece will be ample for working these doilies. (Not Difficult.)

Violet Design No. 615 A.

MATERIALS—22 inch Size : Brainerd & Armstrong Filo Silk, 1 skein each 2015, 2561, 2610, 2612, 2613, 2614, 2621, 2622, 2623, 2624 B. & A. Caspian Floss, 6 skeins 2002. Dealers can furnish stamped linen of this design in 6, 9, 12, 18, 22 inch sizes.



VIOLET DESIGN NO. 615 A.

Border.—Work the scallop in buttonhole stitch with B. & A. Caspian Floss, White, 2002. In the three shell shaped scallops the stitches should be irregular on the inside. Now shade B. & A. Filo Silk, Green, 2561, into the white (in these three shell shaped scallops), giving a long and short effect on the inside. See Colored Plate VI for method of working border.

Flowers.—Work solid in Violet, 2614, 2613, 2612, 2610. Make the three lower petals lighter, the two upper petals darker working the edge of the petal lighter and darker toward the center. Make a few solid stitches of Yellow, 2015, in the center of the flower.

Leaves.—Work solid with Green, 2621, 2622, 2623. For the stems and veins use 2624. (Easy.)

Daisy Design No. 615 B.

MATERIALS.—22 inch Size : Brainerd & Armstrong Filo Silk, 1 skein each 2015, 2002, 2561, 2621, 2622, 2623. B. & A. Caspian Floss, 6 skeins 2002. Smaller sizes take less silk. Dealers can furnish stamped linen of this design in 6, 9, 12, 18 and 22 inch sizes.

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Border.—Use same instructions as given for Violet Design No. 615 A, page 68.

Flowers.—Work solid; the edge of the petals with White, 2002, using 2561 toward the center. Make French knots in the center of the open flower with Yellow, 2015.

Leaves.—Work solid. For the points use Green, 2621, shading darker toward the center with 2622. Work the veins and stems with 2623. (Easy.)



DAISY DESIGN No. 615 B.

Rosebud Design
No. 615 C.

MATERIALS—22 inch Size: Brainerd & Armstrong Filo Silk, 1 skein each 2305 2242, 2244, 2561, 2621, 2622, 2623. B. & A. Caspian Floss, 6 skeins 2002. Smaller sizes take less silk. Dealers can furnish stamped linen of this design in 6, 9, 12, 18, and 22 inch sizes.



ROSEBUD DESIGN No. 615 C.

Border.—Use same instructions as given for Violet Design No. 615 A, page 68.

Rosebuds.—Work the edge of some of the back petals with Red, 2244, shading in with 2242. The center should be lighter. Make some of the petals darker by using 2305 on the edge and shading in with 2244. The petals in the foreground

should be lighter, using 2244 and 2242. Make the points of the calyx

HOLDERS MAKE GOOD WORK BY SAVING ANNOYANCE.

in Green, 2621, and shade gradually darker toward the bulb, using 2622, 2623.

Leaves.—Work solid. For the edge use Green, 2621, shading darker toward the center with 2622. Work the veins and stems with 2623, (Not Difficult.)

Buttercup Design No. 615 D.



BUTTERCUP DESIGN No. 615 D.

scallops), giving a long and short effect on the inside. See Colored Plate VI for method of working border; the coloring however will be found different from that intended for this design.

Flowers.—Work solid. Use 2015 for the edge, and gradually shade lighter to the bottom of the petal with 2014, 2013. Three shades to a flower are sufficient. Make some petals darker by using 2016 on the edge instead of 2015. In the center of the open flowers work a few stitches of Green, 2621, and around these make a few French knots in 2621, also. See Colored Plate XVI.

Leaves.—Work the leaves with 2621 in satin stitch, slanting the stitches across the leaf. For the stems take 2622. (Easy.)

BRAINERD & ARMSTRONG WASH SILKS IN HOLDERS.

MATERIALS—22 inch Size: Brainerd & Armstrong Filo Silk, 1 skein each 2013 2014, 2015, 2016, 2621, 2622, B. & A. Caspian Floss, 6 skeins 2002. Smaller sizes take less silk. Dealers can furnish stamped linen of this design in 6, 9, 12, 18 and 22 inch sizes.

Border.—Work the scallop in buttonhole stitch with B. & A. Caspian Floss, White, 2002. In the three shell shaped scallops the stitches should be irregular on the inside. Now shade B & A. Filo Silk, Yellow, 2013, into the white (in these three shell shaped

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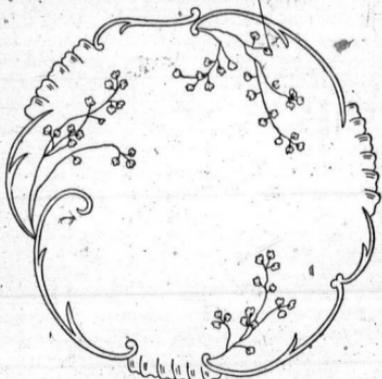
Maiden-hair Fern Design No. 615 C.

MATERIALS—22 inch Size: Brainerd & Armstrong Filo Silk, 1 skein each 2124 2620, 2621, 2622 2623. B. & A. Caspian Floss, 6 skeins 2002. Smaller sizes take less silk. Dealers can furnish stamped linen of this design in 6, 9, 12, 18 and 22 inch sizes.

Border.—Work the scallop in buttonhole stitch with B. & A. Caspian Floss, White, 2002. In the three shell shaped scallops the stitches should be irregular on the inside. Now shade B. & A. Filo Silk, Green, 2620, into the white (in these three shell shaped scallops),

giving a long and short effect on the inside. See Colored Plate VI for method of working border.

Leaves.—Work solid, making each leaf of one shade. Make the leaves at the top of each spray with 2621, the next two leaves with 2622, and those next below with 2623. Continue to make the leaves darker toward the bottom of the spray. Work the stems in very fine stem stitch with a thread of Filo Silk, 2124 split in two parts. (Easy.)



MAIDEN-HAIR FERN DESIGN No. 615 E.



FORGET-ME-NOT DESIGN No. 615 F.

MATERIALS 22 inch Size: Brainerd & Armstrong Filo Silk, 1 skein each 2014 2080A 2080, 2081, 2801, 2621 2622. B. & A Caspian Floss, 6 skeins 2002. Smaller sizes take less silk. Dealers can furnish stamped linen of this design in 6, 9, 12, 18 and 22 inch sizes.

Forget-me-not Design No. 615 F.

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

Border.—Work the scallop in buttonhole stitch with Brainerd and Armstrong Caspian Floss, White, 2002. In the three shell shaped scallops the stitches should be irregular on the inside. Now shade B. and A. Filo Silk, Blue, 2030A, into the white (in these three shell shaped scallops), giving a long and short effect on the inside. See Colored Plate VI for method of working border; the coloring, however, will be found different from that intended for this design.

Flowers.—Work solid. Use Blue, 2030A, 2030, 2031, for the petals, varying the shading. Give a touch of Pink, 2301, to some of the petals. Make a French knot of Yellow, 2014, in the center of the open flowers. Work some of the buds with Blue, 2030, and some with Pink, 2301. Use Green, 2622, for the calyx.

Leaves.—Work solid. For the points use Green, 2621, shading toward the stem with 2622. Work the stems with 2622. (Easy.)



JEWEL DESIGN No. 50.

in 9, 12, 18 and 22 inch sizes.

Jewel embroidery is more than ever popular, and deservedly so, not only account of the scope it gives for daintiness of design, but more especially because of the splendid possibilities in the arrangement of color. Of course one is not slavishly tied to copying the exact color of any particular gem; the decorator's license is available here just the same as in reproducing flowers, an artistic and harmonious scheme of color must be the first consideration. Unless the jewels be of unusual

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

Jewel Design No. 50.

COLORED PLATE XXIII.

MATERIALS—22 inch Size :
 Brainerd & Armstrong Filo Silk,
 4 skeins each 2160B, 2161, 2650,
 2651, 2652; 3 skeins each 2450A,
 2450; 2 skeins each 2271, 2272,
 2590A, 2590, 2591; 1 skein each
 2165, 2520, 2240B, 2653. B. & A.
 Caspian Floss, 4 skeins 2590A.
 B. & A. Asiatic Twisted Embroidery
 Silk, 8 skeins 2650

MATERIALS—9 inch Size:
 B. & A. Filo Silk, 1 skein each of
 above shades B. & A. Caspian
 Floss, 1 skein 2590A. B. & A.
 Asiatic Twisted Embroidery Silk,
 2 skeins 2650. Dealers can fur-
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CORTICELLI JEWEL DESIGN No. 50.
COLORED PLATE XXIII.

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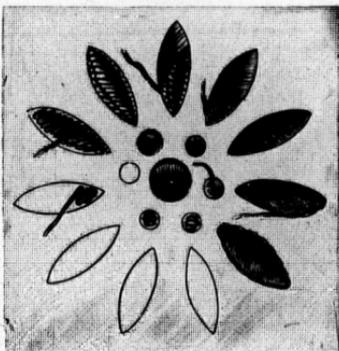
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size, it is better to work each individual gem in one shade, varying the tone if repeated in the same group. It must be remembered that embroidery, like any textile fabric, to a great extent shades itself, especially when the surface is glossy. In this style of design it is well to introduce as great a variety of coloring as possible, avoiding however very violent contrasts.

We suggest a scheme that will be found to work beautifully, but many others might be thought out with equally good results. It should be observed, however, that in formulating a scheme all the colors employed should be chosen in about the same tone to avoid the spottiness so often found in amateur work; the very best designs can easily be spoiled through inattention to this rule. The task of following exactly the directions given is rendered easy by means of the numbers on the holders encasing each skein of Braiperd & Armstrong Silk and by reference to Colored Plate XXIII.

The work is solid throughout except where the scallops are filled in beneath the scrolls with crossed bars; these are laid in place from side to side and caught down at each intersection. The jewels are put in with satin stitch. (See article on Stitches.) They should be raised a little by filling. This can be done in two ways, either by filling one way in satin stitch and crossing the filling in the opposite direction in finishing (see engraving), or by work-



JEWEL EMBROIDERY.—FILLING AND COVERING.

ing a circle in stem stitch and following the circle inside until quite filled in, then covering with satin stitch. When covering the filling, always start in the center and work out each way. It will then be found easy to preserve the form. It is hardly worth while to use a different kind of silk for the filling; it is poor economy and saves very little after all, while the additional fastenings off are liable to make the

LADIES, GET YOUR B & A. WASH SILKS IN HOLDERS.

work lumpy. The jewels are more pronounced if outlined, but this is optional. If outlined, a rich Burnt Sienna shade, such as No. 2165, will be very effective and not at all heavy. The jewels should be worked with Brainerd & Armstrong Filo Silk

For the four sections composed of scrolls, and for the scallop exactly beneath them, choose three delicate shades of Apricot, 2650, 2651, 2652. Use the lightest in Brainerd & Armstrong Asiatic Embroidery Silk for the scallop, and shade the scrolls with the three tones in Filo Silk. Put in the crossed bars with Green Filo Silk, 2450A, and catch them down with 2450. The outside scrolls are also worked with 2450A. The small scrolls at the apex and on either side, also the upper bars in stem stitch, are of a golden hue, for which take 2160B, 2161. The large central jewel and those heading the golden bars are Green. Use 2271 for the large one and 2272 for the small ones; those on either side on the bars are Violet, 2520; the three below and one above the large center jewel are also worked with 2520; the remaining single gems on either side of the center are Red, 2240B. See Colored Plate XXIII.

We now come to the intervening forms embracing three scallops. Work the lily forms with Filo Silk in three shades of Blue, 2590A, 2590, 2591. Work the three scallops in Caspian Floss, with Blue, 2590A. The jewels are golden, being worked with Filo Silk, 2160B, 2161. The diamond shaped jewel is put in with 2653, representing a pink topaz. (Somewhat Difficult.)

Apple Blossom Design No. 406 A.

HEMSTITCHED EDGE.

MATERIALS—12 inch Size: B. & A. Filo Silk, 1 skein each 2670B, 2670, 2164, 2236, 2621, 2622, 2623. Dealers can furnish stamped and hemstitched linen of this design in 6, 7, 9, 12, 15, 18, and 21 inch sizes. They can also furnish stamped and hemstitched linen for tray cloths and bureau scarfs to match this design, 18x27, 18x36, 17x54, and 17x72 inches.

These designs are especially adapted for beginners. The 7 and 9 inch sizes make pretty doilies, and the larger linens work up into very attractive centerpieces, tray cloths and bureau scarfs.

Flowers.—Work solid. Begin edge

APPLE BLOSSOM DESIGN No. 406 A.

PATENT HOLDERS PREVENT SNARLING AND MUSSING OF SILKS.



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of petals with Brainerd & Armstrong Filo Silk, 2670, shading lighter toward center with 2670B, 2236. In the center of the open flowers make a few stitches in 2621 to represent stamens, and make three or four French knots around these stitches with 2164. Work the buds solid, using 2670 for edge and 2670B near calyx; use 2622 for calyx. A study of Colored Plate XXI will assist one in getting the right shading and stitch direction.

Leaves.—Work solid, beginning points with 2621, shading darker to midvein with 2622. Stems should be worked solid or with two or three rows of outline stitch, using 2623. Use 2623 also for veins. (Easy.)

Buttercup Design No. 406 B.

HEMSTITCHED EDGE.

MATERIALS—12 inch Size: B. & A. Filo Silk, 1 skein each 2013 2015, 2016, 2021 2022 Dealers can furnish stamped and hemstitched linen of this design in 6, 7, 9, 12, 15 18, and 21 inch sizes. They can also furnish stamped and hemstitched linen for tray cloths and bureau scarfs, to match this design, 18x27, 18x36, 17x54, 17x72 inches.

These designs are especially adapted for beginners. The 7 and 9 inch sizes make pretty doilies, and the larger linens work up into very attractive centerpieces, tray cloths, and bureau scarfs. Only a small quantity of silk is required for these patterns.



BUTTERCUP DESIGN NO. 406 B.

Flowers.—Work solid. Begin the edge of petals with B. & A. Filo Silk, Yellow, 2016, shading gradually lighter to center with 2015, 2013. Vary the shading in petals, making some light and some dark. Work the calyx with Green 2621. The buds should be worked darker than the open flowers. A study of Colored Plate XVI will be found helpful to beginners.

Leaves.—Work solid, beginning points with 2621, and shading to midvein with 2622. Work the stems in outline stitch with 2622. (Easy.)

OTTAWA ART SOCIETY USES ONLY B. & A. WASH SILKS.

Chrysanthemum Design No. 406 C.

HEMSTITCHED EDGE.

MATERIALS—12 inch Size: Brainerd & Armstrong Filo Silk, 1 skein each 2352, 2353 2300, 2621 2622. Dealers can furnish stamped and hemstitched linen of this design in 6, 7, 9, 12, 15, 18, and 21 inch sizes. They can also furnish stamped and hemstitched linen for tray cloths and bureau scarfs to match this design, 18 x 27 18 x 86 17 x 54, 17 x 72 inches.



CHRYSANTHEMUM DESIGN No. 406 C.

XXII will be found helpful to beginners.

Leaves.—Work solid, beginning the points with 2621, shading darker to midvein with 2622. Work the stems in outline stitch with 2622. [Not Difficult.]

Daisy Design No. 406 D.

HEMSTITCHED EDGE.

MATERIALS -12 inch Size: Brainerd & Armstrong Filo Silk, 1 skein each 2018, 2015 2002 2560A 2560, 2561, 2451. Dealers can furnish stamped and hemstitched linen of this design in 6, 7, 9, 12, 15, 18 and 21 inch sizes. They can also furnish stamped and hemstitched linen for tray cloths and bureau scarfs to match this design, 18 x 27 18 x 86 17 x 54 and 17 x 72 inches.

These designs are especially adapted for beginners. The 7 and 9 inch sizes make pretty doilies, and the larger linens work up into very attractive centerpieces, tray cloths, and bureau scarfs.

Flowers.—Begin the edge of the petals with B. & A. Filo Silk, White, 2002, shading toward the center with 2560A. Work the centers

MONTREAL ART SOCIETY RECOMMEND SILK IN HOLDERS.

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in fine French knots in Yellow, 2013, 2015, placing those in 2015 above those in 2013. Work the calyx in 2560. See Colored Plate XX for method of shading.

Leaves.—Begin the points, with 2560. Shade darker to the center with 2561 and 2451. Vein with 2451 and work the stems in outline stitch with same shade. [Easy.]

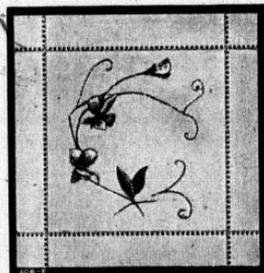
Sweet Pea Design No. 406 C.

HEMSTITCHED EDGE.



MATERIALS—12 inch Size: Brainerd and Armstrong Filo Silk, 1 skein each 2481, 2482, 2484, 2470, 2471, 2011, 2802, 2610, 2611, 2612. Dealers can furnish stamped and hemstitched linen of this design in 6, 7, 9, 12, 15, 18, and 21 inch sizes. They can also furnish stamped and hemstitched linen for tray cloths and bureau scarfs to match this design, 18 x 27. 18 x 36. 17 x 54. 17 x 72 inches.

DAISY DESIGN NO. 406 D.



SWEET PEA DESIGN NO. 406 E.

These designs are especially adapted for beginners. The 7 and 9 inch sizes make pretty doilies, and the larger linens work up into very attractive centerpieces, tray cloths, and bureau scarfs.

Flowers.—Sweet Peas are always difficult owing to the great variety of shades found in the flower. Begin the edge of the two upper petals with B. & A. Filo Silk, Pink, 2470, shading darker to center with 2471 and 2302. For the lower petals use the same shade; at the base work a few solid stitches of Green, 2481 and 2482, for calyx. For a purple and yellow flower begin the edge with Yellow, 2011, into which shade Purple, 2610, and near the base, or where the petals meet, use 2611 and 2612. For the turn over part use 2610. The buds should be darker than the open flowers. Carefully examine Colored Plate XXVII, before beginning to embroider this design.

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

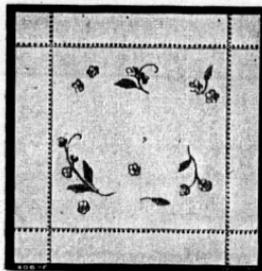
Leaves.—Work the leaves in 2481, 2482, 2484, shading from light on points to dark near the center and base of leaf. Work the stems and tendrils in 2481, 2484, using the former for the ends of tendrils only. [Somewhat Difficult.]

Forget-me-not Design No. 406 F.

HEMSTITCHED EDGE

MATERIALS—12 inch Size: Brainerd & Armstrong Filo Silk, 1 skein each 2014, 2030A, 2030, 2032, 2300, 2-21, 2623. Dealers can furnish stamped and hemstitched linen of this design in 6, 7, 9, 12, 15, 18, and 21 inches sizes. They can also furnish stamped and hemstitched linen for tray cloths and bureau scarfs to match this design, 18 x 27, 18 x 36, 17 x 54, and 17 x 72 inches.

These designs are especially adapted for beginners. The 7 and 9 inch sizes make pretty doilies, and the larger linens work up into very attractive centerpieces, tray cloths, and bureau scarfs.



FORGET-ME-NOT DESIGN NO. 406 F.

Green, 2621, for the calyx.

Leaves.—Work solid, beginning the points with 2621, shading darker to midvein with 2623. Work the stems in outline stitch with 2623. [Easy.]

Marechal Niel Rose Design No. 602 B.

COLORÉD PLATE XXIV.

MATERIALS 2½ inch Size: Brainerd & Armstrong Filo Silk, 2 skeins each 2002, 2003, 2004, 2630, 2631, 2632, 2560, 2561; 1 skien each 2480, 2635, 2636, 2562, 2563, 2564. B. & A. Caspian Floss, 6 skeins 2002. Smaller pieces take less silk. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes.

For the more experienced worker this design has many attractions, and aided by the Colored Plate many who otherwise would be unable to embroider this rose will find no difficulty in following the directions. It is as handsome a design as the most ambitious could desire, affording opportunity for very artistic treatment.

EVERY EXPERIENCED EMBROIDERER USES SILK IN HOLDERS.

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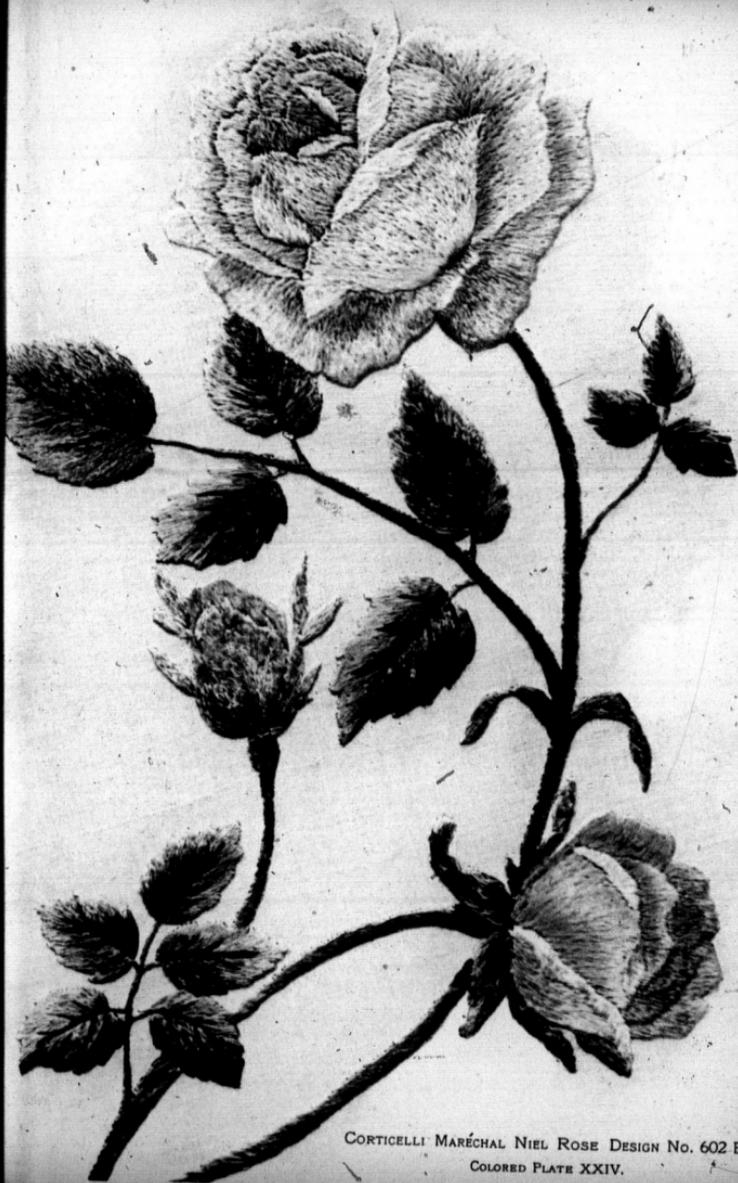
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CORTICELLI MARÉCHAL NIEL ROSE DESIGN NO. 602 B.
COLORED PLATE XXIV.

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Border.—Work the scallop in buttonhole stitch with B. & A. Caspian Floss, 2002. For the flowers in the border choose B. & A. Filo Silk, 2002, shading to center with Green, 2480. Put a few French knots of Yellow, 2632, in the center. Or work the centers of these border flowers in Yellow, 2630, instead of Green, 2480, shading outward with 2004 and 2003.

Large Rose.—Begin the edge of some of the petals with B. & A. Filo Silk, Yellow, 2636, shading gradually lighter to 2003 at base. The edge of the other petals can be done with Yellow, 2630, shading darker toward base with 2631, 2632, 2635, 2636. The turn over petals must be raised high by filling in with long stitches of B. & A. Roman Floss, although darning or embroidery cotton can be used; over this filling work



MARECHAL NEIL ROSE DESIGN NO. 802 B.

Filo Silk, Cream White, 2003, care being taken to slant the stitches in almost the opposite direction from those in the rest of the petal. See Colored Plate XXIV. In working the roses remember to use the darker shades for the back petals, as well as for the hollows or deep places and choose the lighter shades for the high lights of the raised parts, such as turn over petals and those on the outside.

Buds.—Work solid, using 2636, for the point of the buds, shading lighter toward calyx with Yellow, 2635, 2632. Work the points of calyx with Green, 2560, shading darker toward the bulb with 2561, 2562, 2563, 2564.

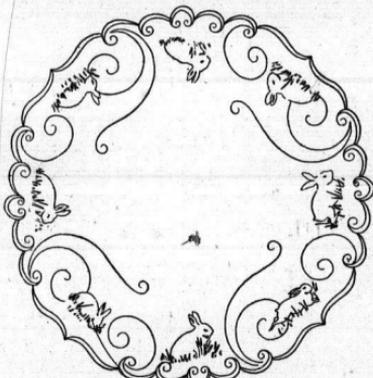
Leaves.—Work solid. For the edge of some of the leaves use Green, 2561, shading toward the center with 2562, 2563. Vein with 2564. For the smallest leaves 2560 can be used for the points, shading toward the center with 2561, 2562, and veining with 2563. A study of Colored Plate XXIV will repay one, as it gives the shading of the leaves as well as of the roses. [Difficult.]

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

Rabbit Chafing Dish Design No. 53.

COLORED PLATE XXVI.

MATERIALS 22 inch Size: B & A. Filo Silk, 2 skeins each 2590A, 2590 2591; 1 skein each 2310A. 2112 2150, 2452, 2163A, 2161, 2165, 2240B, 2620, 2621, 2622, 2623 2624. B & A Caspian Floss 8 skeins 2621. Smaller sizes take less silk Dealers can furnish stamped linen of this design in 9 and 22 inch sizes.



RABBIT CHAFING DISH DESIGN NO. 53.

light pink, 2150. Around the eyes and nose make irregular stitches with 2590, working the eyes solid with Pink, 2240B. A few stitches will give expression. Choose 2591 for the back of the rabbit, and, using long and short stitch, slant the stitches a little toward the tail downward. Now shade lighter to the side, using 2590, 2590A. Begin the under side of the rabbit with 2591, and with 2590 and 2590A shade lighter upward and toward the center in the direction the fur would seem to take. Shade under the head and bend of the legs with 2591. Care must be taken in working the rabbits to give the right direction to the stitches, otherwise the effect will not be good. See Colored Plate XXVI.

Grasses—Work solid in long and short stitch with Green, 2620, 2621, 2622, 2623, 2624, and Bronze, 2452, 2112, making each spear of grass of one shade.

Scrolls.—Work in outline stitch with Brown, 2163A, 2164, 2165, shading from light at end to dark at base. [Somewhat Difficult.]

WASH SILKS IN HOLDERS SAVE ANNOYANCE.

Border.—Work the scallop in buttonhole stitch with B. & A. Caspian Floss, Green, 2621. See Colored Plate XXVI.

Rabbits.—The rabbits can be worked in outline, or a better way would be to work them partly solid. These instructions are for the partly solid work. Begin working all around the rabbits' ears in long and short stitch with Gray, 2590A; shade 2310A into the gray, and inside the ear use very

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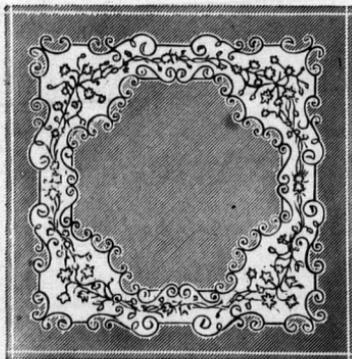
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Novelties in Fancy Work.

BY MISS ALICE ESDAILE,

Superintendent Montreal Society of Decorative Art.

The many beautiful shades of colored linens have been greatly used, but none to more advantage than the recent novelties in tea



A NOVEL TEA CLOTH.

cloths, sofa cushions, bureau scarfs, etc., made of a combination of white and colored linen. A lovely tea cloth is made of one yard square of violet linen, a one-inch hem all around, either hemstitched or featherstitched; one and a half inches from the hem is placed a 5 inch border of white linen, the edges of which are drawn in scrolls, the ends of same finishing upon the colored ground. The white linen is first machine stitched around close to the edge, then outlined in two rows of Green Roman Floss or double Filo Silk, while inside the green lines is an artistic arrangement of violets thickly blended with green leaves, the violet shades predominating relieved here and there by a pale yellow violet, which throws out the darker coloring. The whole effect is most artistic and pleasing. See cut.

DETAILS FOR WORKING TEA CLOTH.

The linens should both be shrunk; the colored linen is washed in warm water with a small quantity of salt in water to prevent running, and pressed while damp. The white linen is placed upon the square of violet. The design being first stamped on the white linen, makes it simpler for the worker to merely machine stitch over the edge of the scroll, afterwards outlining it in two rows Brainerd & Armstrong

EACH SKEIN IN A HOLDER, WHAT CAN BE MORE CONVENIENT.

Roman Floss, shade 2622 ; the violets are worked with B. & A. Filo Silk, shades 2520 to 2523 ; the lower petals in the lightest shades with 3 strokes in each petal of the darkest shade, while the two back petals are worked with 2522 and 2523 ; shades 2013 and 2014 are used for the yellow violets ; the leaves are worked in Filo Silk, shades 2621, 2622, and 2623.

Most effective sofa cushions are made on the same principle ; 24 inches square of any shade of colored linen, with white border inside and same shades as foundation, are worked upon the white linen, the whole finished by a coarse heavy lace, makes a stylish cushion ; while bureau scarfs carried out in the same manner have been gladly welcomed by the inventor of fancy work as something new—in fact, a whole bedroom could be worked in colors to suit. The curtains of colored foundation with white border, flowers on border to match ground work, table covers, sofa cushions, bureau scarfs, all to correspond. The bedspread and shams would be most effective, the foundation of these, being reversed, made of heavy white linen with borders to harmonize with color of curtains, the whole handsomely embroidered and monogram in center of spread and pillow shams.

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 put 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.

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Opalescent Effects.

BY MISS ALICE ESDAILE.

Superintendent Society of Decorative Art, Montreal.

A lovely and popular design in a table center has been the opalescent one. The design is a round or square, as preferred, of Bolting Cloth. The edge is formed of large leaves about 6 inches deep, forming an arch above a wreath of nine flowers. The leaf is worked with the long and short stitch, tipping in, starting at base with Filo Silk, shade 2160B, shading into 2160 and graduating to end of leaf in 2741. The flowers are carried out in the following shades; the two top ones, the petals nearest the top of leaves, are shaded from 2520 to 2741 toward center; the three lower petals are worked in 2670B; the flowers on each side of the above two are shaded from 2670B to 2741; the next two flowers 2670, and the three at base of wreath 2671, all shaded into 2741 in center. The center of wreath is a lattice work crossed with 3 strands of 2741, and again crossed with 2743. It is impossible to describe the effect or beauty of this center, and the changing shades that are arrived at under artificial light. Doilies to match make a complete and handsome set.



OPALESCENT CENTER.

Great care must be taken with these bolting cloth sets when necessary to be washed, as they are of very delicate material, and need only a rinsing and no rubbing or crushing.

The Montreal Society of Decorative Art use only Brainerd & Armstrong Silks in holders, and recommend them as being the best for all needlework.

NEAT, COMPACT AND CONVENIENT, B. & A. SILK IN HOLDERS.

Photograph Frames.

Directions for Mounting and Framing.

Embroidered frames are now always mounted under glass. This preserves both the needlework and the picture, besides greatly enhancing the beauty of both. After carefully examining all ready made frames in the market we recommend the "Imperial Passepartout Frame" as the best. It is strongly and yet neatly made, having a white leather binding, holding the glass firmly in place. It has a sliding back, with strong gilt wire easel, and suitable carboard mounts with die cut openings for pictures. It is self contained and absolutely dust proof. The embroidered linen can be removed at any time and a new design substituted. These frames are made in two sizes, viz.; 8 x 10 inches and 10 x 13 inches, the former has an opening for one photograph; the latter, openings for two pictures. Square or ovel openings are used according to the design of the stamped linen.

After the embroidery is finished, proceed to complete the frame as follows: cover the face of the frame with cotton wadding, and lay the embroidered linen on top, being careful to see that the design is in proper position, the plain part being over the opening in the frame. Draw the linen tightly and tack with pins on each corner. Now place the frame on its face, stretch the linen over its edges and fasten it on the back with good, strong glue or mucilage,—glue is preferable. Be careful to draw tightly and avoid creases. Allow plenty of time to dry; then with a sharp penknife, cut the opening, if it be a square one, making four cuts from the center to each of the four sides of the opening, thus: X. Draw the four pieces cut through the opening and paste them on the back. If the opening is an oval, begin at the center and cut the linen in slits toward edge; draw tightly and evenly and glue down. Place the photograph in position over the opening; over this put the cardboard, which will hold the picture in place. Clean the glass and slip the linen, cardboard and all, into the frame. Now slide the back into place and the frame is complete.

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If you do not want to purchase a ready made frame, any good stationer will mount your embroidered linen, or you can do it yourself and then have it framed by a stationer. A small gilt beading made to order will increase the beauty of the frame. In mounting follow these instructions: cut a frame from heavy cardboard, the stiffer the better, about 7 x 9 inches, noting the size of the linen and allowing an inch margin on sides, top, and bottom. Cut a hole in the cardboard for opening for picture, and proceed to mount as per directions for "Imperial" frames. If the embroidery is not to be put under glass, cut out another piece of thin cardboard, size of first, cover with silk, sateen, or linen, and then sew front and back together on sides and bottom, leaving enough space at top to slip in the picture. Use white silk and make stitches as fine as possible. If you cannot obtain a ready made easel to put on the back, make one from stiff cardboard, covered with linen.

Holly Photograph Frame Design No. 1.

BY AMALIA SMITH.

MATERIALS—8 x 10 inch Frame: Brainerd and Armstrong Filo Silk, 1 skein each 2051, 2052, 2053, 2054, 2721, 2135, 2136, 2621, 2625. Dealers can furnish stamped linen of this design 10 x 12 inches.

It would be impossible to find a more appropriate Christmas present than this pretty Holly design, embroidered and neatly framed ready for inserting the picture.

Berries.—Work in satin stitch similar to working jewels [see page 72], with B. & A. Filo Silk, Red, 2135, 2136, using only one shade in each berry.

Leaves. Work solid, using Green, 2621, for the edge. Shade darker toward the midvein with 2721, 2051, 2052, 2625, 2054. Make some leaves darker than others. Work the stems and veins in 2053 and 2625. For directions for mounting and framing see page 84.



HOLLY PHOTOGRAPH FRAME DESIGN NO. 1

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

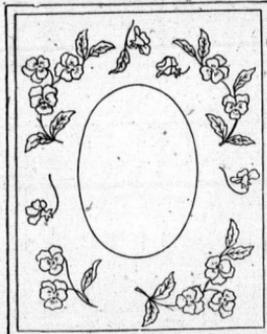
Pansy Photograph Frame Design No. 5.

MATERIALS—8 x 10 inch Frame : Brainerd & Armstrong Filo Silk, 1 skein each 2014, 2851, 2852 2854, 2611, 2612, 2614, 2685, 2628, 2625. Dealers can furnish stamped linen of this design 10 x 12 inches.

"Pansies for thoughts" are always pleasant to associate with tokens of friendship and the needlewoman who selects this subject for her skill may be sure that her choice will prove a welcome gift to a friend.

Pansies.—Use B. & A. Filo Silk, Purple, 2611, 2612, 2614. For another shade of purple, which will give variety, yet will combine well with the above, take 2351, 2352, and 2354.

Flowers—In working the flowers use the ordinary long and short stitch, keeping each petal with the stitches tending towards the center of the flower; let the darkest shading be at the edge of the petal, shading gradually to light at the base; and in several of the flowers let the two upper petals be quite dark. More than this will give too heavy an effect; therefore work the other blossoms in the lighter shades, letting the veinings only, be dark. One large French knot of Yellow, 2014, will be needed in the center of each pansy.



Pansy Photograph Frame Design No. 5.

The leaves may be worked in long and short stitch, with 2623 and 2625, keeping the direction of the stitches toward the central vein, but inclining downward to the base of the leaf. A careful study of Colored Plate I (Frontispiece) will give one suggestions as to the proper shading, and will be found as helpful as more elaborate directions would be, although the colors are not identical with those for this design.

Before mounting the embroidery be sure that it is well pressed; if it has become in any way soiled, it should be carefully washed according to the directions given on page 6. Rules for mounting and framing will be found on page 84.

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

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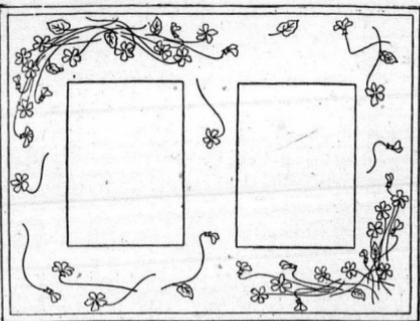
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Violet Photograph Frame Design No. 3.

DOUBLE FRAME FOR TWO PICTURES.

MATERIALS—10 x 13 inch Frame: Brainerd & Armstrong Filo Silk, 1 skein each 2016, 2610, 2611, 2612, 2613, 2621, 2622, 2623. Dealers can furnish stamped linen of this design 12 x 15 inches.

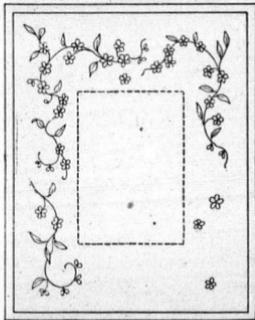
Violets.—Use same instructions as given for working Violet Design No. 402 A, page 48. Directions for mounting and framing will be found on page 84.



VIOLET PHOTOGRAPH FRAME DESIGN No. 3—(Double Frame.)

*Forget-me-not
Frame Design
No. 60.*

MATERIALS—8 x 10 inch Frame: Brainerd & Armstrong Filo Silk, 1 skein each 2162, 2220A, 2220, 2300A, 2620, 2621, 2622. Dealers can furnish stamped linen of this design, 10x12 inches, which allows ample margin for mounting.



FORGET-ME-NOT FRAME DESIGN No. 60

The simple Forget-me-not design for a photograph frame for a cabinet sized photograph should be very popular. To present one's picture thus framed to a valued friend carries with it a pretty sentiment, the favorite little flower of heavenly blue pleading for us that we may be remembered. The treatment is of the simplest kind. Both blossoms, buds, and leaves are worked in satin stitch, with French knots for the centers. The stems are in outline or stem stitch. For such small flowers B. & A. Filo Silk should be used in preference to any other kind of silk. Work the blossoms

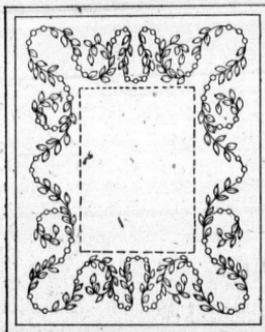
THE ART SOCIETIES RECOMMEND B. & A. SILKS IN HOLDERS.

with 2220A, 2220; the leaves and stems with 2620, 2621, 2622. A very artistic effect can also be gained by working the blossoms with 2270, 2271, putting in the leaves and stems with 2282, 2283, 2284. Make the French knots for the centers with 2162. The buds may be of a delicate Pink, 2300A. Rules for mounting and framing will be found on page 84. [Easy.]

Jewel Photograph Frame Design No. 61.

MATERIALS—8 x 10 inch Frame: Brainerd & Armstrong Filo Silk, 1 skein each 2310A, 2110A, 2110, 2111, 2112, 2011, 2220, 2164, 2165, 2241, 2242, 2272, 2273. Dealers can furnish stamped linen of this design, 10 x 12 inches

There has always been a great demand for embroidered photograph frames, and recently those in simulated jewels have been among the most popular patterns. When worked the color effect will be found very rich and pleasing.



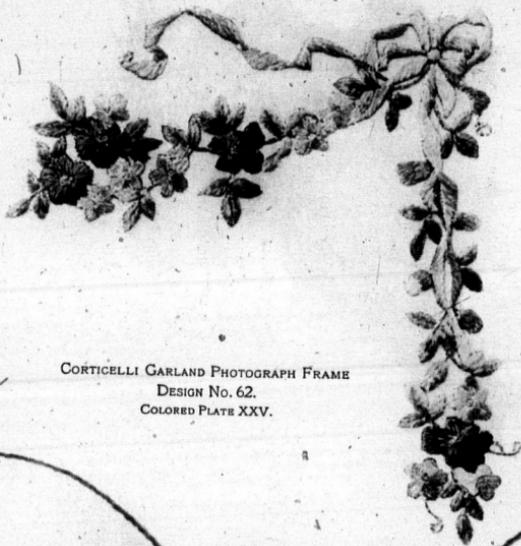
JEWEL FRAME DESIGN No. 61.

Leaves and Stems.—Work the leaves and stems in Olive Green B. & A. Filo Silk. For the leaves take 2110A, 2110, 2111, and 2112, shading the spray from light to dark, working in satin stitch. Make one leaf in one shade and the next one in another.

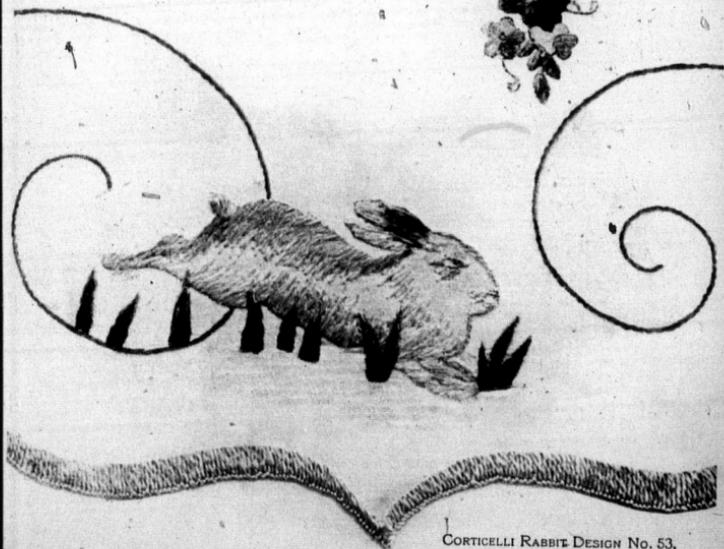
Jewels.—Work the three jewels at each corner to represent rubies, using 2241, 2242, the darker shade for the one in the middle. Working horizontally toward the center at top and bottom, the next group of three jewels should represent the topaz, and for this choose Yellow, 2011. Still following the scroll toward the center, work the next three to represent the turquoise, using 2272, 2273; the darker shade for the jewel in the middle of the group, the lighter shade for the one on each side. We now come to the center of the frame. Work this group of three jewels in Salmon Pink, 2310A.

For the side scrolls, begin at the center, using 2272, 2273. The

INSIST UPON HAVING YOUR SILK IN HOLDERS.



CORTICELLI GARLAND PHOTOGRAPH FRAME
DESIGN No. 62.
COLORED PLATE XXV.



CORTICELLI RABBIT DESIGN No. 53.
COLORED PLATE XXVI.

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three jewels on each side of these work in 2310A, and the remaining group between those in 2310A, and the corner, should be made in 2220. All jewels must be outlined with 2164 or 2165. Full directions for working jewels are given in the instructions for the Jewel Centerpiece Design No. 50, page 72. Rules for mounting and framing will be found on page 84. [Somewhat Difficult.]

Garland Photograph Frame Design No. 62.

COLORED PLATE XXV.

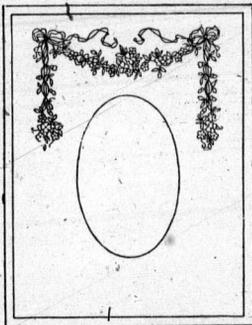
MATERIALS—8 x 10 inch Frame: Brainerd & Armstrong Filo Silk, 1 skein each 2482, 2483, 2484, 2485, 2013, 2014, 2015, 2220A, 2220, 2221, 2670B 2670, 2671, 2672. This quantity is more than enough. Dealers can furnish stamped linen of this design, 10 x 12 inches.

Wild Roses.—Work the petals solid with B. & A. Filo Silk, beginning at the edge with 2672, shading towards the center with 2671, 2670, 2670B. Work the petals that seem to be in the background darker than those that overlap them. Vary the shading in some of the flowers. In the center work a few French knots with 2015. See Colored Plate XXV.

Forget-me-nots—Work in satin stitch each petal or all petals in one flower in one shade of Blue, 2220A, 2220, 2221. Place one French knot in the center of the open flowers, using Yellow, 2013.

Ribbon.—Work in satin stitch, in Yellow, 2013, 2014, slanting the stitches across the ribbon. Be careful to preserve the correct effect of the twisted part by working one side of the fold in 2013, the next fold in 2014, and so on. See Colored Plate XXV.

Leaves.—Work in satin stitch, using Green, 2482, 2483, 2484, 2485, making half of each leaf in one shade. Outline the stems with 2485. Rules for mounting and framing will be found on page 84. [Somewhat Difficult.]



GARLAND PHOTOGRAPH FRAME
DESIGN NO. 62.

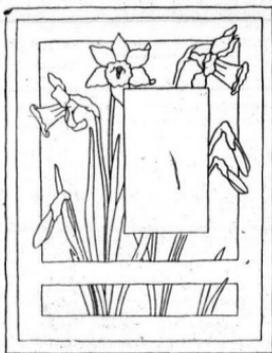
SILKS IN HOLDERS MAKE GOOD WORK AND SAVE TIME

Jonquil. Photograph Frame Design No. 63.

MATERIALS—8 x 10 inch Frame: Brainerd & Armstrong Filo Silk, 1 skein each 2012, 2013, 2014, 2016, 2017, 2441, 2442, 2443, 2621, 2622, 2623, 2624, 2625. Dealers can furnish stamped linen of this design, 10 x 12 inches.

For an Easter greeting, or a birthday present in early spring, a frame worked in this design will prove a welcome offering. This design may also be used for a magazine or book cover.

Flowers.—These may be worked in long and short stitch, or half solid Kensington, in which case somewhat less than the quantity of silk



JONQUIL PHOTOGRAPH FRAME
DESIGN NO. 63.

named above will be sufficient. However, we strongly advise working the whole design in solid embroidery, as the effect is very handsome and will repay one for the extra labor. Begin working the edge of the cup with Yellow 2014, gradually shading darker to the base with 2016, 2017, keeping the stitches perfectly straight. Work the edge of petals in Yellow, 2012, and shade darker with 2013, 2014, to the cup. That part of the flower between cup and stem should be worked in 2016 and 2017. The curious paper-like shell which surrounds the flower at the point of attachment to the stem, work with 2441, 2442, 2443 using 2441 for the point, and shading darker to the stem.

Leaves.—Work solid, beginning at the point with 2621, shading gradually darker to the base, using 2622, 2623, 2624, 2625. Work the stems solid in Olive Green, 2622, 2623, 2624, 2625, shading from dark near the bottom to light nearest the flowers. A little of 2622 should be worked at one side of some of the stems.

Opening.—Outline the opening for the picture and the other straight lines in the design with Yellow, 2017. Rules for mounting and framing will be found on page 84. [Not Difficult.]

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

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Corticelli Dolly Book.

MATERIALS—Brainerd & Armstrong Filo Silk : 3 skeins each of two shades. (See below) 1 piece linen, either Blue, Green, Tan, or Terra Cotta, 12x20 inches, stamped with this design; 1 Dolly Book. Dealers can furnish all the above material.

For Blue Linen use B. & A. Filo Silk, Yellow, 2633, 2636, or Pink, 2800, 2802.

For Green Linen use B. & A. Filo Silk, Green, 2180A, 2182, or Purple, 2520, 2522.

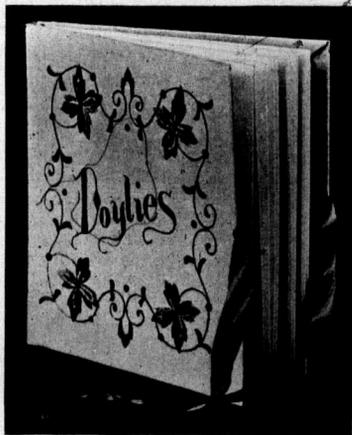
For Tan Linen use B. & A. Filo Silk, Scarlet, 2062A, 2064, or Pink, 2470A, 2473.

For Terra Cotta Linen use B. & A. Filo Silk, Pink, 2670A, 2672, or Green, 2482, 2485.

When working either Blue, Green, or Terra Cotta Colored Linen the proper color numbers can easily be substituted in the following instructions.

Every needleworker usually has several choice doilies that when not in use should be kept in some clean place where they will remain smooth and flat. This book holds twelve doilies. It contains thirteen leaves of tinted carboard, each measuring $8\frac{1}{2}$ by $8\frac{1}{2}$ inches. The covers are stiff and the binding is strong.

Tan Linen and Scarlet Silk.—For the word "Doilies" use the darkest shade 2064 B. & A. Filo Silk. First stuff the letters with embroidery cotton (or better still with B. and A. Roman Floss of same shade as silk) similar to the manner of working jewels. [See page 73.] Then cover the filling in satin stitch. The letters should appear as if raised. Work the four corner figures with long and short stitch in two shades of silk, using the lightest 2062A, for the outside and the darkest 2064 for the inside, which includes the dot in the center. Work the stem or scroll in outline stitch in the lightest shade 2062A, and make the leaves running from it solid, in long and short stitch, with alternating shades of silk. The jewels in the scroll and the four just inside it should be first stuffed and then covered similar to the letters in the word "Doilies."



CORTICELLI DOILY BOOK.

BRAINERD & ARMSTRONG WASH SILKS WILL WASH.

When completed, stretch the linen firmly over the stiff pasteboard covers and glue down on the inside. Sew two short ribbons, the color of the silk, to the linen on the inside, for tying the covers together. [Not Difficult.]

Initials and Monograms.

The newest way for marking handkerchiefs is one's own writing transferred with carbon, then worked in a very narrow satin stitch, with a decided slant to the stitches. The accompanying monogram is a pretty and practical one. Embroider the single lines same as described above, fill in the broad portions with perpendicular stitches, piling high, and cover with satin stitch same slant as the lines. Make the dots in French knots. If one is partial to French knots a good way is to outline all of the lines of letters, using Kensington outline stitch and fill in the broad parts with the knots.



The initial letters shown on the opposite page were drawn for 1988 Corticelli Home Needlework by a St. Louis artist. They are specially adapted to the purpose for which they are intended and are very pretty when worked according to the following instructions.

All letters look best if given a raised effect. To do this stuff the space between the lines with B & A. Roman Floss, after the manner of working jewels [see page 73], taking care to have the stitches of the filling laid in the opposite direction to that which the covering stitches will take. With two threads of B. & A. Filo Silk cover the stuffing in satin stitch. Color 2002, White, is usually used, although some prefer Cream White, 2003, or Cream, 2004. The Roman Floss used for stuffing should be of the same shade as the Filo Silk. A pretty way for making very small letters is to just follow the outline with small cross stitches.

Marking Clothing.

While the neatest way to mark clothing is by one's initials embroidered in B. and A. Filo Silk, as above suggested, this is not practical for many articles. Tablecloths napkins sheets pillow cases, white spreads, towels, shirts collars, and cuffs also, must be plainly marked for convenience in sorting and identifying personal articles in the family wash and to avoid being lost when entrusted to public laundries. For this nothing is better than Payson's Indelible Ink. With a bottle of this ink and a common pen one can easily mark all necessary articles. A good idea is to keep on hand a few yards of linen tape on which your name is written many times with this ink. Cut the tape as wanted and sew on to stockings, or other articles having too rough a surface for pen work.

HOLDERS PREVENT SNARLING AND SOILING THE SILK.

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Corticelli Initial Letters.

See opposite page for directions for embroidering.

The original letters from which the above engravings were made measure $1\frac{1}{4}$ inches high. If the size shown above is large enough for your work transfer the letters direct from the book to the linen with carbon paper. If, however, the larger sized letters are desired get your dealer to order the perforated patterns for you, or, if he refuses to do this send direct to the Corticelli Silk Co., Box 39, St. Johns, F. Q. Perforated pattern of the entire set of twenty-six letters, $1\frac{1}{4}$ inches high, costs 30 cents, postpaid. Perforated patterns of single letters cost 15 cents each, postpaid.

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B. & A. WASH SILKS HAVE A WORLD-WIDE REPUTATION.

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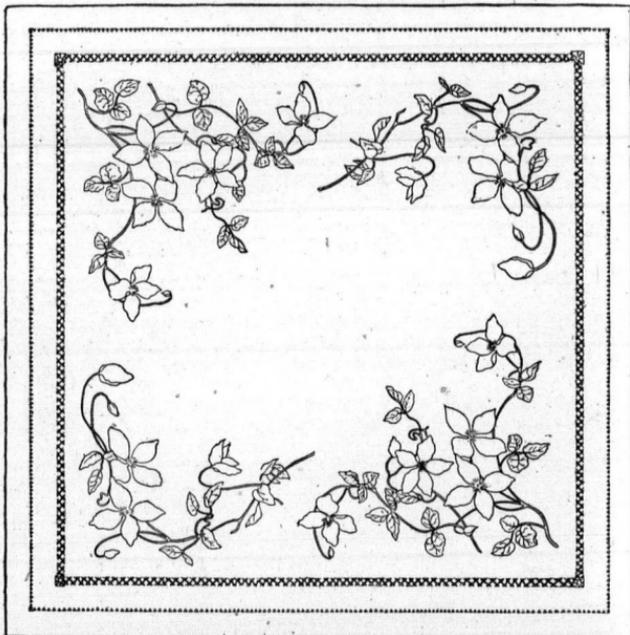
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*Tea Cloths, Tray Cloths, and Bureau Scarfs.**Purple Clematis Tea Cloth Design No. 437 A.*

DRAWN WORK AND HEMSTITCHED EDGE.



PURPLE CLEMATIS TEA CLOTH DESIGN NO. 437 A.

MATERIALS—Tea Cloth 45 x 45 inches : Brainerd & Armstrong Filo Silk, 6 skeins 2614; 5 skeins 2613; 4 skeins 2612; 3 skeins each 2610, 2611, 2621, 2622, 2623, 2624 2625; 1 skein each 2584, 2585, 2740, 2620. The smaller size take less silk. Dealers can furnish hemstitched stamped linen of this design, with drawn work edge, in two sizes, as follows : 436A, 36 x 36 inches, 437A, 45 x 45 inches.

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

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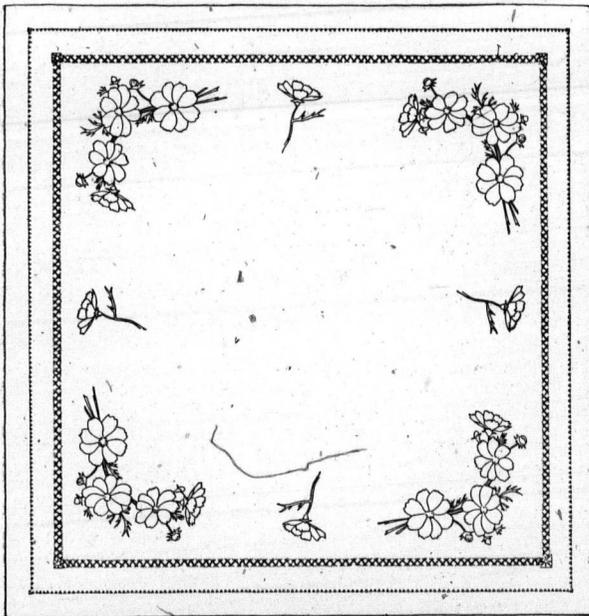
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Use same instructions for embroidering this tea cloth as given for Purple Clematis Design No. 56, page 65, and illustrated by Colored Plate XXII. [Not Difficult.]

Cosmos Tea Cloth Design No. 437 B.

DRAWN WORK AND HEMSTITCHED EDGE



COSMOS TEA CLOTH DESIGN NO. 437 B.

MATERIALS—Tea Cloth 45 x 45 inches: Brainerd & Armstrong Filo Silk, 6 skeins each 2287, 2289; 5 skeins 2240; 4 skeins 2004; 2 skeins each 2283, 2284, 2481, 2014, 2016, 2621, and 2622. The smaller size takes less silk. Dealers can furnish hemstitched stamped linen of this design, with drawn work edge, in two sizes as follows 437B, 86 x 86 inches; 437B, 45 x 45 inches.

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

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Flowers.—Work solid. For the edge of petals use 2237, 2239, shading lighter gradually to the center with 2004, 2481. Give a touch of Pink, 2240, to some of the petals to give an effect of shadow where the petals lap; but not too much, as the flowers should be quite pale. In the center work a number of short stamens with Green, 2621, and make French knots at the points of stamens of Yellow, 2014 and 2016. Work the buds and half flowers in the same manner, although choose the darker shades for the very small buds. Work the upper part of calyx with Green, 2621, and the part near the stem with 2622.

Leaves.—Slant the stitches downward as you would to work stems. Tip the points of the leaves with Green, 2621, shading gradually darker toward the stems with 2622, 2283, 2284. Work the stems with 2283, 2284. [Not Difficult.]

Sweet Pea Tea Cloth Design No. 407 S.

HEMSTITCHED AND SILK CORDED EDGE.

COLORS PLATE XXVII.

(See Illustration on Page 97.)

BY AMALIA SMITH.

MATERIALS - Brainerd & Armstrong & Filo Silk, 2 skeins each 2011 2012 2018, 2008, 2004, 2300A, 2300, 2301, 2302 2610 2611, 2612 2614, 2052 2620 2621, 2622, 2623, 2624 Dealers can furnish hemstitched stamped linen design 86 x 86 inches.

Sweet peas grow in such a variety of exquisite colorings that the utmost license is available in selecting the color for each flower. However, be careful to avoid startling combinations. The following suggestions for a color scheme will be found to give a very pretty effect.

Flowers.—Work solid, being careful to start the stitches in the right direction. Begin the edge of the petal with a dark shade, shade gradually lighter to the stem. The stitches should be taken in a downward curve to the stem. Make some flowers pink on the edge and yellow near the stem; make others shade from pink to violet; still another flower violet and yellow, and again working some all of one color, shading from darker on edge to light near the stem. Work the calyx in Green, 2621, 2622, the darker shade near the stem.

Leaves.—Work solid, using Green, 2621, 2622, 2623, 2624, making the points of the leaves light and shading darker near the center, using two shades in a leaf. Make the larger leaves near the base of the spray in the darker shades of green. Use 2052 for the stems. For tendrils choose 2620 and 2621.

Carefully examine Colored Plate XXVII. This shows the proper

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CORTICELLI SWEET PEA DESIGN No. 407 G.
COLORED PLATE XXVII.

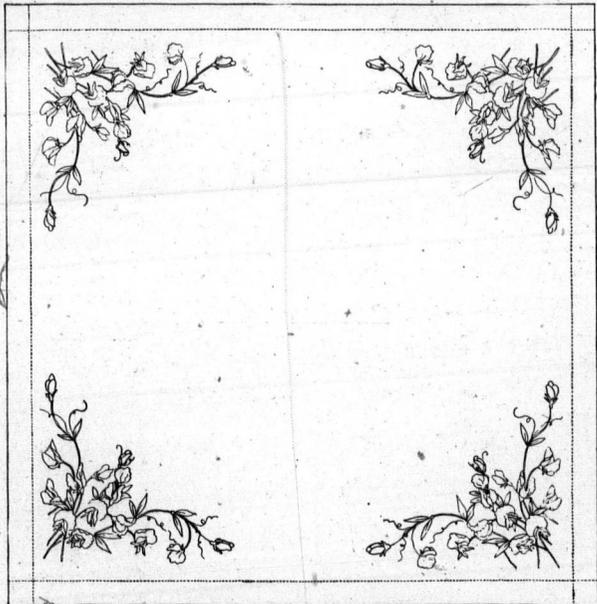
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stitch direction and the shading of the flowers and leaves. Unless you thoroughly understand "long and short" stitch and "feather stitch," make a study of the article on "Embroidery Stitches—Described, and Illustrated," especially of pages 11 and 12. [Difficult.]



SWEET PEA TEA CLOTH DESIGN NO. 407 G.

Wild Rose Bureau Scarf Design No. 434 B.

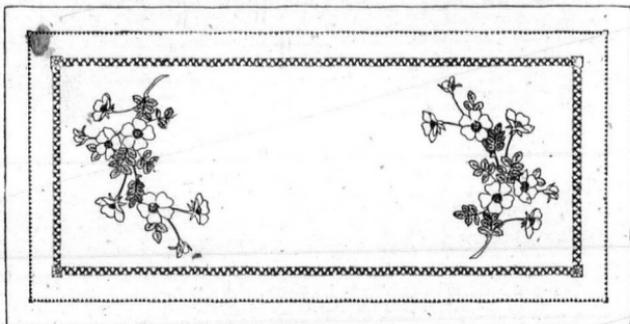
HEMSTITCHED AND DRAWN WORK EDGE.

MATERIALS—Brainerd & Armstrong Filo Silk, 2 skeins each 2672, 2622; 1 skein each 2014, 2670B, 2670, 2671, 2673, 2670A, 2051 2520 2621, 2623 Dealers can furnish stamped linen of this design with hemstitched and drawn work edge, 18 x 36 inches.

Roses and Leaves.—Use same instructions as given for Wild Rose Design No. 603 E, page 34, and illustrated by Colored Plate IX. If

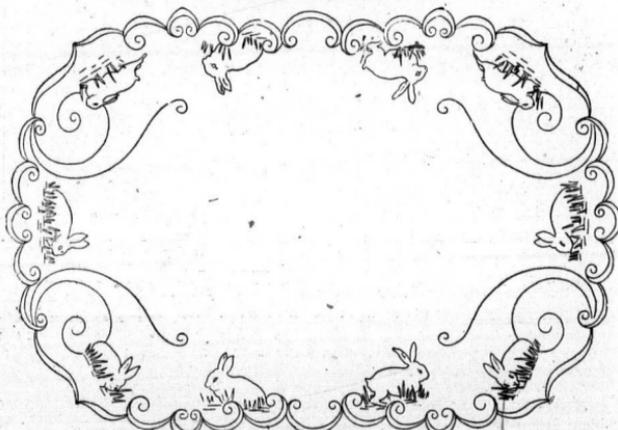
HOLDERS MAKE GOOD WORK BY SAVING ANNOYANCE.

desired the petals of the roses may be worked "half solid," using the long and short stitch. The leaves also can be worked in the same manner. The more effective way, however, is to work both roses and leaves solid, as described in the instructions to which reference is given.



WILD ROSE BUREAU SCARF DESIGN NO. 484 B.

Rabbit Chafing Dish Tray Cloth Design No. 53 A.
COLORED PLATE XXVI.



RABBIT CHAFING DISH TRAY CLOTH DESIGN NO. 53 A.

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MATERIALS - : Brainerd & Armstrong Filo Silk 2 skeins each 2590A, 2590, 2591, 2740 2621 2622; 1 skein each 2310, 2112 2150A 2452 2163A, 2164, 2165, 2240B, 2623 2624, B & A Caspian Floss 10 skeins 2621. Dealers can furnish stamped linen of this design, 18 x 27 inches.

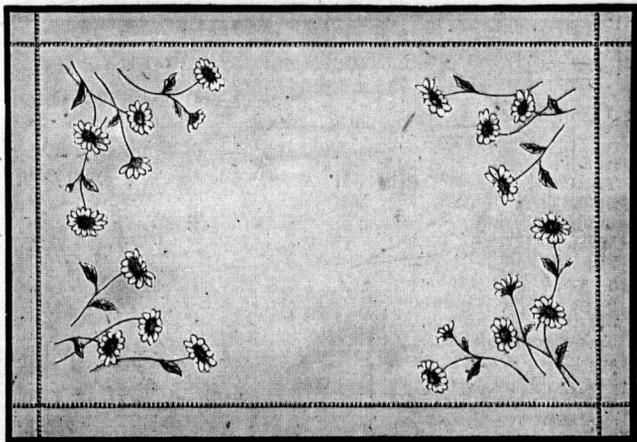
A Chafing Dish is to be found in nearly every home, and many are the choice concoctions that owe their existence to the little alcohol lamp and the simmering pan of water. The design shown here is especially appropriate for a chafing dish tray cloth.

Use the same instructions as given for working Design No. 53, page 80, and illustrated by Colored Plate XXVI.

Daisy Tray Cloth Design No. 406 D.

HEMSTITCHED EDGE.

MATERIALS - For Silk necessary to embroider this tray cloth, and instructions for same, see Daisy Design, page 76. Made in sizes, 18x27 and 18x36 inches A'so for bureau scarfs 17 x 54 and 17 x 72 Dealers can furnish stamped linen, with hemstitched edge, of this design, in all of the above sizes



DAISY TRAY CLOTH DESIGN No. 406 D.

Hemstitched linen, similar to Daisy Tray Cloth Design No 406 D, can also be furnished by dealers in the above sizes, stamped with the following designs : 406 A, Apple Blossom ; 406 B, Buttercup ; 406 C, Chry-

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

santhemum; 406 E Sweet Pea; 406 F, Forget-me-not. For instructions for working and silk required, see pages 74, 75, 76, and 77.



SOFA PILLOW DESIGN No. 508.

how the work is done, using the lighter shade of silk and the seamstress feather stitch for the four corners around each square. The center figure is worked in the darker shade of silk, with the X in the lighter shade. When the decoration is complete, finish the pillow as follows: Gather the ruffle double on the raw edge, and, putting it between the front and back pieces of the cushion, sew together on the wrong side on three sides of the pillow. Blind-stitch the fourth side after the down cushion has been placed inside. Other figures and methods of working will suggest themselves to every needleworker. This pillow is a very inexpensive one. (Easy.)

Sofa Pillow Design No. 508.

MATERIALS—1 piece plaid cambric, 24x48 inches, stamped with a wide colored check, with 5 yards double ruffling of same material; Brainerd & Armstrong Roman Floss, 9 skeins (6 of the light shade, and 3 of the dark shade) For colors see below. Dealers can furnish all of above material

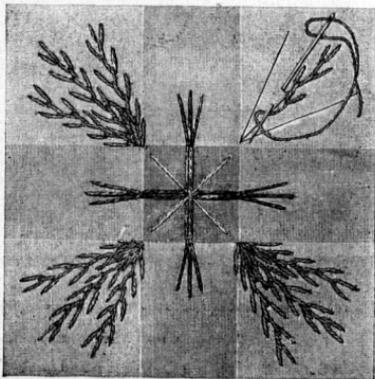
For Green Pillow use B. & A. Roman Floss, 2081 2082.

For Yellow Pillow use B. & A. Roman Floss, 2635 2637

For Blue Pillow use B & A Roman Floss 2753, 2756

This pillow is a pretty one for summer use. The material is paid cambric, a white ground with a colored check. The check comes in three different colors: green, yellow, and blue.

The engraving shows exactly



SHOWING METHOD OF WORKING SOFA PILLOW.

WASH SILKS IN HOLDERS SAVE ANNOYANCE.

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Bicycle and Golf Stockings.

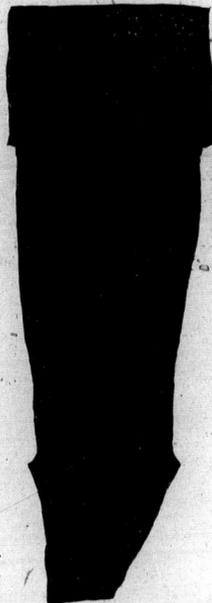
The increasing popularity of the wheel and the game of golf has revived the interest in knitting, especially since desirable and exclusive patterns in bicycle and golf stocking are not easily obtained in the ready made goods.

The designs given here are knit from wool and silk. The silk is made especially for this work and in combination with wool the effect is very handsome. The best results can only be secured by the use of the exact material called for in the instructions. Corticelli Bicycle and Golf Silk is made of specially selected stock dyed in fast colors, and will be found easy to knit. German Knitting Worsted, Golf and Cycle Mixtures, is just the right size to use in connection with the silk. The colors of silk to go with the different colors of yarns harmonize perfectly. Ordinary yarn, *no matter of what kind or color*, will not do to work these patterns.

Those who do not care to knit the complete stocking can make the tops alone. These are frequently made separate, but the stocking (purchased at any store) on which they are put should not be cut, but the top sewn on just in place to turn over in the right position. The extra thickness is no disadvantage, in fact, rather the contrary. This suggestion is entirely practical, especially since stockings with fancy tops and plain legs are now the vogue.

Care must be taken to knit the top of stockings quite loosely, allowing plenty of slack in the thread especially when changing from silk to yarn and vice versa. Without this slack the tops of Patterns B and C will not give or stretch, making it difficult to draw them on and off. To knit these patterns four No. 13 steel needles are required. The quantity of silk and yarn necessary for each pair of stockings is given on the following pages. Among the twelve patterns will be found one which cannot fail to suit every individual taste as to the proper color combinations of yarn and silk.

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



PATTERN A, WITH STRAP
(The Stocking L-g shows the light brown mixed yarn.)

EXPLANATION OF TERMS AND ABBREVIATIONS.

K—Knit plain. P—Purl (or seam). Knit with thread before the needle.
 N—Narrow, and means to knit two stitches together.
 PN—Purl (or seam) two stitches together.
 SL—Slip a stitch from the left needle to the right without knitting it.
 SL and B—Slip and bind, that is slip one stitch, knit the next, and pass slipped stitch over. *—Stars or Asterisks indicate repetition.

Complete illustrated directions for these stitches will be found in "Florence Home Needlework" for 1894. A copy will be mailed to any address for 6 cents in stamps.

Stocking No. 1, Pattern A. Dark Green Yarn and Red Silk.

MATERIALS—1 pair Stockings: German Knitting Worsted, Golf and Cycle Mixture, 2 skeins No. 211; Corticelli Bicycle and Golf Silk, 2 skeins No. 2066.

Stocking No. 2, Pattern A. Dark Green Yarn and Dark Brown Silk.

MATERIALS—1 pair Stockings: German Knitting Worsted, Golf and Cycle Mixture, 2 skeins No. 211; Corticelli Bicycle and Golf Silk, 2 skeins No. 2446.

Stocking No. 3, Pattern A. Light Brown Mixed Yarn and Dark Brown Silk.

MATERIALS—1 pair Stockings: German Knitting Worsted, Golf and Cycle Mixture, 2 skeins No. 207; Corticelli Bicycle and Golf Silk, 2 skeins No. 2625.

Stocking No. 4, Pattern A. Green and Brown Mixed Yarn & Old Purple Silk.

MATERIALS—1 pair Stockings: German Knitting Worsted, Golf and Cycle Mixture, 2 skeins No. 200; Corticelli Bicycle and Golf Silk, 2 skeins No. 2354

Stocking No. 5, Pattern A. Tan and Brown Mixed Yarn with Dark Red Silk.

MATERIALS—1 pair Stockings: German Knitting Worsted, Golf and Cycle Mixture, 2 skeins No. 214; Corticelli Bicycle and Golf Silk, 2 skeins No. 2066.

Stocking No. 6, Pattern A. Brown and Blue Mixed Yarn with Blue Silk.

MATERIALS—1 pair Stockings: German Knitting Worsted, Golf and Cycle Mixture, 2 skeins No. 218; Corticelli Bicycle and Golf Silk, 2 skeins No. 2754

Dealers can furnish all the above material.

Pattern A.

FOR STOCKINGS NOS. 1, 2, 3, 4, 5, AND 6

Cast 100 stitches Yarn on to 4 No. 13 Steel Needles and knit as follows: Knit 4 rounds, 2 plain, 2 purl Yarn;...5th and 6th rounds, k plain Yarn;...7th round, k 1 Silk, 9 Yarn;...8th round, k 2 Silk, 7 Yarn, 1 Silk;...9th round, k 3 Silk, 5 Yarn, 2 Silk;...10th round, k 4 Silk, 3 Yarn, 3 Silk;...11th round, k 5 Silk, 1 Yarn, 4 Silk;...12th round, k 4 Silk, 3 Yarn, 3 Silk;...13th round, k 3 Silk, 5 Yarn, 2 Si k;...14th round, k 2 Silk, 7 Yarn, 1 Silk; 15th round, k 1 Silk, 9 Yarn;...16th round, k Yarn;...17th and 18th rounds, purl Yarn and reduce 9 stitches;...19th round, k plain Yarn;...20th round, *k 1, n; turn, sl 1; p 1; turn, k 3; turn, p 3, k 3, n; turn, p 4; turn, k 5; repeat from * all the way

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around in Yarn. *21st round, in Silk, pick up 5 stitches behind; turn, k 5; turn, p 4; p 1 Silk and 1 Yarn together; turn, k 5; turn, p 4; p 1 Silk and 1 Yarn together; turn, k 5; turn, p 4; p 1 Silk and 1 Yarn together; turn, k 5; turn, p 4; p 1 Silk and 1 Yarn together; repeat from * all around; *22nd round, pick up 5 stitches in Yarn the other way around; turn, p 5; turn, k 4; k 1 Yarn and 1 Silk together; turn, p 4; turn, k 3; k 1 Yarn and 1 Silk together; turn p 3; turn, k 2; k 1 Yarn and 1 Silk together; turn, p 2; turn, k 1; k 1 Yarn and Silk together; turn, p 1; turn, k 2 and repeat from * all round. (Note, when you change color, always work reverse way.) Pick up stitches till you have 100 on your needles. 23rd round, k Yarn; 24th and 25th rounds, p Yarn; 28th to 35th rounds, same as rounds 7th to 16th; 36th to 42nd rounds, in Yarn, k 5 rounds plain, then p 2 rounds. This completes the top.

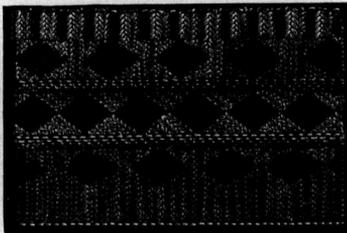
To Knit the Leg. Knit 3 rounds plain, then purl 1, k 1 for 2 inches. Now turn the stocking inside out and proceed to knit the leg by the instructions given below. (The part just knitted forms the turn over top of stocking. It will be wrong side out while the leg is being knitted, but turns over right side out when the work is completed as shown by the engraving.)

Purl 3 rounds, knit 15 rounds plain; then p 1, k 4 all around; knit this way for 4 inches. The narrowing begins at the center rib of the back of the stocking and ends at the center rib in the front of the stocking. Make the first or center back narrowing as follows: on one of the needles which begins, p 1, k 4, purl the purled stitch, k 1, sl 1, k 1, pass slipped stitches over and k 1. This completes the first narrowing and the rib now consists of 1 purled stitch and 3 plain ones only. All the narrowings are made the same way * Knit 3 rounds. In the fourth round knit to the rib preceding the narrowed center rib and narrow that rib as before; then knit to the rib, following the narrowed center rib, and narrow it; also repeat from *, always narrowing in every fourth round at each side of the previous narrowing until all the ribs, including the front center one, are narrowed. After knitting 3 inches more the leg is complete, and you are ready to begin the strap or the foot.

The strap is commonly used on bicycle and golf stockings although some prefer the complete foot. Below we give directions for knitting both.

To Knit the Strap.—Divide the stitches into two parts for the strap, making the division at the center back, and center front ribs. Beginning at the center

EACH COLOR BY ITSELF IN A HOLDER, USE AS WANTED. NO TROUBLE



STOCKING TOP OF PATTERN A.

back rib, * k 1, n, knit across the needle till but 3 stitches are left, sl and b, k 1; turn, purl back across the needle, repeat three times from *. After this do not to sl and b at the end of the needle but continue to narrow at the beginning of the needle each time in knitting across, till the number of stitches is decreased to 16. Then knit the other half of the strap to match, as follows: beginning at the center front rib * k 1, n, knit across the needle till but 3 stitches are left, sl and b, k 1, turn, purl back across the needle, repeat three times from *. After this do not narrow at the beginning of the needle, but continue to sl and b at the end of the needle till the stitches are decreased to 16.

Now fold the right sides of the two parts just knitted together; k 1, then k 2 stitches (one from each needle) together and bind the stitch previously knitted over them; continue till all the stitches are bound off. Work in single crochet once around the edges of the strap to give extra strength.

To Knit the Foot.—Divide the stitches so that there will be 34 stitches on one needle for the heel. Decrease 3 stitches, and keeping the center back stitch in the center of the heel, knit plain on the right side and purl back on the wrong side until there are 15 loops at each side. Then knit across 19 stitches, n, k 1, turn, sl 1, purl back 9 stitches, n, p 1, turn, * sl 1, k across knitting the stitch following the last narrowing together with the next of the stitches on the needle; k 1, turn, sl 1, purl back and purl the stitch following the last narrowing together with the next stitch, purl 1; repeat from * until all the stitches on each side of the needle are used.

Pick up the 15 loops on each side of the heel for stitches. Place the stitches of the instep on one needle and the stitches of the sole on two more needles; work to the beginning of the first sole needle, k 1, n; knit across to within 3 stitches of the end of the 2d sole needle, n, k 1; repeat the narrowing in every other round till the number of stitches is decreased by 18. Then k 24 rounds without narrowing, continuing the ribs along the instep. Now knit one round narrowing 7 times across instep. Then knit $2\frac{1}{2}$ inches plain and narrow at the toe, as follows: place half the stitches on the instep needle and the other half on the two sole needles; at the beginning of the instep needle k 1, n, k across to within 3 stitches of the end of the needle, n, k 1; first sole needle k 1, n, knit to within 3 stitches of the end of second sole needle, n, k 1; narrow in this way in every other round until 12 stitches are left on the instep needle and 6 on each of the sole needles.

Bind off in this way k 1, then knit 2 stitches together (one from the sole and one from the instep needle) and bind the stitch previously knitted over them; continue till all the stitches are bound off.

Stocking No. 7, Pattern B. Light Brown Mixed Yarn with Olive Green and Dark Brown Silk.

MATERIAL—1 pair Stockings: German Knitting Worsted, Golf and Cycle Mixture, 2 skeins No. 207; Corticelli Bicycle and Golf Silk, 1 skein each Nos. 2284, 2445.

Stocking No. 8, Pattern B. Green and Brown Mixed Yarn with Dark Green and Old Purple Silk.

MATERIALS—1 pair Stockings: German Knitting Worsted, Golf and Cycle Mixture, 2 skeins No. 200, Corticelli Bicycle and Golf Silk, 2 skein each Nos. 2625 and 2354.

INSIST UPON HAVING YOUR SILK IN HOLDERS.

Stocking No. 9, Pattern B. Tan and Brown Mixed Yarn with Dark Green and Dark Red Silk.

MATERIALS—1 pair Stockings: German Knitting Worsted Golf and Cycle Mixture, 2 skeins No 214; Corticelli Bicycle and Golf Silk, 1 skein each Nos. 2625 and 2.66. Dealers can furnish all of the above material.

Pattern B.

FOR STOCKINGS NOS 7, 8, AND 9.

NOTICE—Y=Yarn; Olive=Olive Silk, No. 110; Brown=Brown Silk, No. 2445.

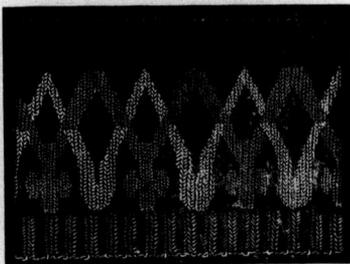
For knitting Stocking No. 7 follow directions given below.

For knitting Stocking No. 8 use Green Silk where "Brown" is mentioned, and Old Purple Silk where "Olive" is mentioned.

For knitting Stocking No. 9 use Green Silk where "Brown" is mentioned, and Red Silk where "Olive" is mentioned.

The choice of three combinations in different colors of yarn and silk are offered for this pattern. See page 104.

To make the Top.—Cast 160 stitches Y on 4 No. 13 steel needles. P 2 k 2, for 6 rounds; ... 7th and 8th rounds, k plain; ... 9th and 10th rounds, k 1 stitch with Brown, 7 with Y, 3 with Olive 7 with Y, 2 with Brown; ... 11th and 12th rounds, k 2 Brown, 5 Y, 5 Olive, 5 Y, 3 Brown; ... 13th and 14th rounds, k 3 Brown, 2 Y, 2 Olive, 1 Y, 3 Olive, 1 Y 2 Olive, 2 Y, 4 Brown; ... 15th and 16th rounds, k 3 Brown, 1 Y, 11 Olive, 1 Y, 4 Brown; ... 17th and 18th rounds, k 3 Brown, 2 Y, 2 Olive, 1 Y, 3 Olive, 1 Y, 2 Olive, 2 Y, 3 Brown, 1 Y; ... 19th and 20th rounds, k 3 Brown, 5 Y, 3 Olive, 5 Y, 3 Brown, 1 Y; ... 21st and 22nd rounds, k 1 Y, 3 Brown 3 Y 5 Olive, 3 Y 3 Brown, 2 Y; ... 23d, 24th, and 25th rounds, k 2 Y 3 Brown, 1 Y, 2 Olive 3 Y, 2 Olive, 1 Y, 3 Brown, 3 Y; ... 26th and 27th rounds, k 3 Y, 3 Brown, 1 Olive, 5 Y 1 Olive, 3 Brown, 4 Y; ... 28th and 29th rounds k 4 Y, 2 Olive, 1 Brown, 5 Y, 1 Brown, 2 Olive, 5 Y; ... 30th and 31st rounds, k 2 Y, 3 Olive, 1 Y, 2 Brown, 3 Y, 2 Brown, 1 Y; 3 Olive, 3 Y; ... 32d and 33d rounds, k 1 Y, 3 Olive 3 Y, 2 Brown 1 Y, 2 Brown, 3 Y, 3 Olive, 2 Y; ... 34th and 35th rounds, k 3 Olive 5 Y, 3 Brown, 5 Y, 3 Olive, 1 Y; ... 36th round, k 2 Olive 7 Y 1 Brown, 7 Y, 3 Olive; ... 37th and 38th rounds, k 1 Olive 8 Y, 1 Brown 8 Y, 2 Olive. This ends the decoration.



STOCKING TOP OF PATTERN B.

With yarn knit 10 rounds plain, but in the 10th round narrow 60 stitches so that there will be 100 stitches on the four needles. Now proceed by directions given for knitting the leg of Pattern A, page 103.

GET EACH SKEIN OF SILK YOU BUY IN A HOLDER.

Stocking No. 10, Pattern C. Brown and Blue Mixed Yarn, with Old Blue and Golden Brown Silk.

MATERIALS—1 pair Stockings: German Knitting Worsted, Golf and Cycle Mixture, 2 skeins No. 218; Corticelli Bicycle, and Golf Silk, 1 skein each Nos. 2754 and 2445.

Stocking No. 11, Pattern C. Green and Brown Mixed Yarn with Dark Green and Old Purple Silk.

MATERIALS—1 pair Stockings: German Knitting Worsted, Golf and Cycle Mixture, 2 skeins No. 200; Corticelli Bicycle and Golf Silk, 1 skein each Nos. 2354 and 2625.

Stocking No. 12, Pattern C. Light Brown Mixed Yarn with Olive Green and Dark Brown Silk.

MATERIALS—1 pair Stockings: German Knitting Worsted, Golf and Cycle Mixture, 2 skeins No. 207; Corticelli Bicycle and Golf Silk, 1 skein each Nos. 2284 and 2445. Dealers can furnish all the above material.

Pattern C.

FOR STOCKINGS NOS. 10, 11, AND 12

NOTICE—Y=Yarn; Brown=Brown Silk; Blue=Blue Silk.

For knitting Stocking No. 10 follow directions given below.

For knitting Stocking No. 11 use Green Silk where "Brown" is mentioned, and Purple Silk where "Blue" is mentioned.



STOCKING TOP OF PATTERN C.

Brown; ...9th round, k 2 Brown, 4 Y, 2 Brown; ...10th round, k Y; ...11th round, p Y; ...12th round, k Y and increase 1 stitch; ...13th round, k 9 Y, 6 Blue, 2 Y; ...14th round, k 8 Y, 2 Brown, 6 Blue, 1 Y; ...15th round, k 7 Y, 4 Brown, 6 Blue; ...16th round, k 1 Blue, 5 Y 6 Brown, 5 Blue; ...17th round, k 2 Blue, 3

EACH SKEIN IN A HOLDER, WHAT CAN BE MORE CONVENIENT.

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Y, 6 Brown, 2 Y, 4 Blue;.... 18th round, k 3 Blue. 1 Y, 6 Brown, 4 Y, 3 Blue;.... 19th round, k 3 Blue, 6 Brown, 6 Y, 2 Blue;.... 20th round, k 2 Blue, 6 Brown, 8 Y, 1 Blue;.... 21st round, 1 Blue, 6 Brown, 10 Y;.... 22d round, 1 Brown, 6 Blue, 10 Y; 23d round, 2 Brown, 6 Blue, 8 Y, 1 Brown;.... 24th round, 3 Brown, 6 Blue, 6 Y, 2 Brown;.... 25th round, 3 Brown, 1 Y, 6 Blue, 4 Y, 3 Brown;.... 26th round, 2 Brown, 3 Y, 6 Blue, 2 Y, 4 Brown;.... 27th round, 1 Brown, 5 Y, 6 Blue, 5 Brown;.... 28th round, 7 Y, 4 Blue, 6 Brown;.... 29th round, 8 Y, 2 Blue, 6 Brown, 1 Y;.... 30th round, k 9 Y, 6 Brown, 2 Y;.... 31st round, k Y;.... 32d round, k Y;.... 33d round, purl Y;.... 34th round, k 4 Y, 4 Brown;.... 35th round, increase 1 Y, k 3 Y, 4 Brown, *4 Y, 4 Brown and repeat from *;.... 36th round, k 3 Y, 4 Brown, 1 Y;.... 37th round, k 2 Y, 4 Brown, 2 Y;.... 38th round, k Y;.... 39th round, purl Y. This ends the decoration.

With yarn knit 10 rounds plain, but in the 10th round narrow 37 stitches, so that there will be 100 stitches on the four needles. Turn the work inside out, and proceed by directions given for knitting leg and strap or foot of Pattern A, page 103.

For Beginners in Needlework.

Brainerd & Armstrong Color Card.

To obtain the greatest benefit from using this book one should have a Brainerd & Armstrong Color Card, showing the 325 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 20 cents in stamps.

As to the merits of the Holders in which Brainerd & Armstrong's 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 Decorative Art Society; Winnipeg Art Rooms, Miss Maycock; Toronto, Misses Kenly and Smith; Miss Barrett, the lady chosen by the Dominion Government to take charge of needlework department at World's Fair, Chicago, 1893.

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All designs shown in this book, as well as Brainerd & Armstrong Wash Silk for embroidering them, can be obtained from dry goods stores or fancy 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 given herein. 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 inclose 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 laundrying, 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. and A. Wash Silk to embroider any design. Needleworkers should use the greatest caution 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 on "To Wash Embroidered Linens," page 6, it gives some valuable suggestions which all our readers will be glad to profit by.

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

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