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Corticelli

Home

Needlework



1902

Third Quarter

C.C.C.

CORTICELLI HOME NEEDLEWORK

A Quarterly Periodical devoted to Art Needlework,
Crochet, Knitting, and Home Decoration.

Subscription, 35 cents per year; Single copies 10 cents.
Foreign Subscription, 2 shillings per year; 7d per copy.

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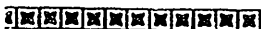
INSTRUCTIVE, INTERESTING
AND A LEADER
Will be the October issue of.....

**Corticelli
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Corticelli

Home Needlework.

Vol. IV.

July, 1902.

No. 3.

IT has been well said that there is nothing new under the sun. Fashion may change—we crave variety—but each change is only a revival, not a creation. It is an endless chain—round and round—on well-beaten ground. Nowhere is this more apparent than in the field of needlework. We have new arrangements of old forms, and old friends peep at us under the guise of new names. A recent revival is the quaint old-fashioned beaded handbag or reticule. Those of us who are so fortunate as to have grandmothers are the proud possessors of these beautiful bags, which were so much in vogue during the early part of the past century. These bags are very beautiful, and it is really wonderful how well they have been preserved during all these years. Many of the floral and landscape designs given in CORTICELLI HOME NEEDLEWORK are adapted from some of these heirlooms, and the instructions are so clear that anyone who can wield the crochet hook and has the requisite amount of patience can make one of these beautiful bags for herself. We have secured several of these beautiful old bags, and detailed instructions for working will be given in the October magazine. We are always glad to assist our subscribers in making any of the designs shown in CORTICELLI HOME NEEDLEWORK, and will tell you where the materials may be secured should you not be able to obtain them of your dealer. Always inclose a 2 cent stamp for reply and give us a little time, for with our large circle of correspondents it is sometimes impossible to answer at once.

In the directions for making the Wild Rose and Forget-me-not Chatelaine Bag shown in the April issue it was omitted to state that at the end of each round, both sides, there are allowed two single white beads, which form a border of two beads on the reverse side of the bag. Without this explanation there might be some difficulty in having the beads of the floral and foliage design fall in their proper places.

Because you fail to receive your magazine on the first day of each quarter do not think you have been forgotten or overlooked. We many times hold the forms of the magazine until the very last moment for some particular design which we especially want to use, and this, of course, means delay in mailing. This explanation seems necessary, as there is apparently some misunderstanding as to the date of issue.

CORTICELLI SILK COMPANY, LIMITED.

EMBROIDERY

... BOOKS.

NOTE.—All books published prior to JULY 1901 are now out of print. Copies cannot be supplied.

PRICE.—Any four consecutive issues mailed to points in Canada or United States on receipt of 35 cents; single copies, 10 cents. Foreign subscription 2 shillings per year; 7d. per copy.

July 1901 issue of Corticelli Home Needlework.

"Mexican and Virginia Drawn Work," by Lillian Baynes Griffin. "Lessons in Embroidery," Wistaria, Poppy, by L. Barton Wilson. "Eighteen Centerpiece Designs. Colored Plates of Wistaria, Poppy, Pond Lilies, Gloire de Dijon Rose, Pansies." "Lace Making," by Nellie Clarke Brown; 16 illustrations. Six new Sofa Pillows. "Simple Point Lace Handkerchief," by Mrs. E. C. Johnson. Crochet Beaded Silk Bags and Purses. "Drawn Work in Color," by Mrs. Isaac Miller Houck (Colored Plate). 175 illustrations. 6 Colored Plates. Price, 10 cents.

October 1901 issue of Corticelli Home Needlework.

"Flemish Lace," by Mrs. Augusta Koerner. "Honiton Applique," by Mrs. J. F. Orr. Infants' Articles—Cap, Mittens, Slippers, Sack, Bootees, Shirt. "Lessons in Embroidery," Nasturtium, Carnation (Colored Plate). Fifteen Centerpiece Designs (Colored Plate). Twenty Original Designs for Crocheted Beaded Silk Bags, Purses and Cardcase 8 shown by Colored Plates. Dresser Scarfs (Colored Plates). Twelve new Pillow Designs (Colored Plates). "Christmas Novelties" 97 illustrations. 10 Colored Plates. Price, 10 cents.

January 1902 issue of Corticelli Home Needlework.

"Theory and Method of Embroidery," by L. Barton Wilson. Describes all the different embroidery stitches. Twelve Centerpiece Designs (Colored Plates). Beaded Crochet Cardcases, Chatelaines, Belt, and Purses, 11 designs (Colored Plates). Holly Tea Cloth. Ladies' Crocheted Silk Slippers. "Costume Embroidery," by Josephine Robb; 15 illustrations. Eight new Sofa Pillow Designs (Colored Plates). Two new Crocheted Silk Shawls, 127 illustrations. 11 Colored Plates. Price, 10 cents.

April 1902 issue of Corticelli Home Needlework.

"French Laid Embroidery," by L. Barton Wilson. "Some Knitted Laces," by Alice E. Anthony; 6 new designs. "Pretty Designs in Monograms." "Comforts for the Traveller," by Lillian Baynes Griffin. Twelve new designs for Beaded Chatelaine Bags and Purses, including several old-fashioned floral patterns (Colored plate). "Modern Lace Making." Nine Centerpiece Designs (Colored Plates). "Fancy Turn-over Linen Collars." Eight new designs in Sofa Pillows (Colored Plate). Embroidered Shirt Waists. 95 illustrations. 6 Colored Plates. Price 10 cents.

When ordering, always give YEAR as well as MONTH.

CORTICELLI SILK COMPANY, Limited,

P. O. Box 341,

ST. JOHNS, P.Q., CANADA.

The History and Technique of Pillow Lace.

BY MRS. FLORENCE G. WEBER.

The origin of pillow lace is uncertain, but is generally conceded to Flanders (modern Belgium). Not before the beginning of the sixteenth century have we a well-defined variety of this lace, and even then the patterns were simple, open guipurès. Soon Germany, Switzerland, and Italy took up the pillow lace making, and each country developed a variety of her own. During the seventeenth century needle point laces reigned supreme in fashionable circles, but in the eighteenth century the pillow laces became the rage, and the art rose to its supreme height.

The method of making pillow lace is as follows: The design is drawn on colored paper and pricked so that the worker may know where to put her pins. The threads are wound on bobbins, which are in reality spools with handles. The pattern is pinned on a cushion. The bobbins hang over the pattern and are worked in pairs, for pillow lace is only a form of weaving. A pair is used to weave through the warp from side to side of the pattern, but is passed through only two warp threads at a time. For strip lace, such as edgings and insertions, the pattern is put on a revolving cylinder, so that an unlimited quantity of lace may be made. Small figures, such as sprays of flowers, scrolls, and medallions, are made on small, round cushions, each figure completed by itself, then all are placed upon the design and united.

There are in Boston several foreign makers of the simplest kind of pillow lace, which we know by the name of "torchon"; this lace is found all over the world; it is made in Sweden, Norway, Germany, France, Italy, Austria, Russia, England, South America, Japan, Smyrna. In some of these places it is called "torchon." In France a very elaborate variety is called "Cluny," from the Cluny Museum, where a fine collection of laces is kept. In England a very elegant kind, made with fine thread as well as silk, is called "Malta" or "Maltese," the patterns for this kind having come from Malta originally. The Italian torchon is called simply "Italian lace," and so on through the different countries.

The next important variety of pillow lace is that having a pattern thrown out on fine mesh groundwork, such as Valenciennes, Mechlin, and English thread. The first named is worked with both pattern and ground made of the same thread. The mesh is diamond shaped and has all four sides plaited. The Mechlin and English thread are sister laces, having their pattern outlined with a single, heavy, glossy thread. The Mechlin mesh is six sided, but four sides are simply of two threads twisted and the other two sides are of four threads plaited. The English mesh is also six sided, but has all six sides of two twisted threads.

Then there is quite a different class of pillow lace, which has its pattern worked in separate pieces and the mesh ground worked in afterwards, either

The most delicate work is done with Corticelli B. & A. Silks

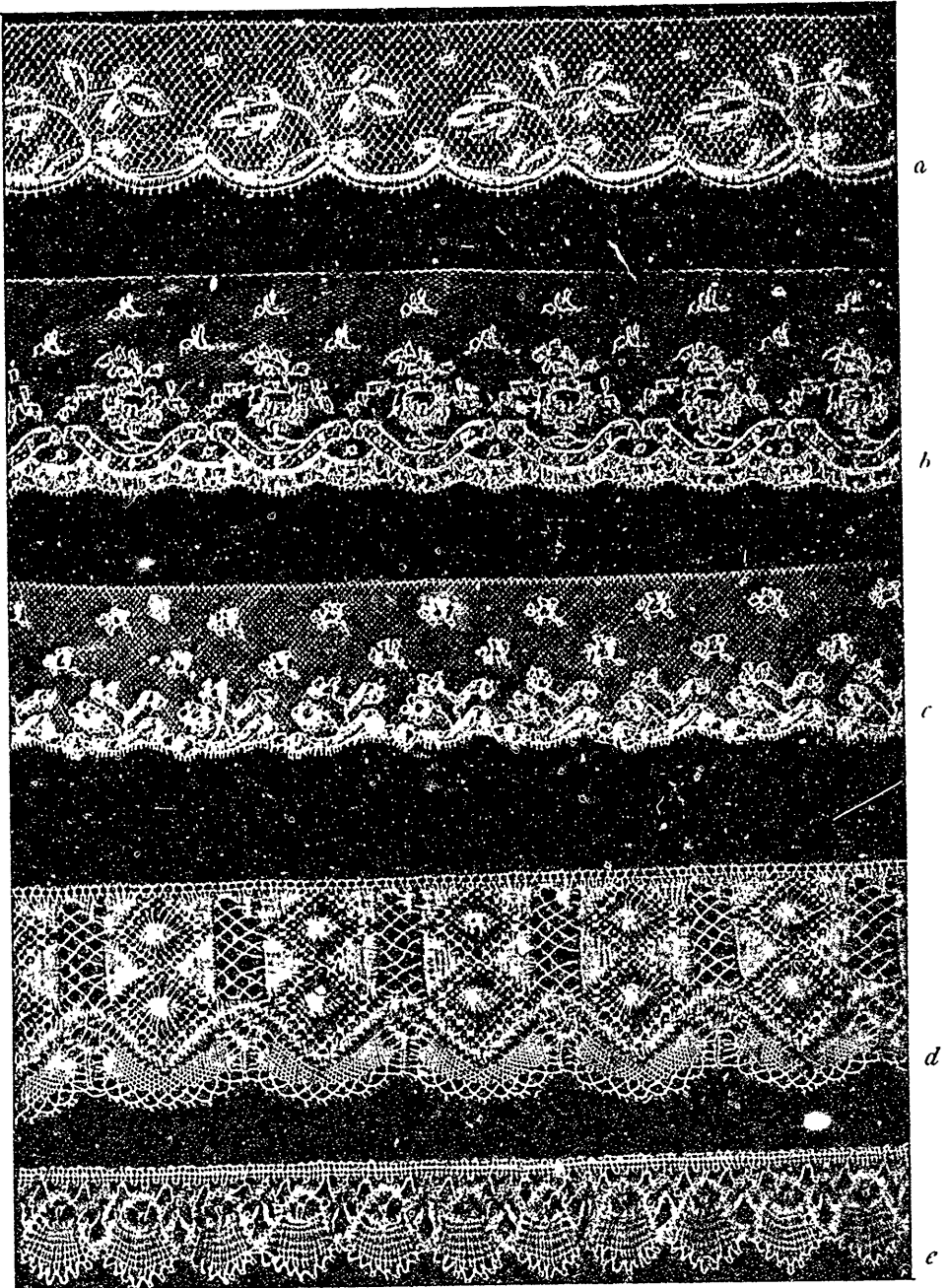


FIG. 58. SPECIMENS OF PILLOW LACE MADE BY MRS. FLORENCE G. WEBER.

(a) Valenciennes. (b) Mechlin. (c) English Thread. (d) Elaborate Torchon, made in Russia. (e) Cluny.

Corticelli B. & A. Silk in Holders--compact and convenient

with bobbins or with a needle. There is a class of lace which is pillow made in sections and put together with little bars or ties, such as the Duchesse and Honiton laces.

Until a year ago the only kind of pillow lace made in Boston was torohon, which was made by the natives of Sweden, Italy, Switzerland, Germany and Denmark. At that time a lace industry was started for the making of fine pillow lace. This was the result of months of earnest research on the part of the author, who was given the charge of training the workers, designing the patterns, and carrying on all the technical part of the work. The industry is co-operative, the workers earning their salaries and sharing the profits. Only the finest kinds of lace are made, and in one year the workers have turned out wonderfully beautiful lace. Orders come in steadily, and the lace industry is a practical and artistic success. A few examples of fine pillow laces from the author's collection are here reproduced, in Figs. 58 and 59.

Pillow lace may be made of linen or of silk, either white or black. The silk laces are especially appropriate for dress trimmings, but there is seemingly no end to the usefulness of linen laces. The making of pillow lace is very fascinating and beautiful work, and bids fair to be one of the most flourishing of modern arts. It is a very practical means of livelihood and at the same time is being taken up as a pastime by women of leisure.

Fig. 60 shows a modern lace pillow with pattern, pins, and bobbins. The pattern is fastened around a revolving cylinder, which permits of a continuous piece of lace being made. The pillow is made to hold in the lap with the work at a height convenient for both the hands and the eyes. The bobbins are of various sizes, according to the thread to be used; pins are also furnished in various sizes to suit the lace. The thread for the coarser laces is of pure flax and comes in skeins from Italy. The very fine thread comes in skeins also, and is from England.

Torchon is one of the simplest forms of pillow lace, and the one best suited to the beginner, for the threads used are coarser and more easily managed by the novice whose fingers are not yet accustomed to deft manipulations of the bobbins. Before commencing on a lace pattern one should have a thorough understanding

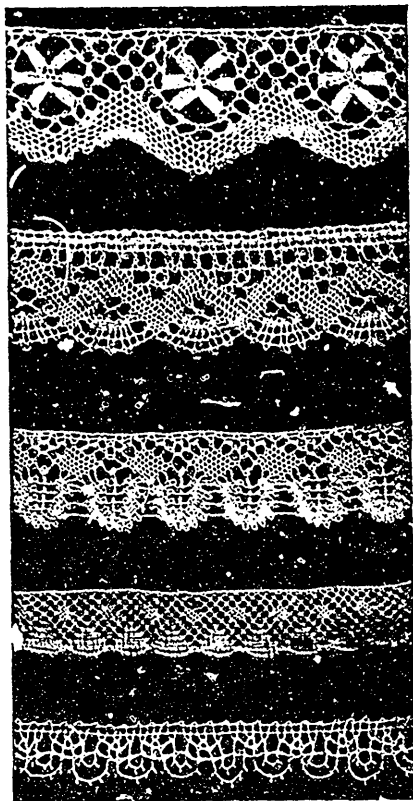


FIG 59. SIMPLE TORCHON EDGINGS.

of the terms used in lace making. There are but two, known respectively as "whole throw" and "half-throw."

EXPLANATION OF TERMS.

Whole-throw.—Take a pair of bobbins in the left hand and a pair in the right. Whatever bobbins come into the left hand will be known as "one" and "two," those in the right hand will be "three" and "four." 1st movement: Pass the 2d bobbin over the 3d into the right hand, taking the 3d into the left. 2d movement: Pass the 4th bobbin over what is now the 3d, at the same time

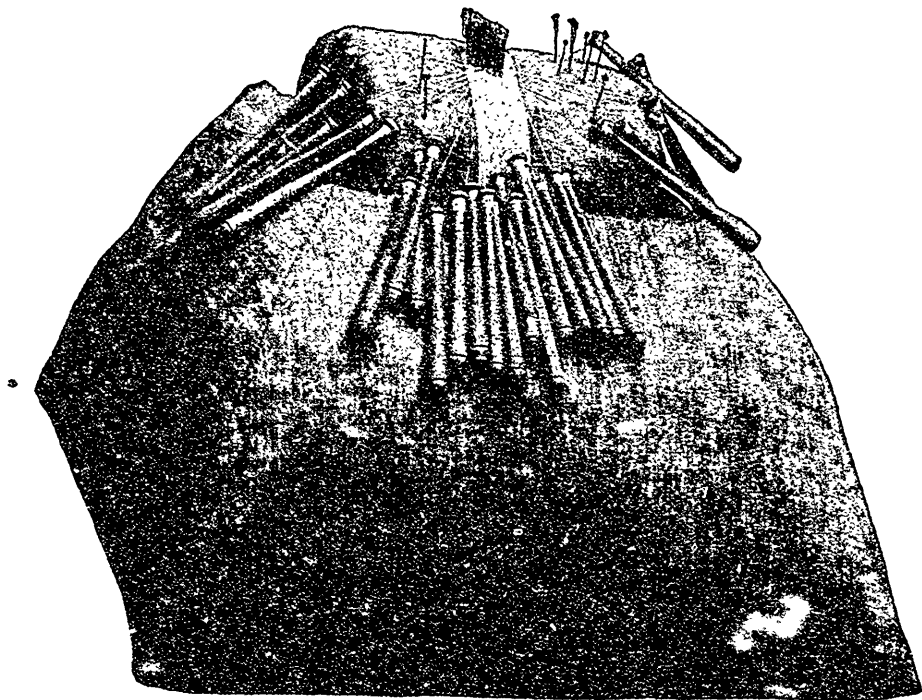


FIG. 60. LACE PILLOW WITH PATTERN, PINS, AND BOBBINS.

The pattern is fastened around a revolving cylinder. This pillow is made to hold in the lap with the work at a height convenient for both the hands and the eyes.

pass the 2d over the 1st. This movement can be best done by inserting the forefinger of the right hand (palm up) between the 3rd and 4th, then by a movement of the wrist turn the palm down, twisting the 4th over the 3d. In the case of the left hand, however, the forefinger must be inserted between the 1st and 2d in such a way that the *back* of the hand will be up. Now turn the palm up and the 2d will be twisted over the 1st. 3d movement: Like the 1st, *i. e.*, pass what is now the 2d bobbin over the 3d.

Half-throw.—Execute only the 1st and 2d movements of the whole-throw.

Insist upon having your Silk done up in Patent Holders

These should be practiced until the worker can do the throws mechanically and rapidly. Prick two parallel rows of holes in a colored card or stiff paper. Pin this to the cushion so that the holes run up and down or around the cylinder. Pin just above the top of this pattern seven pairs of bobbins. Make a whole-throw with the 1st and 2d pair, then holding the 1st pair between the thumb and

forefinger of the left hand pass the 2d pair between the 3d and 4th fingers of the left hand, keeping all the threads straight. Take a pin with the right hand and, passing it between the pairs just above the fingers of the left hand, push it up and into the 1st hole on the left, still separating the pairs. Now close in the pin with a whole-throw. Lay aside the 1st pair, take 2d pair in left hand and make a whole-throw with 3d pair; lay aside 2d, make w. th. with 3d and 4th, and so on, until you have made w. th. with 6th and 7th. Now put a pin between them into the first hole on the *right*. Close in the pin with a w. th., lay aside 7th pair, make w. th. with 5th and 6th, etc., until you again reach 1st and 2d. Now put the pin into the 2d hole on the left, close in, and continue to weave from side to side. When pro-

ficient in the whole-throw, practice the half-throw in the same manner. Fig. 61 shows the effect of weaving with whole and half throws.

A simple torchon edging is shown by Fig. 62, and the detailed pattern by Fig. 63. This pattern should be pinned on the revolving cylinder and the weaving done as follows :—

Simple Torchon Edging.

Pin on 2 pairs of bobbins in 1, 2, 3, and 3 pairs in 4.

Twist 1st and 2d once each from right to left (see 2d movement of whole-throw). Now make w. th., lay aside 1st pair, twist 2d once (always execute the twist from right to left), w. th. with 2d and 3d, pin in 5, close in with w. th. Twist 2d, w. th. with 1st and 2d, pin in 8, twist both pairs and close with w. th. Twist 2d, w. th. with 2d and 3d, lay 1st, 2d, and 3d aside.*

Ladies, do your embroidery with genuine material only

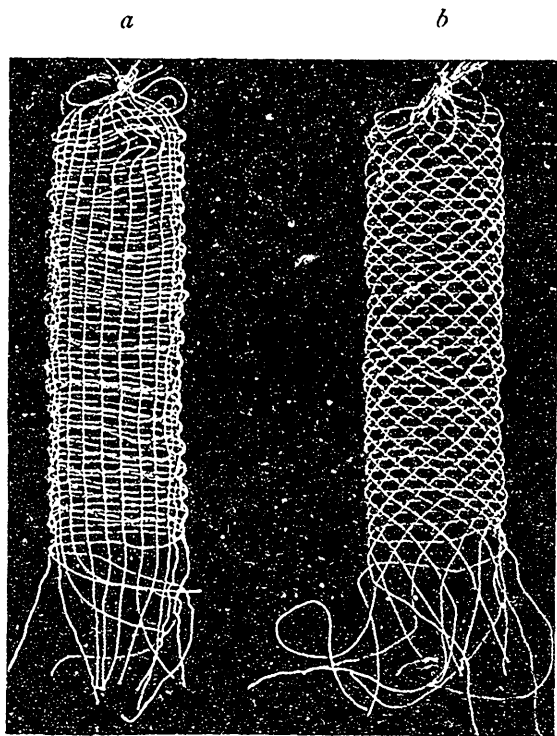


FIG. 61. (a) LINEN OR CLOTH WEAVE MADE BY WHOLE-THROWS. (b) NET WEAVE MADE BY HALF-THROWS.

Now take 6th and 7th pairs, twist, w. th., pin in 7, twist, close with w. th. Take 7th and 8th pairs, twist both, w. th., pin in 11, lay aside 7th, twist 8th and 9th, w. th., lay aside 9th, twist 7th and 8th, close with w. th., and lay all aside.

Take 4th and 5th pairs, twist, w. th., pin in 6, twist, close, lay aside 4th. Twist 5th and 6th, w. th., pin in 10, twist, close, lay aside 5th. Twist 6th and

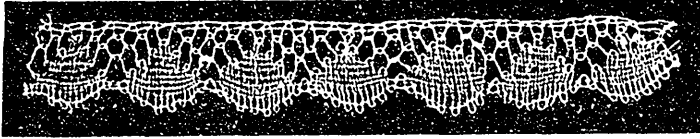


FIG. 62. SIMPLE TORCHON EDGING.

7th pairs, w. th., pin in *b*, twist, close, lay aside 6th. Twist 7th and 8th, w. th., pin in *d*, lay aside 7th. Twist 8th and 9th., w. th., lay aside 9th. Twist 7th and 8th, close in the pin, lay all aside.

Take 3d and 4th pairs, twist 4th only, w. th., pin in 9, close, lay aside 4th, w. th. with 2d and 3d. Take 1st and 2d, twist, w. th., pin in 12, twist, w. th., lay aside 1st. Twist 2d, w. th. with 2d and 3d and 3d and 4th, then twist 5th, w. th. with 4th and 5th, pin in *a*, close lay aside 5th, w. th. with 3d and 4th and 2d and 3d, twist 1st and 2d, w. th., pin in 13, twist close, lay aside first, twist 2d, w. ths. with 2d and 3d, 3d and 4th, 4th and 5th. twist 6th, w. th., with 5th and 6th, pin in *c*, close, lay aside 6th, w. ths. with 4th and 5th, 3d and 4th, 2d and 3d, twist 1st and 2d, w. th., pin in 14, twist, close, lay aside 1st, twist 2d, w. ths. with 2d and 3d, 3d and 4th, 4th and 5th, 5th and 6th, twist 7th, w. th. with 6th and 7th, pin in *e*, close, lay aside 7th, w. ths. back to the 1st and 2nd pairs. Twist these w. th., pin 15, twist, close, lay aside 1st, twist 2d, w. ths. with 2d and 3d, 3d and 4th, 4th and 5th. Now w. th. with 5th and 6th, pin in *f*, close (do not touch 7th pair.) Weave back to the left and put pin into 16, proceed to the right, using now only five pairs, put pin in *h*, close, and weave to the left, put pin in 17 and close, weave to the right, this time using only four pairs, putting pin into *j*, close, lay aside 4th. W. th. with 2d and 3d, twist 2d and 1st, w. th. and pin in 18. You have now reached the point where the directions began, so complete the shell by repeating the directions from the beginning as far as *.

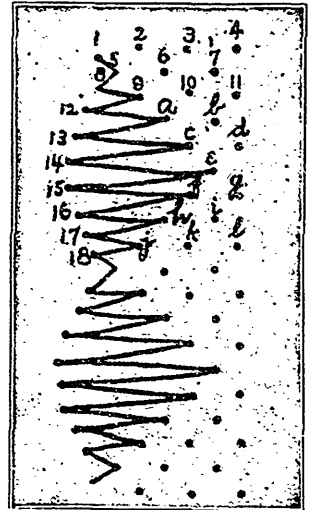


FIG. 63. PATTERN OF SIMPLE TORCHON EDGING.

Then take the 7th and 8th pairs, twist, pin in *g*, lay aside 7th, twist 8th and 9th, w. th., lay aside 9th, twist 7th and 8th, close, lay aside 8th, twist 6th and 7th, w. th., pin in *i*, twist, close, lay aside 6th, twist 7th and 8th, w. th., pin in *l*, lay aside 7th, twist 8th and 9th, w. th., lay aside 9th, twist 7th and 8th, close, lay aside both.

Take 5th and 6th pairs, twist, w. th., pin in *k*, twist, close. You have now reached the point where to continue you must repeat the directions which *follow* the *.

Lace cushions, bobbins, pins, thread and patterns, in fact, all materials complete for working, may be secured of Mrs. Florence G. Weber, Room 8, 48 Boylston St., Boston, Mass. The patterns include fine narrow edgings for handkerchiefs, turnover collars, with insertions to match; fine edgings and insertions for underwear and tub dresses; effective designs for line doilies in sets of three sizes, tumbler, finger bowl, and plate, also for centerpieces to correspond, either square or round shapes; bureau scarfs, sash curtains, etc. Beautiful designs in silk laces, Cluny, Malta, for trimming foulards, silk muslins, veilings, etc., can also be secured, and designs for special shapes will be furnished to order.

To Launder Embroidered Linens.

BY AN EXPERT TEACHER OF NEEDLEWORK.

Washing.—An embroidered piece should never be put in with the regular wash. Let it be washed by itself in an earthen bowl. Take fairly hot water and make a light suds of "Ivory" or any other pure soap. Wash quickly. If the linen is soiled, rub that portion between the hands, but avoid a general rubbing. Take it out of the suds and rinse thoroughly in clean water. Having thoroughly washed the article, commence to dry it.

Drying. A wet piece of embroidery should never be hung up to dry; never be folded upon itself and thrown into a heap; never left a moment while attending to something else. Lay the piece flat between two dry towels, or thick linen cloths, and roll it up inside these in such a way that no part of the embroidery can touch any other part of the same linen. In this shape it can be wrung or twisted without danger, or can be lightly pounded that the dry linen will the more quickly absorb the moisture. In this condition it should be left until the silks are dry.

Ironing.—Lay the piece face down upon an ironing board well covered with several pieces of material. Spread a clean white cloth over the embroidery and iron lightly the whole surface, being careful not to press too heavily upon the embroidered portions. A hot iron placed upon embroideries that are wet will produce a steam that will injure same. Do not press hard at first, but work rapidly. Should the center have become too dry, use a dampened cloth to run the iron over, as this method will leave the linen sufficiently damp for pressing. It also leaves the linen fresh and holds the natural stiffening of same. Damp linen, dry silks, heat in the iron, and quick movement are the elements necessary to success.

Corticelli B. & A. Silk in Holders don't snarl or tangle

Infant's Kimono.

By MARY WARD SHUSTER.

This dainty little kimono is made of delicate pink wash flannel with bands of



INFANT'S KIMONO.

white India silk and fancy stitching done with Twisted Embroidery Silk, Pink 2470a. A kimono is a most useful garment for a babe, for with its loose flowing sleeves it may be easily slipped on over a dress or wrapper, and affords the slight protection which is so often desirable during the summer months. Fig.

64 shows the style of the pattern, and the size of each section is plainly marked so

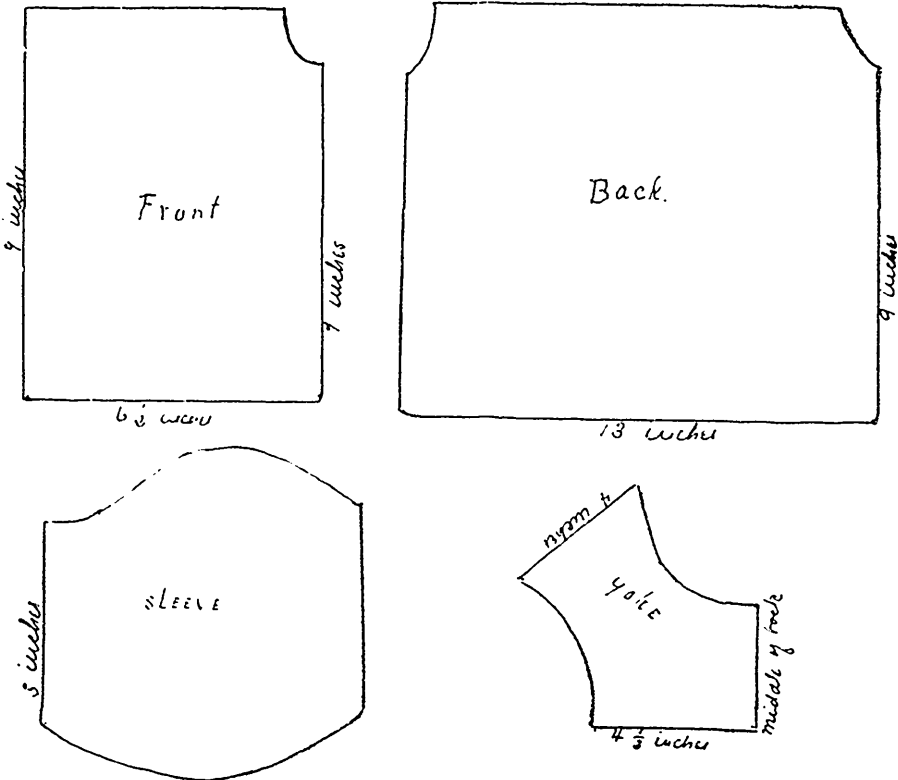


FIG. 64. PATTERN OF INFANT'S KIMONO.

Corticelli S. & A. Silk in Holders don't snarl or tangle

that no one will have any trouble in enlarging them. The white India bands are joined to the flannel with Brier stitching and French knots done with Twisted Embroidery Silk. A row of Brier stitch finishes the lower edge of the yoke, and above this are worked pyramids of French knots.

Materials : $\frac{3}{4}$ yard 31 inch French Wash Flannel or Challis. $\frac{1}{4}$ yard India Silk. 4 skeins Twisted Embroidery Silk, Pink Corticelli B. & A. Asatic Dyes 2470a.

Rainbow Shawl.

By A. T. V.

Corticelli Shetland Silk Floss in shades of light pink, light blue, light yellow, and white are combined in making a rainbow shawl. When completed the shawl measures thirty by sixty-six inches. It is knit in plain Garter stitch, as follows:—

Cast two hundred stitches.

Twelve rows white, two rows yellow, twelve rows pink, two rows yellow, six rows white, two rows yellow, eight rows blue, two rows yellow, six rows white, two rows yellow, twelve rows pink, two rows yellow, thirty-two rows white, two rows yellow, eight rows blue, two rows yellow, thirty-two rows white, two rows yellow, eight rows pink, two rows yellow, thirty-two rows white, two rows yellow, eight rows blue, two rows yellow, thirty-two rows white, two rows yellow, twelve rows pink, two rows yellow, six rows white, two rows yellow, eight rows blue, two rows yellow, six rows white, two rows yellow, twelve rows pink, two rows yellow, twelve rows white. Crochet edge around and tie in a fringe at the ends.

Materials : Corticelli Shetland Silk Floss, 3 skeins White, 1 skein each Light Pink, Light blue, Light Yellow. Two No. 5 or 6 fourteen inch Knitting Needles.

Crocheted Silk Shawl.

WITH HAIRPIN BORDER.

Corticelli Shetland silk floss, cream white, is used for this pretty shawl, which may be used for either a head or shoulder wrap. The light, dainty shawls are most fittingly called "veranda shawls," for they are the nicest wraps possible for summer evenings when a slight protection is needed.

Begin with center of shawl, 4 ch., join to form a ring,* 3 ch., catch under ring with one s.c., and repeat three times from *; make 1 ch., catch in back of next loop of 3 ch., take out hoop, put through middle of center st. of 3 ch., draw through, drop the st. and work off. This leaves you at the top of the loop to begin with the next round. Three ch., catch with a slip st. in the same st. started from, 3 ch., 1 s. c. in middle st. of 3 ch., then 3 ch. again, catch in the same st. for widening, Then 3 ch., catch in the next loop, 3 ch., catch in the same loop, 3 ch., catch in the next loop, 3 ch., catch in the same st., continue in this way, being careful to always widen in the same st. at each of the four corners by working twice in one loop, and between the corners simply work one

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in each loop. Continue until you have 27 rows, then make one row of wind-overs made in this way : Chain 2, wind the silk around the tip of the finger five times, pass the hook under the wind-over and fasten with a s. c., 2 ch., 1 s. c. in middle of next 3 ch., 2 ch., 1 wind-over, 2 ch., fasten in middle of next 3 ch., continue all the way around, making 2 wind-overs in each corner.

Next round : 1 s.c. in top of wind-over, 3 ch., 1 s.c. in next wind-over, and repeat all around.

Next round : 3 ch., 1 s.c. in middle of next 3 ch., 3 ch., 1 s.c. in next 3 ch.,



CROCHETED SILK SHAWL.

and repeat to the corner. Then make 3 ch., 1 s.c in the same st. This forms the corner. Repeat for two more rounds. Do not cut the thread.

The border is made of hairpin work. Make 28 wheels as follows, with a wire in the form of the hairpin, 2½ inches wide. Each wheel consists of 45 loops of hairpin work. Join both ends with slip stitches. Make one long stitch, catch 45 loops of one side on hook. Thread over needle, draw together all the loops on hook, close with a slip stitch. Then cut and fasten silk. This completes one wheel. Join the wheels to the center, commencing on a corner with 2 ch., catch 3 loops of the wheel with 1 s.c., 2 ch., 1 s.c. in next 3 ch., 2 ch., catch 3 loops of the wheel in 1 s.c., 2 ch., 1 s.c. in next 3 ch., 2 ch., and catch 3 loops of the wheel with 1 s.c., 2 ch., 1 s.c. in next 3 ch., 2 ch., catch 3 loops of the wheel with 1 s.c., 2 ch., 1 s.c. in next 3 ch., 2 ch., catch next 3 loops in the wheel with 1 s.c., 2 ch., 1 s.c. in s.c. between 3 ch., 2 ch., catch 3 loops of the second wheel, 2 ch., 1 s.c. in next 3 ch., and repeat all around, fastening all of the 28 wheels in the way mentioned above. This gives 7

Each color by itself in a Patent Holder--no trouble

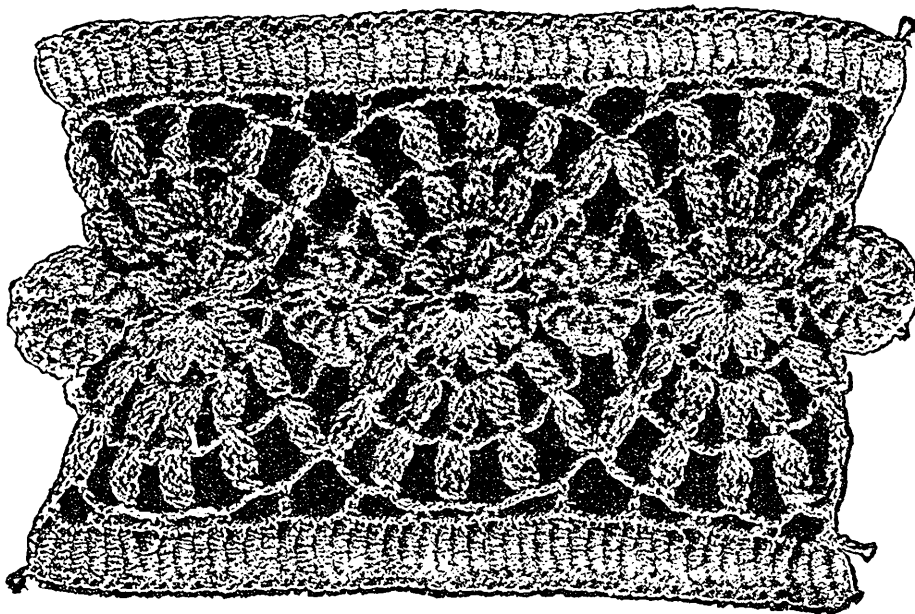
wheels to each side. Now make 3 ch., catch first three loops of the wheel with 1 s.c., 3 ch., catch next 3 loops with one s.c., repeat eight times more; 2 ch., catch one loop of foundation at the fifth or last loop where first wheel is joined to the foundation, catch in top of loop of second wheel and close with 1 s.c.; 2 ch., catch 3 loops of the second wheel, 1 ch., catch in the middle of 3 ch. Between the loops of the first wheel, 1 ch., catch 3 loops of the second wheel, 3 ch., 3 loops of the second wheel, and repeat all around. After having joined every wheel in this way to the next, fasten silk in the middle of 3 ch., 3 ch. and 1 s.c. in same st., 1 ch., 1 s.c. in the middle of next ch., 3 ch., 1 s.c. in the same st., repeat twice more, 1 ch., join to 3 ch. of next wheel, 3 ch., 1 s.c. in same st., 3 ch., 1 s.c. in next 3 ch., 3 ch., 1 s.c. in same st. Repeat this all around. This forms a picot. There should be seven picots to each wheel. This finishes the shawl.

Materials : Four ounces Corticelli Shetland Silk Floss, which is furnished in a variety of shades, Pink, Light Blue, White, Old Rose, Nile Green, Lavender, Yellow, Gray, Scarlet, Garnet, and Black.

Imitation Drawn Work Crocheted Edging and Insertion.

BY A. O. L. WERTMAN.

A pretty edging for counterpanes is the one here shown. Indeed, it is a pretty



CROCHETED INSERTION.

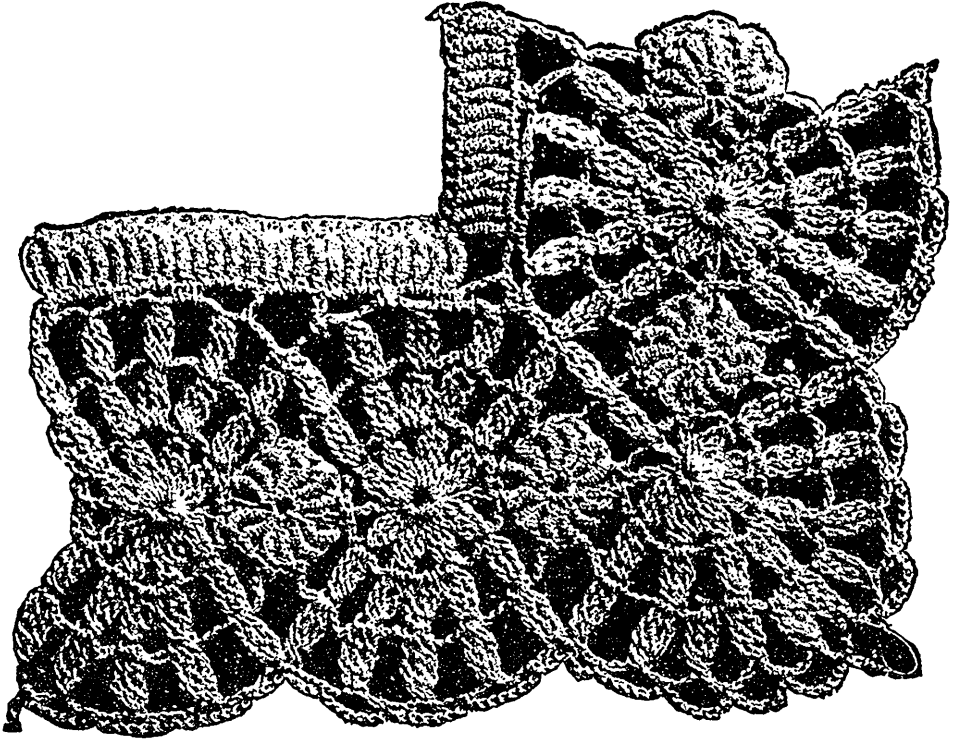
pattern for a large variety of uses, and can be effectively worked in either thread or silk. The various stitches referred to are fully described in the article on

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"Relief Crochet" published in the April 1900 issue of CORTICELLI HOME NEEDLEWORK. Copies of this issue may be secured from the publishers for 10 cents each.

The lace is worked in the length, and instructions for edging and insertion are the same.

Begin with a chain the required length. On both sides work like this: *Into the fifth ch. make 6 roll sts. O10 and fasten down on the next fifth ch. This makes half a daisy, now 3 ch. and four groups of 3 trebles, each separated by 3 ch., drawn together and worked into the next fifth ch.; 3 ch., and fasten down on next fifth ch. Repeat from * on both sides of the chain, so that the rolls are



CROCHETED EDGING.

worked into the same sts., and the other groups likewise. If a corner is desired for the lace or insertion, for the inside miss the wheel of trebles, and in its place make 2 ch. and a d.c. in the same st. as would have been used for the other, fastening with 2 ch. over the fifth st. On the outside, for a corner, make 6 groups of trebles, separated same as before.

2d row—On both sides: * Over each group of 3 trebles work a group of 3 tr. separated by 5 ch., making an extra group in the middle space. Fasten with 5 ch. between 2d and 3d roll on daisy, 2 ch., fasten over two rolls, 5 ch. and the trebles as before. Repeat from * all around. For corner make one group of tr. on the d.c. on the inside, on the outside one extra onc.

These Silks have obtained highest awards at all Expositions

3d row—On both sides: A group of 3 trebles on each group with 5 ch. between, except over the daisies, where there is no ch. On inside corner one group on group, with no chain on either side of it. On the outside 3 extra groups should be worked under the spaces.

Heading—1st row: Make 4 ch. and fasten down to each space with a s.c. or d.c., as the edge requires to make it straight. *2d row*: Sufficient roll sts. O10 into the ch. to keep it flat, and work back either on the right or wrong side with a s. c. between each roll. If an insertion is wanted work these rows on both sides.

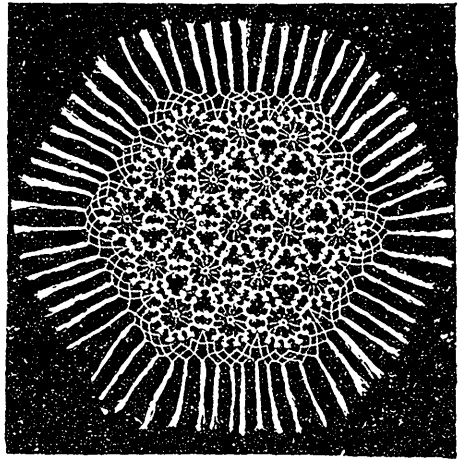
An edging for the lace is simply 7 chain and slip stitch under the spaces.

Tatted Doily.

By MRS. F. P. BERNARD.

Corticelli Knitting Silk or Lace Silk, size 500, is used for making this pretty doily, which measures seven inches across, not including the fringe.

Cut from a piece of cardboard a strip 1 inch long by $\frac{5}{10}$ of an inch wide. To begin wheel, with single thread, * make 2 d.s., 1 p. over strip of cardboard, repeat from * until there are 12 long p.'s, and close ring, tie and cut thread; tie * double thread to a p. and make 4 p.'s with 2 d.s. between p.'s and draw up; with single thread make a ring of 7 p.'s with 2 d.s. between p.'s and close ring, with double thread make 4 p.'s with 2 d.s. between p.'s and draw up, repeat from last * until there are 12 points to wheel, tie and cut thread; make 10 points of the next wheel and fasten the 11th and 12th points to first wheel by two p.'s, Of 2 points (or ring) make 8 points of next wheel and then fasten 2 points to first wheel and 2 to the second wheel in the usual way; work around the first wheel with 6 wheels, then around these 6 with 12 wheels.



TATTED DOILY.

After the wheel work is done, with a fine crochet hook put in the netted edge thus: Fasten thread to a center p. of a ring, make 8 ch., fasten to next center p. with a slip st., the second round has 9 ch. between 8 ch. of last round, third and last round has 11 ch. between 9 ch. of last round. The fringe is composed of 24 threads wound over a 2 inch strip of cardboard, fasten each tuft as made to the center of a ch. mesh.

These Silks have obtained highest awards at all Expositions

This pattern is, of course, suitable for either linen or cotton thread, also, if a coarser thread is used than the one recommended, I would advise the use of a $2\frac{1}{2}$ inch fringe. A beautiful doily for a cushion cover could be made from this pattern by using some of the dainty shaded silk.

Crochet Table Mats.

A. O. L. WERTMAN.

With our polished wood dining tables and fine damask covers it is imperative that every housewife should be possessed of a set of dainty table mats for use under hot dishes.

This mat is one of a set of five of various sizes, the size being regulated by the size of the different parts of which each mat is composed. The set should com-

prise two mats of the size shown, one considerably larger for the center, two smaller ones. The centers, oblong sections, and leaves are all worked separately and then joined.

Instructions for making the mat the size shown are as follows:—

CENTER. Chain 2, work 8 single crochets (s.c.) into first chain, join on first s.c.

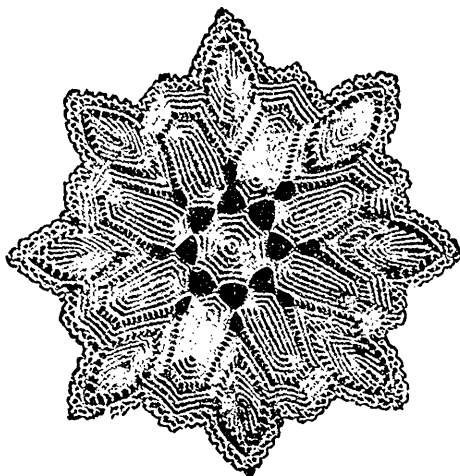
2d row—Ch. 1 and turn. Then 2 s.c. in each s.c. of preceding row, taking stitches in the lower loops to make rib stitch. Join on first s.c.

3d row—Ch. 1 and turn. Now 2 s.c. in 2 s.c. (Into the first of these another one will be added at the end of the row for an increase and to

keep the joining through a corner.) Next, 2 s.c. in one for an increase, after this in every second s. c. an increase, at the end of the row work 1 s. c. into the same stitch as the first s. c. in this row. Join also on this s. c

4th row—Ch. 1 and turn. Now three s. c. on 3 s. c. (Be careful not to miss any stitches.) The increases should always come on the first stitch of the increase before. When you turn you just miss the ch. st. you made, then use each stitch as it comes. Next an increase, then 2 s. c. in 2 s. c., increase and continue all around, with the last increase in with the first s. c. Repeat this row until there are 11 rows in all, counting the first. Of course it is understood that the stitches increase in each row. After the 11th row is made fasten off. This completes the center. The oblong sections are now made and joined to each other and to the

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CROCHETED TABLE MAT.

center. If preferred the oblongs may be made first and the center made to suit the space. Make eight oblongs as follows:—

1st row—Chain 20, turn, miss first ch., then 18 s. c. in 18 ch. Now 3 s. c. on last ch. On base of the 18 s. c. work 18 s. c. with two extra into the last one. (This is to correspond with the other end.) Now join on the very first s. c. with a slip stitch, not on the chain stitch used in turning, but take up both loops of the single. This is to make the joining invisible.

2d row—Turn, ch. 1 and 1 s. c. in the first s. c. (always in the lower loop to make the ribs.) Into the next two singles make two s. c. in each. Then 1, s. c. in each s. c. to the other end. There in the three s. c. on the turn work 2 s. c. in each. Now 1 s. c. in each s. c. to the beginning of row. At the start only 1 s. c. was made in a s. c. To make it three pointed, and also to bring the joinings right up through the middle of a point, you now work the extra s. c. into the stitch with the first one, and join same as directed in first row.

3d row—Turn, ch. 1, 1 s. c. into each s. c. to the other end. There into the first s. c. of the increases make increases of 2 singles with 1 s. c. in between the increases. Then again 1 s. c. into s. c. until to the next increases. There same again, with 2 singles into the first stitch of the increases before. At the joining make the increase in with the first single of the row, and join as before. Now alternate with the 2d and 3d rows with the difference of the number of stitches between the increases. In the 4th row there will be 2 s. c. between the increases, in the 5th row will be 3, and so on until 8 rows are made, then fasten off neatly.

When the parts are in position fasten thread on a corner and work around with 1 ch. and d. c. in every 2d s. c., with 3 ch. and 2 d. c. on the corners. In between the indents miss about 6 or 7 singles on both sides. The object is to keep the work perfectly flat, and as all do not work exactly alike judgment should be exercised to suit the case.

On this openwork work around 4 times to make 2 ribs. Make 2 s. c. on each corner, and in the indents miss 1 on both sides. I have done this in each row.

Make eight leaves as follow: Chain 16, turn, miss 1, then 15 s. c. on 15 ch., 2 more in with last, then up on other side of ch. to within 2 stitches at the end. Chain 1.

2d row—Turn, work with s. c. in lower loops around to within the last 2 sts., and 3 s. c. on the center where the turn is. Chain 1. Repeat this row until there are 7 complete ribs.

To join these leaves work on the wrong side, because you must continue the ribs over the oblong. Fasten at a corner, then ch. 4 and take out the needle, insert it on the lowest corner of a leaf and draw through, now 2 ch. and fasten on leaf again at the 2d s. c., then a d. c. on the mat. You must figure out how many stitches you can miss, so that the leaf will fit into the space. You miss one of the leaf, d. c. on the mat, and so on around to the next corner, from

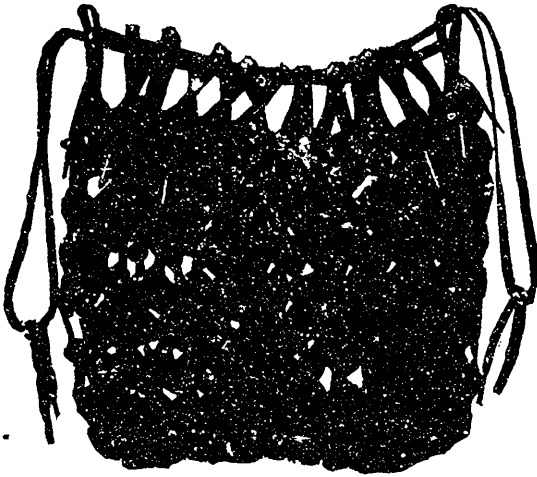
Universal in popularity--Corticelli B. & A. Wash Silks

the leaf to the corner, ch. 4 and work rib st. across to the next space for leaf. When all the leaves are in work around the mat with 2 ch., and d. c. in the corners with 2 extra on the tip, and continue the rib between the leaves. On this work twice for one rib over the leaves. Finish off with a row made like this: Commence with a ch. of 7, work a d. c. into the 4th ch. from the needle, then a d. c. at the foot or base of the 7th ch. * Now a d. c. in the 4th st. away; 3 ch. and a d. c. in the top of the d. c. just made; this is for a picot. Now a d. c. in with the d. c. on the mat. Repeat from * all around to suit the space.

No. 14 Dexter Cotton may be used for these mats, and a crochet hook sufficiently large to carry the thread without splitting.

Shoe-string Hand Bag.

A most convenient receptacle for carrying the numerous and sundry small



SHOE-STRING HAND BAG.

packages which accumulate when one is shopping is a shoe-string hand bag. As its name implies, it is made simply and solely of shoe strings, either black or brown, and lined or not as preferred. In the bag shown the ends or metal tips have been left on, but the bag may be made without the end and



FIG. 65.

of almost any shape desired. This bag measures about nine inches each way, and is made of shoe strings one and one half yards long. If a longer bag is desired it may be made of strings three yards long.

Two dozen strings are required for the bag proper, ten on each side and two for each end. These bags are made over a rather thick book, and the weaving or knotting is very quickly done. Fig. 66 shows very clearly how these knots are made and how the strings are carried from one to the other. Two strings are required to tie on the book to start the bag, two for draw strings, and two more for weaving a succession of knots to cover the bottom of the bag where the ends join. See Fig. 65.

If the bag is

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lined five eighths of a yard of satin will be required, and one and one half yards of satin ribbon for draw strings. When no lining is used the last row of knots is made about four inches from the tips of the strings and the ends then turned back on themselves and securely sewed, as in the one illustrated. This makes a heading for the draw strings. Many pretty varieties, as to size and shape, may be made from the stereotyped model.

In making the knots care must be taken that they are the same relative distance from each other and that the strings are not drawn too tightly. The knots should be flat and even in size. Black jet beads may be used to decorate the bag, sewing them on the knots and at equal distances along the strings forming the heading.

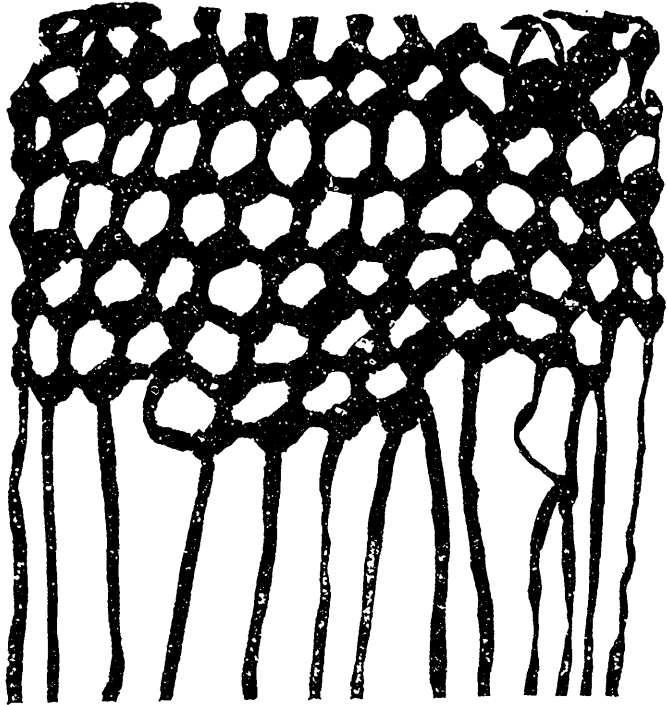


FIG. 66. DETAIL OF SHOE-STRING HAND BAG.

Marking Bed and Table Linen.

The question is frequently raised as to the proper method of marking bed and table linen and as to whether the initial or monogram is to be given the preference. Just now Dame Fashion favors entwined initials, but the single initial is always good form. That they should be worked in French Laid Embroidery goes without saying. The papier-maché letters which are sometimes used as a foundation are not to be recommended, for after being washed a few times they give a grayish tinge to the work which completely spoils the effect.

Have sheets stamped over the hem at the top exactly in the middle as to width, and so that it is read from the foot of the bed when turned back. Letters one inch in height are sufficient, although this is a matter of individual taste. The pillowcases are stamped also in the middle, over the hem, with the bottom of the letter toward the open end of the case. Tablecloths are stamped in one corner only, or in diagonal corner, in letters from two to three inches in height, to be read, of course, by those sitting around it; napkins in letters from one to one and three quarters of an inch, placed directly in the corner.

Insist upon having your Silk done up in Patent Holders

Yoke Passementerie in Irish and Relief Crochet.

BY A. O. L. WERTMAN.

So pretty and rich in effect is this crocheted appliqué that it is difficult to realize that it is the work of the prosaic crochet hook. It should be made of crochet silk harmonizing in color with the dress to be trimmed. Made of white silk it can be worn with light summer dresses, and can be laundered any number of times. It is composed of wheels in Irish crochet, four each of the two larger sizes and one very much smaller. The wheels are all made separately, then laid wrong side down on the yoke on which they are to be used and sewed together into position, after

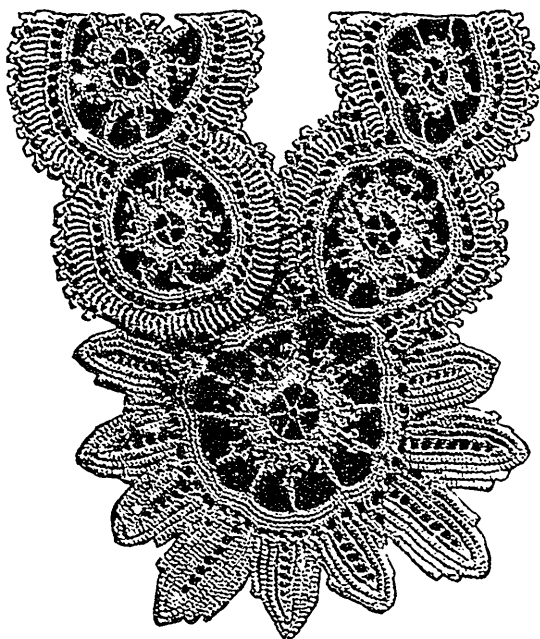


FIG. 67. FRONT OF YOKE PASSEMENTERIE.

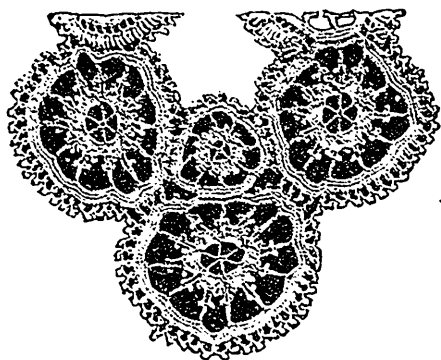


FIG. 68. BACK OF YOKE PASSEMENTERIE.

which rows of relief crochet are worked around the two wheels on the left, over the one with leaves, and also the two wheels on the right. Three of the largest size wheels are used to form the back. They are joined together by the picots, and the small wheel fills in the open space at the nape of the neck. The wheel edged with leaves is also one of the largest, while the four above it are the second in size. The closing is made in front over the wheel which is edged with leaves.

With these few explanations, and the detailed instructions for working given below, the worker should be able to proceed. While seemingly complicated the work is easy enough to do. Relief crochet stitches are all fully described and illustrated in the April 1900 issue of CORTICELLI HOME NEEDLEWORK, a copy of which can be secured of the publishers for 10 cents.

DETAIL FOR FOUR LARGE WHEELS—Chain 4 and join.

1st round—Chain 10 and make 1 treble in the ring (then 5 ch. and a treble in the ring), this four times. Join with 5 ch. to the fifth of the 10 ch.

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2d round—On each 5 ch. work a scallop of 10 sts. in this order. Beginning with a half double crochet (h.d.c.) and increasing to a treble O₃ (that means the thread thrown over the needle three times), decreasing gradually in the same way to a h.d.c. There must be 10 sts. on a scallop.

3d round—In this round 12 long bars with picots are made, one on the center of the scallop and the next between scallops alternately. Begin at the joining to work up the scallop, make 3 single crochets (s.c.), then a 5 ch. picot; slip st. in the 1st for the picot, then 2 s.c., and now the bar like this: Chain 2 and a 5 ch. picot (or 7 ch. in all), next 5 ch., turn and miss the first ch. and work 4 s.c. on the next 4 ch. Now a 5 ch. picot, then 2 ch.; this finishes the bar. Now 2 s.c. on scallop, then a picot, next 3 s.c.; this fills the scallop. Now start the next bar. Those in the indents begin with 3 ch. in place of 2, otherwise they are the same. At the end of round fasten off, and fasten on at the extreme end of a bar.

4th round—From one bar to the other chain 11 and fasten with a s.c.

5th round—Chain 1 and a s.c. in each st., join to 1 ch.

6th round—Same as 5th round.

7th round—Chain 1, * 3 s.c., 5 chain. Repeat from * all around.

SECOND SIZE WHEEL—This is the same except you make 5 scallops in place of six, and leave off the picots. Make four wheels of this size. After joining as directed, work a row of openwork spaces of 2 ch. and d.c. in every 2d s.c. around the two wheels on right side of front. On this work roll sts. O₁₅, sufficiently full. Do this on both sides of the two wheels on the left side. Next make nine leaves and sew on the picots of the large wheel in front. Arrange them so that all the picots are taken up, from where the opening is, to end where it is joined to other wheel. All the leaves may be alike or each a little different, to give variety. Directions will only be given for one.

LEAF—This is worked in rib stitch. Chain 25, miss 1, 3 s.c. in 3 ch.; then 2 ch. and a d.c. in every 3d ch.

1st row—Turn, ch. 1 and a s.c. (in lower loops) in each st. all around with 3 s.c. in the end or where the ch. st. was missed. This will be the top of leaf.

2d, 3d, and 4th rows—Turn and ch. 1, and a s.c. in each s.c. with 3 on the top.

5th row—Work to within 5 s.c. of the top, and turn and * work down 15 s.c.

6th row—Turn, ch. 1, and work up 12 and on 3 of the missed sts. to round off. Fasten off or slip st. across top to the 6th st. from the top and repeat from * for this side. This makes a kind of irregular pointed leaf. Make nine of this or something like it. Sew on the picots and also join the leaves.

Now work picots all around except on the leaves and where the passementerie joins. Use 7 ch. and a slip st. into the 3d from the start, then 2 ch. and fasten with a slip st.

Materials: Four ½ ounce spools Corticelli B. & A. Crochet Silk.

The most delicate work is done with Corticelli B. & A. Silks

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CROCHETED PURSES AND BAGS



Chinese Chatelaine Bag Design No. 73.

BY MARY WARD SHUSTER.

This design is decidedly Chinese in character with its pagoda and queer Oriental figures. It calls for a variety of colored beads for its execution. In this instance white silk was used for working, and the background is of milk white opal beads, but any preferred color may be used for both silk and background. When completed the bag measures about $5\frac{3}{4}$ inches each way. It is fitted with a gilt clasp of same width. Few instructions are necessary for this apparently complicated pattern, and when the beads are strung the most tedious part of the work is accomplished. Careful attention must be given to stringing, as the misplacement of a single bead would throw the entire pattern askew. When the beads are strung crochet as follows:—

Make a chain of 88 stitches, turn, work along both sides of chain in single crochet, placing a bronze bead in each of 87 stitches, the extra stitch being used for the turn. Work three rounds of these beads on both sides, if reverse side of silk is to be used, and on face of bag only continue beads after this point. Make 4 rows of white and 1 of bronze beads, after which begin the pattern from lower left hand corner, which will be the right hand of work when turned, it being understood that this is done from the wrong side, held nearest worker, the stitches being placed in single vein of those preceding. The detailed pattern shows color and location of each bead and the written instructions for stringing the beads will be found to correspond.

String as follows:—

531 white, 1 bronze, 70 white, 3 bronze, 70 white, 5 bronze, 70 white, 2 bronze, 1 white, 1 bronze, 1 white, 2 bronze, 70 white, 2 bronze, 2 white, 1 bronze, 2 white, 2 bronze, 69 white, 1 bronze, 1 white, 2 bronze, 1 white, 1 bronze, 1 white, 1 bronze, 1 white, 2 bronze, 1 white, 1 bronze, 43 white, 3 green, 23 white, 4 bronze, 1 white, 3 bronze, 1 white, 4 bronze, 23 white, 1 green, 20 white, 5 green, 23 white, 2 bronze, 2 white, 3 bronze, 2 white, 2 bronze, 24 white, 2 green, 20 white, 2 green, 1 white, 3 green, 7 white, 1 red, 19 white, 1

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3 white, 1 green, 6 white, 3 bronze, 11 white, 2 bronze, 1 white, 1 bronze, 3 white, 2 bronze, 1 white, 2 bronze, 3 white, 1 bronze, 1 white, 2 bronze, 11 white, 3 bronze, 3 white, 2 green, 1 white, 2 green, 1 white, 1 blue, 1 white, 3 blue, 1 white, 1 blue, 8 white, 2 red.

1 white, 2 red, 1 white, 2 red, 1 white, 1 green, 2 white, 1 green, 2 white, 2 bronze, 11 white, 3 bronze, 2 white, 5 bronze, 3 white, 5 bronze, 2 white, 3 bronze, 11 white, 2 bronze, 4 white, 1 green, 1 white, 1 green, 1 white, 7 blue, 9 white, 3 red, 1 white, 1 green, 3 white, 1 green, 1 white, 1 green, 3 white, 2 bronze, 9 white, 3 bronze, 6 white, 1 bronze, 3 white, 1 bronze, 3 white, 1 bronze, 6 white, 3 bronze, 9 white, 2 bronze, 2 white, 1 green, 1 white, 1 green, 1 white, 1 green, 1 white, 1 blue, 1 white, 3 blue, 1 white, 1 blue, 9 white, 2 red, 1 white, 3 green, 2 white, 1 green, 1 white, 1 green, 3 white, 3 bronze, 6 white, 3 bronze, 8 white, 1 bronze, 2 white, 3 bronze, 2 white, 1 bronze, 8 white, 3 bronze, 6 white, 3 bronze, 3 white, 2 green, 1 white, 1 green, 2 white, 1 blue, 1 white, 1 blue, 1 white, 1 blue, 10 white, 1 red, 1 white, 1 red, 1 white, 3 green, 1 white, 3 green, 1 white, 1 bronze, 1 white, 6 bronze, 1 white, 3 bronze, 3 white, 6 bronze, 1 white, 1 bronze, 2 white, 3 bronze, 2 white, 1 bronze, 1 white, 6 bronze, 3 white, 3 bronze, 1 white, 6 bronze, 1 white, 1 bronze, 3 white, 1 green, 2 white, 1 green, 1 white, 3 blue, 13 white, 1 red, 2 white, 2 green, 2 white, 1 green, 2 white, 1 bronze, 2 white, 13 bronze, 4 white, 2 bronze, 1 white, 7 bronze, 1 white, 2 bronze, 4 white, 13 bronze, 2 white, 1 bronze, 3 white, 1 green, 1 white, 1 green, 23 white, 1 green, 1 white, 1 green, 2 white, 2 bronze, 2 white, 10 bronze, 11 white, 1 bronze, 1 white, 1 bronze.

2 white, 2 bronze, 7 white, 10 bronze, 2 white, 2 bronze, 1 white, 1 green, 1 white, 1 green, 1 white, 1 green, 4 white, 3 green, 17 white, 1 green, 4 white, 2 bronze, 3 white, 7 bronze, 17 white, 2 bronze, 1 white, 2 bronze, 5 white, 7 bronze, 3 white, 2 bronze, 3 white, 2 green, 1 white, 1 green, 2 white, 4 green, 1 white, 1 green, 11 white, 3 green, 2 white, 1 green, 4 white, 5 bronze, 5 white, 1 bronze, 18 white, 5 bronze, 6 white, 1 bronze, 5 white, 5 bronze, 5 white, 1 green, 2 white, 4 green, 12 white, 2 green, 3 white, 1 green, 2 white, 1 green, 1 white, 1 green, 2 white, 9 bronze, 15 white, 1 gold, 4 white, 3 bronze, 8 white, 9 bronze, 6 white, 1 green, 2 white, 1 green, 14 white, 2 green, 1 white, 3 green, 1 white, 1 green, 1 white, 1 green, 1 white, 1 green, 1 white, 1 bronze, 6 white, 2 bronze, 13 white, 1 black, 1 white, 1 gold, 17 white, 2 bronze, 7 white, 1 bronze, 1 white, 2 green, 1 white, 1 green, 1 white, 1 green, 1 white, 3 green, 11 white, 3 green, 3 white, 2 green, 2 white, 2 green, 1 white, 8 bronze, 13 white, 2 black, 1 gold, 19 white, 8 bronze, 1 white, 5 green, 1 white, 6 green, 10 white, 2 green, 4 white, 3 green, 2 white, 1 green, 2 white, 7 bronze, 14 white, 4 black, 17 white, 7 bronze, 2 white, 2 green, 1 white, 2 green, 1 white, 1 green, 2 white, 4 green, 9 white, 2 green, 4 white, 4 green, 1 white, 1 green, 3 white, 4 bronze, 1 white, 1 bronze, 10 white, 3 gold, 2 black, 4 pink, 16 white, 1 bronze, 1 white, 4 bronze, 2 white, 2 green, 3 white, 1 green, 1 white, 1 green.

3 white, 3 green, 10 white, 1 green, 5 white, 4 green, 1 white, 1 green, 7 white, 1 bronze, 13 white, 1 black, 4 pink, 1 black, 1 pink, 15 white, 1 bronze,

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7 white, 2 green, 3 white, 1 green, 1 white, 1 green, 4 white, 3 green, 9 white, 1 green, 6 white, 1 green, 1 white, 1 green, 1 white, 1 green, 7 white, 1 bronze, 13 white, 1 black, 1 pink, 2 black, 3 pink, 15 white, 1 bronze, 6 white, 2 green, 3 white, 1 bronze, 1 white, 1 bronze, 1 white, 3 green, 2 white, 2 green, 9 white, 1 green, 6 white, 1 green, 1 white, 1 green, 1 white, 1 green, 1 white, 3 green, 3 white, 1 bronze, 14 white, 6 pink, 11 white, 3 pink, 1 white, 1 bronze, 6 white, 1 green, 3 white, 5 bronze, 1 white, 3 green, 1 white, 2 green, 10 white, 1 green, 5 white, 3 green, 2 white, 5 green, 2 white, 1 bronze, 14 white, 4 pink, 1 black, 1 pink, 10 white, 3 pink, 2 white, 1 bronze, 9 white, 7 bronze, 2 white, 2 green, 1 white, 1 green, 16 white, 3 green, 1 white, 2 green, 3 white, 2 green, 1 white, 1 bronze, 13 white, 1 blue, 5 pink, 11 white, 2 pink, 3 white, 1 bronze, 8 white, 1 bronze, 2 white, 3 bronze, 2 white, 1 bronze, 2 white, 1 green, 1 white, 1 green, 16 white, 3 green, 1 white, 1 green, 4 white, 2 green, 1 white, 1 bronze, 11 white, 3 blue, 1 bronze, 2 pink, 1 bronze, 11 white, 4 pink, 2 white, 1 bronze, 10 white, 5 bronze, 4 white, 1 green, 1 white, 1 green, 8 white, 1 green, 7 white, 4 green, 6 white, 1 green, 1 white, 1 bronze, 10 white, 5 blue, 2 bronze.

3 blue, 8 white, 3 pink, 4 white, 1 bronze, 5 white, 1 bronze, 1 white, 11 bronze, 12 white, 2 green, 7 white, 1 green, 1 white, 1 green, 6 white, 1 green, 1 white, 1 bronze, 9 white, 6 blue, 2 gold, 1 blue, 1 bronze, 3 blue, 5 white, 3 pink, 5 white, 1 bronze, 6 white, 13 bronze, 12 white, 2 green, 6 white, 3 green, 5 white, 1 green, 2 white, 1 bronze, 8 white, 5 blue, 1 bronze, 4 blue, 1 bronze, 3 blue, 1 bronze, 1 blue, 1 bronze, 4 pink, 6 white, 1 bronze, 5 white, 5 bronze, 4 gold, 6 bronze, 12 white, 1 green, 7 white, 2 green, 8 white, 1 bronze, 7 white, 6 blue, 1 bronze, 1 blue, 2 gold, 1 blue, 1 bronze, 1 blue, 2 gold, 1 blue, 1 bronze, 5 pink, 6 white, 1 bronze, 4 white, 5 bronze, 5 gold, 1 black, 6 bronze, 11 white, 2 green, 6 white, 1 green, 2 white, 1 green, 6 white, 1 bronze, 6 white, 7 blue, 1 bronze, 4 blue, 1 bronze, 3 blue, 1 bronze, 5 pink, 7 white, 1 bronze, 4 white, 5 bronze, 6 gold, 1 black, 5 bronze, 7 white, 1 green, 4 white, 1 green, 3 white, 2 green, 1 white, 1 green, 1 green, 1 white, 3 green, 5 white, 1 bronze, 3 white, 9 blue, 1 bronze, 1 blue, 2 gold, 1 blue, 1 bronze, 1 blue, 1 gold, 2 blue, 5 pink, 8 white, 1 bronze, 4 white, 5 bronze, 6 gold, 1 black, 5 bronze, 6 white, 1 green, 4 white, 2 green, 3 white, 3 green, 2 white, 3 green, 7 white, 3 blue, 1 gold, 1 blue, 1 gold, 4 blue, 1 bronze, 5 blue, 1 bronze, 3 blue, 5 pink, 9 white, 1 bronze, 4 white, 6 bronze, 5 gold, 1 black, 5 bronze, 6 white, 1 green, 4 white, 2 green, 1 white.

1 green, 2 white, 2 green, 3 white, 1 green, 2 white, 2 green, 3 white, 2 blue, 1 gold, 1 blue, 1 gold, 1 blue, 1 gold, 1 blue, 1 gold, 2 blue, 1 bronze, 2 blue, 2 gold, 1 blue, 1 bronze, 1 white, 2 blue, 3 pink, 1 blue, 18 white, 4 bronze, 4 gold, 1 black, 6 bronze, 5 white, 1 green, 3 white, 3 green, 2 white, 2 green, 2 white, 1 green, 2 white, 1 green, 1 white, 1 green, 1 white, 1 green, 2 white, 9 blue, 1 gold, 1 blue, 2 bronze, 5 blue, 1 bronze, 1 white, 2 blue, 3 bronze, 1 blue, 10 white, 8 red, 2 white, 2 bronze, 3 gold, 1 black, 7 bronze, 5 white, 2 green, 2 white, 2 green, 5 white, 2 green, 1 white, 1 green, 1 white, 1 green, 1

The most delicate work is done with Corticelli B. & A. Silks

white, 2 green, 2 white, 3 blue, 4 bronze, 5 blue, 1 bronze, 2 blue, 2 gold, 1 blue, 1 bronze, 3 white, 2 blue, 1 bronze, 1 blue, 4 white, 1 black, 3 white, 13 red, 1 white, 1 bronze, 3 gold, 1 black, 5 bronze, 1 white, 1 bronze, 6 white, 1 green, 1 white, 3 green, 7 white, 1 green, 1 white, 1 green, 1 white, 1 green, 5 white, 1 blue, 1 bronze, 4 blue, 2 bronze, 2 blue, 1 bronze, 6 blue, 1 bronze, 4 white, 2 blue, 4 white, 2 black, 1 white, 16 red, 2 white, 2 gold, 6 bronze, 1 white, 1 bronze, 5 white, 2 green, 1 white, 3 green, 5 white, 2 green, 1 white, 2 green, 1 white, 1 green, 6 white, 4 pink, 1 bronze, 1 blue, 2 bronze, 1 blue, 1 bronze, 3 blue, 2 gold, 1 blue, 8 white, 1 bronze, 2 white, 1 black, 1 white, 19 red, 1 white, 1 gold, 6 bronze, 1 white, 1 bronze, 6 white, 1 green, 1 white, 2 green, 2 white, 2 green, 3 white, 2 green, 2 white, 1 green.

2 white, 7 pink, 2 white, 2 blue, 3 bronze, 7 blue, 1 white, 2 red, 3 bronze, 1 white, 2 bronze, 1 white, 1 black, 1 white, 18 red, 1 bronze, 1 red, 1 white, 6 bronze, 1 white, 1 bronze, 8 white, 3 green, 1 white, 4 green, 4 white, 4 bronze, 3 white, 4 pink, 2 white, 3 blue, 1 bronze, 1 blue, 1 bronze, 3 blue, 2 gold, 1 blue, 1 bronze, 1 white, 1 red, 6 bronze, 1 black, 1 white, 1 black, 1 white, 18 red, 1 bronze, 1 red, 1 white, 6 bronze, 11 white, 1 green, 1 white, 3 green, 1 white, 1 green, 6 white, 1 bronze, 6 white, 1 pink, 2 white, 4 blue, 1 bronze, 8 blue, 1 bronze, 1 white, 7 bronze, 2 black, 17 red, 4 bronze, 1 red, 1 white, 5 bronze, 9 white, 1 green, 2 white, 1 green, 1 white, 2 green, 2 white, 1 green, 2 white, 3 bronze, 1 white, 1 bronze, 1 white, 1 bronze, 4 white, 4 blue, 1 bronze, 5 blue, 2 gold, 2 blue, 1 bronze, 1 white, 6 bronze, 2 black, 1 pink, 12 red, 5 bronze, 5 red, 1 white, 4 bronze, 11 white, 1 green, 2 white, 3 green, 5 white, 1 bronze, 1 white, 5 bronze, 1 white, 1 bronze, 2 white, 16 blue, 1 bronze, 1 white, 5 bronze, 2 black, 2 pink, 12 red, 1 bronze, 5 red, 3 blue, 1 white, 4 bronze, 4 white, 1 green, 7 white, 2 green, 1 white, 2 green, 6 white, 2 bronze, 1 white, 3 bronze, 1 white, 2 bronze, 2 white, 7 blue, 1 bronze, 4 blue, 2 gold, 1 blue, 1 bronze, 1 green, 1 blue, 1 white, 3 bronze, 1 black, 4 pink, 1 white, 4 red, 1 bronze, 5 red, 1 bronze, 2 red, 4 bronze, 3 blue, 1 white, 3 bronze, 4 white.

1 green, 2 white, 1 green, 5 white, 2 green, 1 white, 1 green, 5 white, 1 green, 4 white, 3 bronze, 5 white, 6 blue, 1 bronze, 7 blue, 1 bronze, 2 green, 1 blue, 1 white, 1 bronze, 2 black, 1 pink, 1 black, 3 pink, 1 white, 5 red, 1 bronze, 4 red, 1 bronze, 4 red, 1 bronze, 5 blue, 1 white, 3 bronze, 3 white, 1 green, 1 white, 1 green, 6 white, 2 green, 1 white, 3 green, 2 white, 1 green, 5 white, 3 bronze, 5 white, 6 blue, 1 bronze, 4 blue, 2 gold, 1 blue, 1 bronze, 3 green, 2 white, 1 black, 5 pink, 1 white, 6 red, 1 bronze, 4 red, one bronze, 5 red, 1 bronze, 4 blue, 1 white, 4 bronze, 2 white, 1 green, 1 white, 1 green, 6 white, 5 green, 1 white, 1 green, 1 white, 1 green, 1 white, 1 green, 2 white, 5 bronze, 4 white, 3 blue, 1 bronze, 1 blue, 2 bronze, 1 blue, 2 gold, 4 blue, 1 bronze, 3 green, 5 white, 3 pink, 1 white, 6 red, 1 bronze, 3 red, 2 bronze, 5 red, 1 bronze, 4 blue, 1 white, 5 bronze, 2 white, 1 green, 6 white, 5 green, 4 white, 2 green, 3 white, 5 bronze, 5 white, 3 blue, 1 bronze, 1 green, 1 bronze, 6 blue, 1 bronze, 4 green, 5 white, 1 pink, 2 white, 7 red, 4 bronze, 7 red, 1 bronze, 4 blue, 8 white, 1

It is impossible to obtain good results with inferior Silk

green, 1 white, 1 green, 4 white, 4 green, 2 white, 1 green, 1 white, 1 green, 4 white, 7 bronze, 7 white, 1 bronze, 1 green, 7 bronze, 5 green, 8 white, 7 red, 3 blue, 1 bronze, 4 red, 2 bronze, 5 blue, 1 white, 2 blue, 1 black, 2 white, 1 green, 1 white, 2 green, 5 white, 1 green, 1 white, 1 green, 1 white, 1 green, 1 white, 1 green, 1 white, 2 green, 3 white.

1 bronze, 1 white, 1 bronze, 1 white, 1 bronze, 1 white, 1 bronze, 7 white, 7 green, 2 white, 5 green, 8 white, 7 red, 1 bronze, 4 blue, 4 bronze, 10 blue, 2 black, 2 white, 2 green, 6 white, 2 green, 1 white, 2 green, 1 white, 2 green, 5 white, 9 blue, 4 bronze, 5 blue, 2 black, 2 white, 1 green, 7 white, 3 green, 1 white, 1 green, 1 white, 1 green, 1 white, 2 green, 3 white, 7 bronze, 7 white, 5 green, 4 white, 5 green, 7 white, 7 red, 1 bronze, 8 blue, 3 bronze, 2 blue, 1 black, 2 bronze, 3 blue, 1 black, 3 white, 2 green, 1 white, 1 green, 5 white, 1 green, 1 white, 3 green, 4 white, 1 green, 3 white, 5 bronze, 8 white, 5 green, 5 white, 2 green, 1 blue, 8 white, 7 red, 1 bronze, 6 blue, 2 bronze, 5 blue, 3 black, 2 white, 1 blue, 2 black, 2 white, 1 green, 1 white, 1 green, 5 white, 1 green, 2 white, 1 green, 2 white, 2 green, 7 white, 3 bronze, 10 white, 1 blue, 2 green, 7 white, 2 blue, 7 white, 8 red, 1 bronze, 4 blue, 2 bronze, 7 blue, 3 black, 3 white, 3 black, 1 white, 1 green, 1 white, 2 green, 5 white, 1 green, 1 white, 1 green, 6 white, 1 green, 5 white, 1 bronze, 10 white, 2 blue, 9 white, 2 blue, 7 white, 8 red, 1 bronze, 4 blue, 1 bronze, 8 blue, 2 black, 5 white, 2 black, 2 white, 2 green, 7 white, 1 green, 2 white, 1 green, 3 white, 1 green, 6 white, 1 bronze, 9 white, 1 black, 2 blue, 9 white, 1 black, 2 blue, 5 white, 9 red, 1 white, 12 blue, 1 white, 3 black, 4 white, 2 black, 10 white, 2 green, 1 white, 1 green, 2 white, 4 green, 4 white, 3 bronze, 9 white, 1 black, 1 blue, 4 white, 5 bronze, 2 black, 2 blue, 4 white, 9 red, 1 white, 9 blue, 5 white, 3 black, 2 white, 2 black, 12 white, 5 green, 7 white, 5 bronze, 8 white, 1 black, 1 blue, 11 white, 3 black, 3 white, 8 red, 3 white, 7 blue, 7 white, 2 black, 1 white, 7 bronze, 14 white, 12 bronze, 3 white, 5 bronze, 2 black, 15 white, 8 red, 5 white, 5 blue, 8 white, 2 black, 14 white, 43 bronze, 4 pink, 3 bronze, 2 white, 18 bronze, 2 black, 11 bronze, 46 white, 4 pink, 82 white, 2 pink, 216 white, 520 bronze.

Materials: Two $\frac{1}{2}$ ounce spools Corticelli Purse Twist, White No. 1150. One ounce Milk White Seed Beads. One bunch each Yellow, Black, Pink, Red, Blue, Green Seed Beads; one bunch Bronze Metal Beads. A $5\frac{1}{2}$ inch Gilt Clasp Top. Great care should be taken in selecting the materials for these bags and in following directions with the greatest precision.



Side Pocket for House Gown No. 74.

BY MARY WARD SHUSTER.

This illustrated side pocket forms a very useful adjunct to the house gown when the ordinary chatelaine is not appropriate, and may be made in colors to suit any costume, or in combinations to suit any taste.

The model shown is worked in pink flowers and green leaves on a gray ground, with which both tones blend harmoniously. As shown it is $6\frac{1}{2}$ inches long by $4\frac{3}{4}$ at greatest width, graduating to 4 inches at opening, narrowing to 3 inches at top, from which it is suspended by a crocheted and beaded strap $3\frac{1}{2}$ inches long (doubled), and $\frac{1}{2}$ inch wide. This strap is folded at upper or middle portion so that it will make a flat turn, to which is sewed a large silvered corset hook. This hook goes into the belt or beneath the waist, and is not visible—its object being to make a secure attachment and one which will be flat and not observed from the outer side.

To begin bag make chain of 60 stitches and turn, working along both edges as per instructions already given in detail in several numbers of this magazine.

Follow design, working beads only on one side of pocket, having previously strung beads *exactly* as directed. Widen at each side of bag to the 22d round, when there should be 88 stitches. Continue, by design, for 53 rounds without increase. From this point commence narrowing and continue for 13 rounds, which completes the *lower part of pocket and upper edge of opening*. You have now both edges even, the beaded portion being the front. The work from this point is done on *only one side* of pocket, which is for the smaller portion and reverse of that previously worked with beads. This is narrowed for 26 rows, until top edge is completed.

Cut from cardboard a piece the size and shape and portion above edge of pocket (above described). Cover with silk or satin the shade of silk used, and neatly but firmly attach to back of upper portion, and have the lower edge of lining (on wrong side) just even with upper



SIDE POCKET FOR HOUSE GOWN No. 74.

The most delicate work is done with Corticelli B. & A. Silks

edge of pocket (right side). The pattern above opening is continued in exact line with that below, so that when closed no break is visible.

The strap is crocheted of beads and silk, and is neatly joined to extreme edges (upper portion) of top. The lower edges are finished with heavy fringe, extending from widest points around bottom. In light colors this pocket may be adapted to any toilet and suggests very effective and stylish combinations, while the absence of necessity for clasp or mounting will commend it from an economical standpoint. An especially pleasing effect may be derived from the use of

turquoise and gold or silver beads on an ivory ground, while for mourning it is equally desirable in dull or bright jet beads on black silk, and both may be fashioned at small expense. Instructions for stringing:—

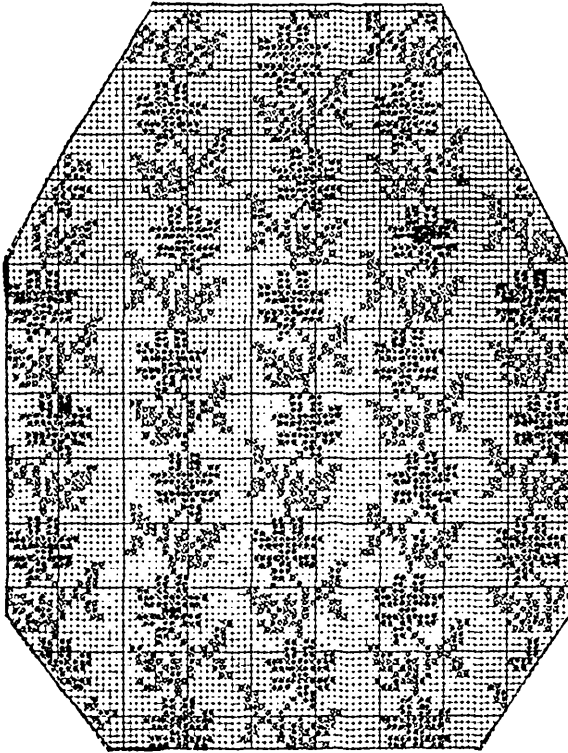


FIG. 70. DETAIL OF PATTERN, POCKET No. 74.

1st—1 pink, (2 green, 2 pink, 50 times), 2 green, 1 pink; 3 pink, 6 green, 3 pink, 1 green, 2 pink, 4 green, 3 pink, 4 green, 5 pink, 7 green, 4 pink, 9 green, 6 pink, 17 green, 3 pink, 1 gold, 3 pink, 1 gold, 3 pink, 18 green, 4 pink, 1 gold, 4 pink.

2d—14 green, 3 pink, 12 green, 5 pink, 1 gold, 4 pink, 10 green, 7 pink, 9 green, 3 pink, 1 green, 6 pink, 3 green, 8 pink, 4 green, 11 pink, 5 green, 9 pink, 1 gold, 3 pink, 1 gold, 3 pink, 7 green, 3 pink, 1 gold, 3 pink, 1 gold, 7 pink, 1 gold, 4 pink, 10 green, 4 pink.

3d—1 gold, 7 pink, 8 green, 7 pink, 1 gold, 5 pink, 6 green, 4 pink, 1 gold, 5 pink, 2 green, 7 pink, 8 green, 10 pink, 6 green, 3 pink, 5 green, 2 pink, 4 green, 3 pink, 4 green, 5 pink, 9 green, 4 pink, 5 green, 4 pink, 7 green, 6 pink, 7 green, 2 pink.

4th—10 green, 3 pink, 1 gold, 3 pink, 1 gold, 3 pink, 10 green, 6 pink, 8 green, 4 pink, 1 gold, 4 pink, 8 green, 1 pink, 6 green, 3 pink, 6 green, 3 pink, 6 green, 4 pink, 1 gold, 5 pink, 6 green, 4 pink, 1 gold, 4 pink, 6 green, 7 pink, 6 green, 4 pink.

5th—3 green, 3 pink, 3 green, 3 pink, 2 green, 6 pink, 3 green, 6 pink, 5

green, 5 pink, 4 green, 5 pink, 4 green, 6 pink, 5 green, 6 pink, 6 green, 3 pink, 1 gold, 3 pink, 1 gold, 3 pink, 7 green, 3 pink, 1 gold, 3 pink, 1 gold, 3 pink, 11 green, 4 pink.

6th—1 gold, 4 pink, 10 green, 4 pink, 1 gold, 4 pink, 13 green, 3 pink, 8 green, 3 pink, 12 green, 4 pink, 1 gold, 5 pink, 6 green, 4 pink, 1 gold, 5 pink, 9 green, 7 pink, 8 green, 7 pink, 12 green, 3 pink, 6 green, 3 pink, 7 green, 2 pink.

7th—4 green, 2 pink, 4 green, 5 pink, 4 green, 5 pink, 4 green, 8 pink, 5 green, 4 pink, 5 green, 10 pink, 7 green, 6 pink, 7 green, 9 pink, 1 gold, 3 pink, 1 gold, 3 pink, 10 green, 3 pink, 1 gold, 3 pink, 1 gold, 3 pink, 10 green, 3 pink, 1 gold, 3 pink.

8th—1 gold, 7 pink, 1 gold, 4 pink, 8 green, 4 pink, 1 gold, 4 pink, 8 green, 4 pink, 1 gold, 7 pink, 6 green, 3 pink, 6 green, 8 pink, 1 gold, 4 pink, 6 green, 5 pink, 1 gold, 4 pink, 6 green, 5 pink, 1 gold, 11 pink, 6 green, 7 pink, 6 green, 10 pink.

9th—3 green, 3 pink, 3 green, 3 pink, 1 green, 6 pink, 3 green, 6 pink, 3 green, 2 pink, 2 green, 5 pink, 4 green, 5 pink, 4 green, 1 pink, 4 green, 6 pink, 5 green, 6 pink, 11 green, 3 pink, 1 gold, 3 pink, 1 gold, 3 pink, 7 green, 3 pink, 1 gold, 3 pink, 1 gold, 3 pink.

10th—15 green, 4 pink, 1 gold, 4 pink, 10 green, 4 pink, 1 gold, 4 pink, 16 green, 3 pink, 8 green, 3 pink, 12 green, 5 pink, 1 green, 4 pink, 6 green, 5 pink, 1 gold, 4 pink, 14 green, 7 pink, 8 green, 7 pink, 12 green, 3 pink, 6 green, 3 pink, 8 green, 2 pink, 4 green.

11th—2 pink, 1 green, 4 pink, 4 green, 5 pink, 4 green, 9 pink, 5 green, 4 pink, 5 green, 9 pink, 7 green, 6 pink, 7 green, 8 pink, 1 gold, 3 pink, 1 gold, 3 pink, 10 green, 3 pink, 1 gold, 3 pink, 1 gold, 3 pink, 10 green, 3 pink, 1 gold, 3 pink, 1 gold, 7 pink.

12th—1 gold, 4 pink, 8 green, 4 pink, 1 gold, 4 pink, 8 green, 4 pink, 1 gold, 7 pink, 6 green, 3 pink, 6 green, 6 pink, 1 gold, 5 pink, 6 green, 4 pink, 1 gold, 5 pink, 6 green, 4 pink, 1 gold, 12 pink, 6 green, 7 pink, 6 green, 10 pink, 3 green, 3 pink.

13th—3 green, 3 pink, 1 green, 2 pink, 3 green, 6 pink, 3 green, 6 pink, 2 green, 1 pink, 4 green, 5 pink, 4 green, 5 pink, 6 green, 6 pink, 5 green, 6 pink, 11 green, 3 pink, 1 gold, 3 pink, 1 gold, 3 pink, 7 green, 3 pink, 1 gold, 3 pink, 1 gold, 3 pink.

14th—15 green, 4 pink, 1 gold, 4 pink, 10 green, 4 pink, 1 gold, 4 pink, 17 green, 3 pink, 8 green, 3 pink, 13 green, 4 pink, 1 gold, 5 pink, 6 green, 4 pink, 1 gold, 5 pink, 11 green, 7 pink, 6 green, 7 pink, 10 green, 3 pink, 6 green, 3 pink, 7 green, 2 pink, 4 green, 2 pink.

15th—4 green, 5 pink, 4 green, 5 pink, 4 green, 8 pink, 5 green, 4 pink, 5 green, 10 pink, 7 green, 6 pink, 7 green, 9 pink, 1 gold, 3 pink, 1 gold, 3 pink, 10 green, 3 pink, 1 gold, 3 pink, 10 green, 3 pink, 1 gold, 3 pink, 1 gold, 7 pink, 1 gold, 4 pink.



FIG. 71.
STRAP FOR
POCKET.

16th.—8 green, 4 pink, 1 gold, 4 pink, 8 green, 4 pink, 1 gold, 7 pink, 6 green, 3 pink, 6 green. 8 pink, 1 gold, 4 pink, 6 green, 5 pink, 1 gold, 4 pink, 6 green, 5 pink, 1 gold, 11 pink, 6 green, 7 pink, 6 green, 10 pink, 3 green, 3 pink, 3 green, 3 pink, 1 green, 6 pink.

17th.—3 green, 6 pink, 3 green, 2 pink, 2 green, 5 pink, 4 green, 5 pink, 4 green, 1 pink, 4 green, 6 pink, 5 green, 6 pink, 12 green, 3 pink, 1 gold, 3 pink, 1 gold, 3 pink, 7 green, 3 pink, 1 gold, 3 pink, 1 gold, 3 pink, 15 green, 4 pink, 1 gold, 4 pink, 10 green, 4 pink, 1 gold.

18th.—4 pink, 17 green, 3 pink, 8 green, 3 pink, 12 green, 5 pink, 1 gold, 4 pink, 6 green, 5 pink, 1 gold, 4 pink, 14 green, 7 pink, 8 green, 7 pink, 12 green, 3 pink, 6 green, 3 pink, 7 green, 2 pink, 4 green, 2 pink, 1 green, 2 pink, 4 green, 5 pink, 4 green.

19th.—7 pink, 5 green, 4 pink, 5 green, 6 pink, 7 green, 6 pink, 7 green, 6 pink, 1 gold, 3 pink, 10 green, 3 pink, 1 gold, 3 pink, 1 gold, 3 pink, 10 green, 3 pink, 1 gold, 5 pink, 8 green, 4 pink, 1 gold, 4 pink, 8 green, 4 pink, 1 gold.

20th.—6 green, 3 pink, 6 green, 1 pink, 6 green, 4 pink, 1 gold, 5 pink, 6 green, 4 pink, 1 gold, 6 green, 7 pink, 6 green, 2 pink, 3 green, 3 pink, 5 green, 6 pink, 3 green, 4 pink, 2 green, 5 pink, 4 green, 4 pink, 2 green, 6 pink, 5 green.

21st.—6 pink, 3 green, 3 pink, 1 gold, 3 pink, 1 gold, 3 pink, 7 green, 3 pink, 1 gold, 3 pink, 1 gold, 3 pink, 3 green, 4 pink, 1 gold, 4 pink, 10 green, 4 pink, 1 gold, 4 pink, 1 green, 3 pink, 8 green, 7 pink, 1 gold, 5 pink.

22d.—6 green, 4 pink, 1 gold, 12 pink, 6 green, 7 pink.

Materials: Two ½ ounce spools Corticelli Purse Twist, Gray 137. One bunch each Pink, Green, and Gold Glass Beads. One large Corset Hook.



CHATELAINE BAG DESIGN NO. 75.

Great care should be exercised in selecting materials for beaded crochet. The beads should be of even size and the Purse Twist free from knots and other imperfections. Corticelli Purse Twist can be relied upon.

Chatelaine Bag Design No. 75.

BY MARY WARD SHUSTER.

This design for a chatelaine bag gives a deep, roomy pocket, with a wide clasp-top easily opened. The bag measures about seven inches in length by five in width, but if desired shorter may be made so by omitting a row of complete figures. It will be noticed that this design has a border which forms a finish for three sides of the bag.

Gray silk is used for the foundation of the bag, and the design is worked with black jet and purple metal beads. It is a pattern which can be used for a great many combinations, and cannot fail to work up attractively.

Make a foundation chain of 84 stitches and turn, working back along both sides in single vein, thus closing the bottom of the bag and forming the foundation for the sides. Fig. 72 shows the detail of the bag, which should be followed carefully. String the black beads on one spool of Gray Purse Twist and the purple on the other, working with either spool as called for by pattern. When but two kinds of beads are used this is much simpler than stringing in order. Beads are used only on

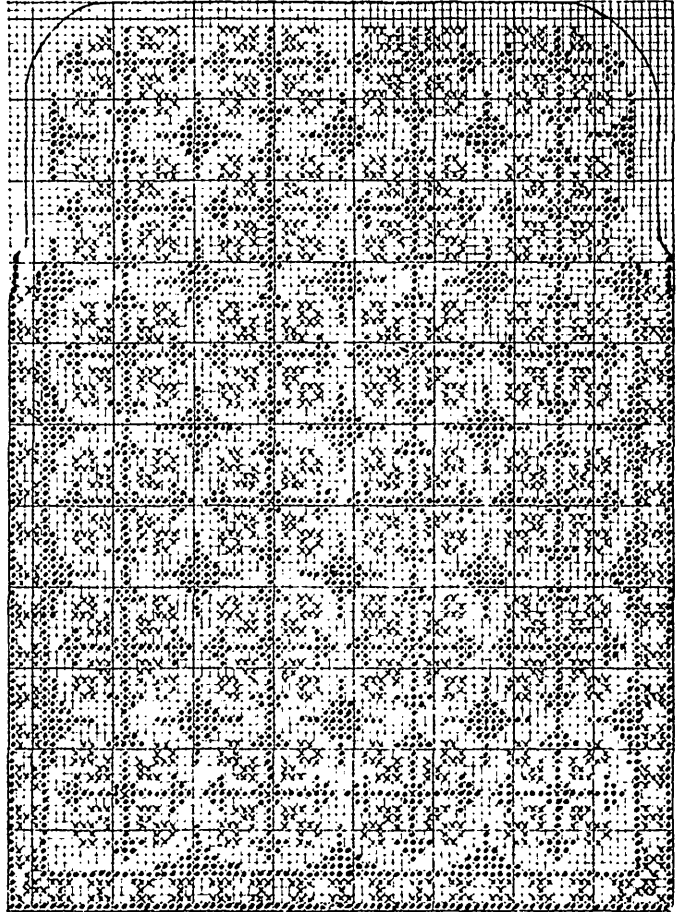


FIG. 72. DETAIL OF PATTERN, BAG NO. 75
 • Signifies Jet Beads. x Signifies Purple Beads.

the front side of the bag, the back being of plain crochet. The bag is worked in rows, round and round, up to the point where it is fitted into the frame, when each section is worked separately, narrowing to fit the frame.

Materials: Two ½ ounce spools Corticelli Purse Twist, Gray 137. Two bunches Purple Metal Beads, 4 bunches Black Jet Beads. A 5 inch German Silver Top.

It is impossible to obtain good results with inferior Silk

Circular Chatelaine Bag Design No. 76.

BY MARY WARD SHUSTER.

- Black Silk is used for the foundation of this attractive chatelaine, and the pattern is worked with gold, white, light green, red, and dark green glass beads.



CIRCULAR CHATELAIN BAG DESIGN No. 76.

These different colored beads upon the black background form a very pleasing variation of the familiar chatelaine. While apparently complicated, the pattern is very easily followed, as complete directions for stringing are given, and the number of stitches and the position of each bead can be easily determined by the diagram shown by Fig. 73.

Begin with a chain of 4 stitches and join. Into this work in single crochet, a bead in each stitch, 4 stitches. Work six more rounds in beads, increasing 8 stitches in every round until completion of seventh round, which will have 48 stitches. The eighth round is increased by 16 stitches, and every alternate round has the same increase, those intervening having no increase, to completion of the pattern. The points where the extra stitches are made are shown by diagram.

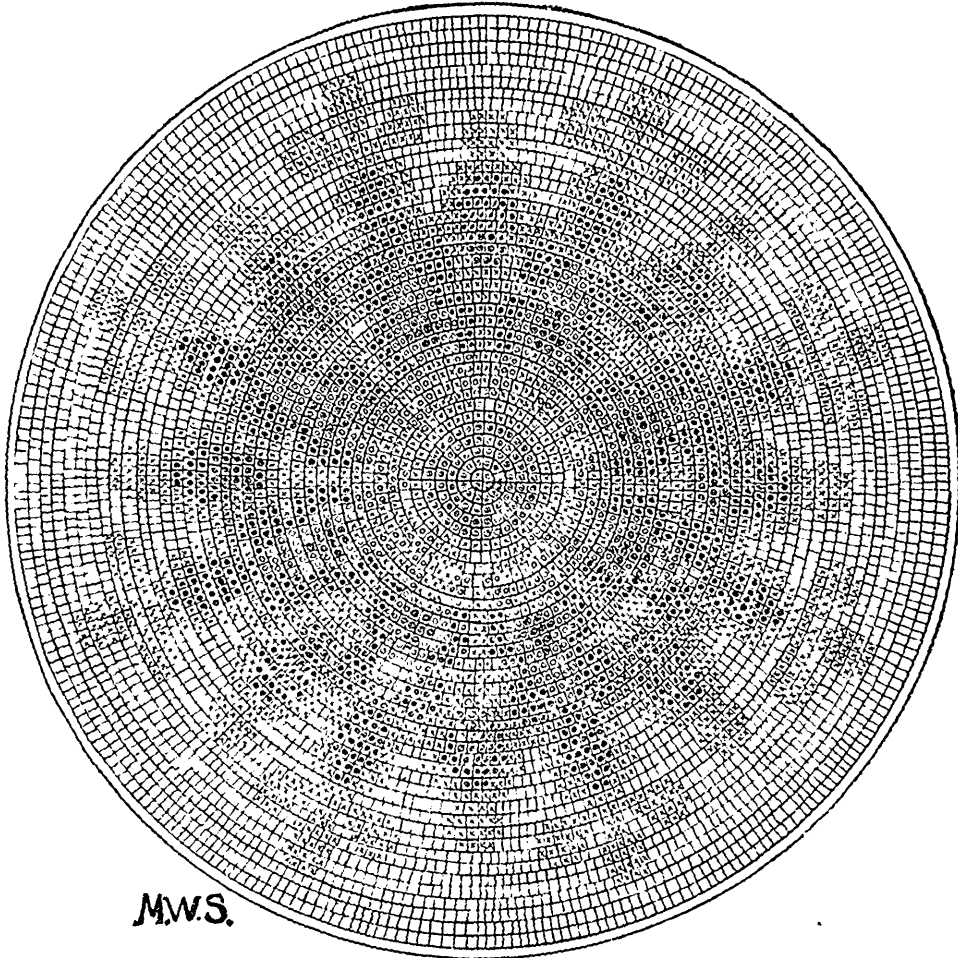
The beaded side should measure $5\frac{1}{2}$ inches across when completed. The under side or back of the bag is made without beads, the same as the one described, and the two mats are crocheted together along their edges, leaving an opening at the top to fit the clasp selected. Several rows of plain s.c. are now worked around

the opening to give sufficient edge for attaching to the clasp. The one shown in illustration is of German silver.

Art Societies everywhere use Corticelli B. & A. Wash Silks

Instructions for stringing are as follows :—

675 gold ; 2 white, 10 gold, 7 times ; 2 white, 7 gold, 3 gold ; 3 white, 13 gold, 7 times ; 3 white, 12 gold ; 5 white, 5 gold, 3 white, 5 gold, 7 times ; 6 gold ; 5



M.W.S.

FIG. 73. DETAIL OF PATTERN, BAG NO. 76.

- | | |
|--------------------------------|-------------------------------|
| X Signifies Gold Beads. | ⊗ Signifies Red Beads. |
| • Signifies White Beads. | ⊗ Signifies Dark Green Beads. |
| ○ Signifies Light Green Beads. | |

white, 5 gold, 15 times ; 5 gold ; 5 white, 4 gold, 2 white, 3 dark green, 2 white, 4 gold, 7 times ; 5 white, 4 gold, 2 white, 3 dark green, 2 white, 5 gold ; 4 white, 6 gold, 1 white, 4 dark green, 1 white, 6 gold, 7 times ; 4 white, 6 gold, 1 white, 4 dark green, 1 white, 6 gold ; 2 white, 7 gold, 1 white, 4 dark green, 1 white, 7 gold, 7 times ; 2 white, 7 gold, 1 white, 4 dark green, 1 white, 2 gold ; 2 white, 2 gold, 2 white, 3 gold, 1 dark green, 2 red, 1 dark green, 3 gold,

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2 white, 2 gold, 7 times; 2 white, 2 gold, 2 white, 3 gold, 1 dark green, 2 red, 1 dark green, 3 gold, 2 white, 4 gold; 5 white, 2 gold, 4 red, 2 gold, 5 white, 2 light green, 8 times; 4 white, 2 gold, 3 red, 2 gold, 4 white, 3 light green, 8 times; 3 white, 7 gold, 3 white, 5 light green, 8 times; 1 gold; 1 white, 5 light green, 1 white, 9 gold, 7 times; 1 white, 5 light green, 1 white, 8 gold, 2 white; 2 light green, 1 red, 2 light green, 3 white, 5 gold, 3 white, 7 times; 2 light green, 1 red, 2 light green, 3 white, 5 gold, 2 white; 2 light green, 2 red, 2 light green, 3 white, 3 gold, 3 white, 7 times; 2 light green, 2 red, 2 light green, 3 white, 3 gold, 2 white; 2 light green, 4 red, 2 light green, 2 white, 2 gold, 2 white, 8 times; 2 light green, 2 red, 2 light green, 2 white, 2 gold, 2 white, 8 times; 2 light green, 2 gold, 2 light green, 2 white, 2 gold, 2 white, 8 times; 1 light green; 3 gold, 2 light green, 31 times; 3 gold, 1 light green; 3 gold, 2 light green, 1 gold, 2 light green, 8 times; 4 gold; 3 light green, 5 gold, 7 times, 3 light green, 4 gold; 2 light green, 4 gold, 7 times; 41 gold, 88 red.

Materials: Two $\frac{1}{2}$ ounce spools Corticelli Purse Twist, Black 900. Two bunches Gold Beads; one bunch each White, Light Green, Red, and Dark Green. German Silver Clasp Top No. 80780X.

Crocheted Black Silk Opera Glass Bag Design No. 77.

BY MARY WARD SHUSTER.

FRONTISPIECE.

Black Silk is used for the foundation of this pretty bag with the design worked in steel beads.

Make a chain of 85 stitches and turn, working in single crochet along both

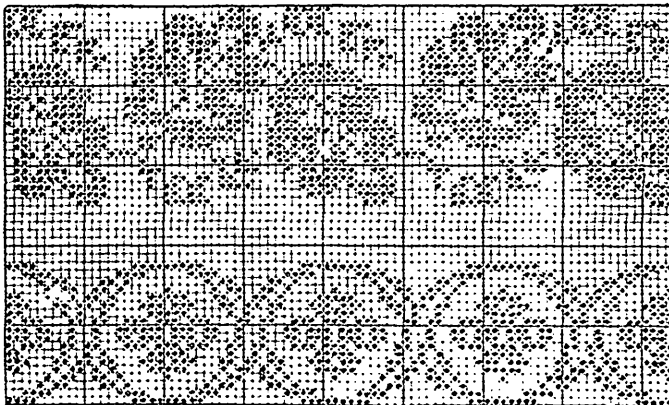


FIG. 74. DETAIL OF PATTERN, BAG No. 77.

edges to form closed end of bag. Upon this continuous chain work one row of s.c. with a bead in each stitch, taking up only *one* vein of stitch to prevent the work taking an oblique direction as it progresses. After one round without beads the pattern is commenced, following the design, which is very clearly shown by Fig. 74.

It may here be noted that this first design may be used for a belt to correspond with the bag. With a cut jet bead substituted for the plain spaces the result is rich and effective.

The most delicate work is done with Corticelli B. & A. Silks

After completion of the first border comes a row or band of openwork formed of a succession of loops made of 5 chain stitches, each caught down to upper edge at every third stitch by drawing silk through stitch and foundation at the same time. The next and successive rounds have the middle or third stitch of the chain of 5 stitches caught to central stitch of preceding loop with a bead. The last round of the openwork has a chain of 3 instead of 5 stitches, and upon these there is worked a single round of plain s.c. at the beginning, and the leaf pattern follows as per diagram. Be careful to have 85 stitches for each side of the bag, or 170 around. When this pattern is completed the openwork portion is repeated, and this in turn followed by a repetition of the border, which has 84 stitches for half or 168 for the round, the extra stitch called for in the beginning of the bag being allowed for the turn after making first chain. This is followed by another openwork section, the last round of which is crocheted over to make a scallop of each loop.

A lining of satin or peau de soie is made to fit the bag with a heading some three or four inches deep above the top. A casing is stitched just above the top of the crocheted bag, and through this narrow ribbons are drawn, tied upon each side with a small bow, the opposite side being sewed to lining.

Materials: Two $\frac{1}{2}$ ounce spools Corticelli Purse Twist, Black 900. Four bunches Steel Beads, No. 9. Three eighths yard Black Satin for lining. Two yards $\frac{1}{2}$ inch Black Satin Ribbon.

DESIGNS may be marked on linen by means of perforated patterns. This, however, should be entrusted to someone who understands it, as it requires much practice to do it well. The most simple way for the worker herself to transfer a design is by tracing. First press the linen so that it is perfectly smooth, lay it over the pattern and trace with a sharp medium pencil on the glossed side of the linen. Quite a heavy linen can be marked in this way if one has a good light directly on the board or table. Avoid too much heavy lining, as the pencil marks are likely to rub. It is better to mark light and afterwards emphasize the lines as one works. To mark linen through which the design will not show, tracing paper may be used between the design and the linen, or the penciled pattern may be laid, marked side down, on the linen, firmly secured, and its lines gone over with a hard pencil. This will transfer the pattern completely to the linen.

While good silk is a necessity, good soap is equally important. Quick washing in suds made with "Ivory" or any other good soap, and plenty of clean water, as hot as the hands can bear, will insure success.

The most delicate work is done with Corticelli B. & A. Silks

EMBROIDERED TABLE COVERS

BY
ISABEL CARTER

Among the different uses of embroidery, that of enriching woven fabrics for table coverings is of ancient date; and in the years that have passed since women first began to embroider, this particular branch of their work has lost nothing of its charm. It is true that less time is spent upon it now than in those earlier days of wider leisure. But to offset the disadvantage of having less time to spend, the modern needle-worker has greater variety of material from which to choose; and, in addition, has the experience of those who have worked before her to guide her in the selection of stitches that shall be best adapted to the end she has in view. Indeed, so numerous are the methods which can be employed

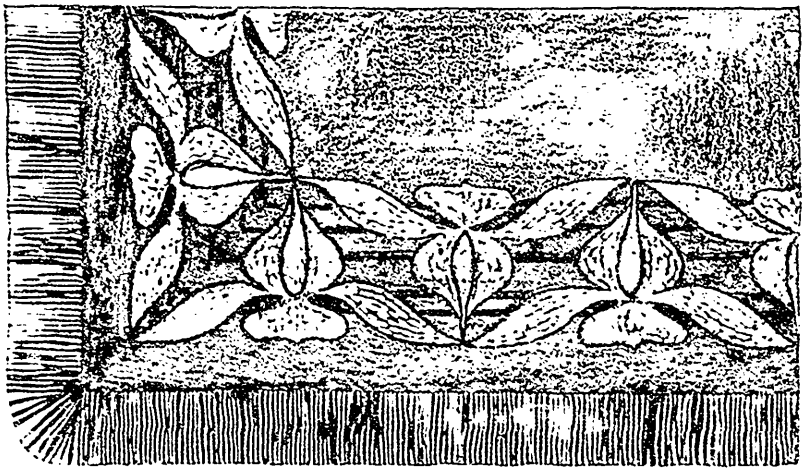


FIG. 75. ECRU CANNAS COVER DESIGN LH102.

for differing forms of ornamental needlework that an element of danger lies in the *embarras des richesses* set before her. Because the work differs so radically from the carefully wrought and shaded representations of natural objects, it is necessary to select with care stitches which shall be in keeping with the design, and which shall also be suited to the method of its carrying out. No arbitrary rule can be laid down for these selections. Much must always depend upon individual taste, and a skilled worker may choose for herself a combination of stitches that will be perfectly successful. It is well, however, to bear in mind

Art Needleworkers use only Corticelli B. & A. Wash Silks

the counsel of an authority on this subject, "There is safety in simplicity," and in most cases of questions about stitches the counsel will be found both safe and wise.

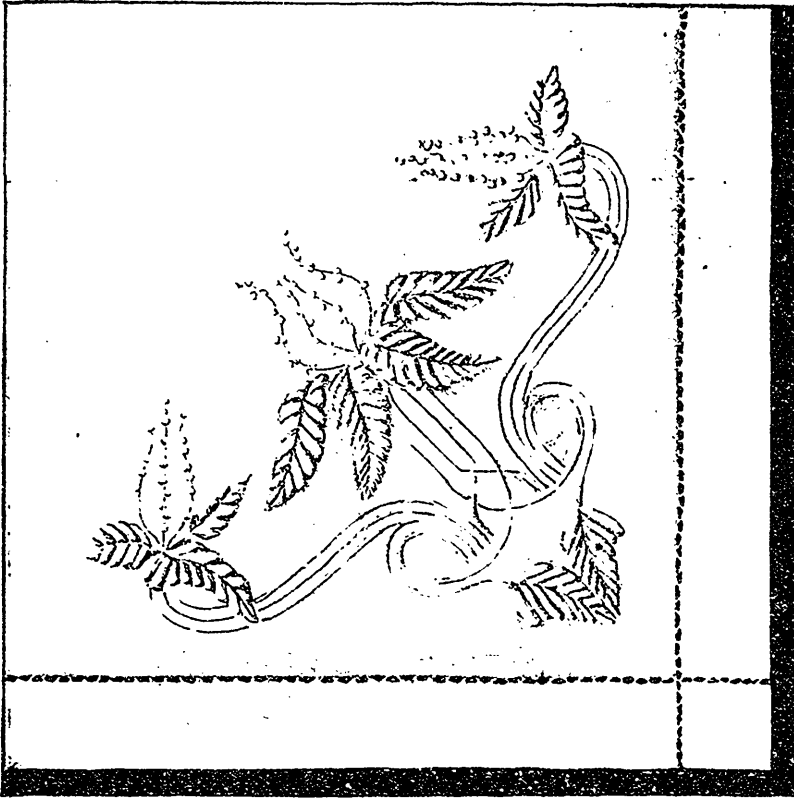


FIG. 76. TEA CLOTH DESIGN LH1083.

Very good work may be done with outline stitch alone when material, design, and color are all in harmony ; and combined with one or two other stitches it is, for the work we are now considering, very effective. Take, for example, the small fringed cover of which a corner is shown in Fig. 75. It is of *écru* canvas. and, because we wish the floral forms to be distinctly set apart, they are all outlined in black. The color of the outline becomes of importance in the treatment of flat masses, which depend for their effect on the variations of color as the light plays upon them, no

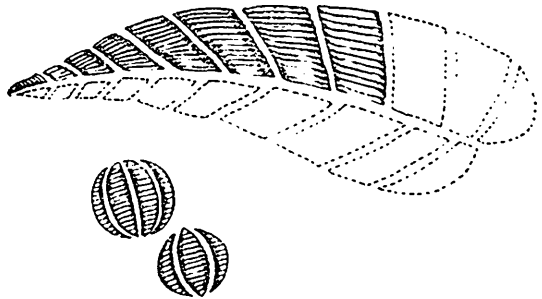


FIG. 77. DETAIL OF LEAF AND BERRY.

shading being attempted. The petals are filled, in Darning stitch, with Corticelli Twisted Embroidery Silk of soft, rather dull yellow, and the central cone, also in darning and also outlined with black, is of a brighter yellow. In both cone and petal forms, the stitches run from base to tip, taking up only one thread of the canvas and overlaying three, except in the outer curves, where shorter stitches are necessary. The narrow bands are also in darning, and their colors bring into further relief the masses of yellow. The inner one is of dull blue, the next of écru, while the third repeats the blue. Of

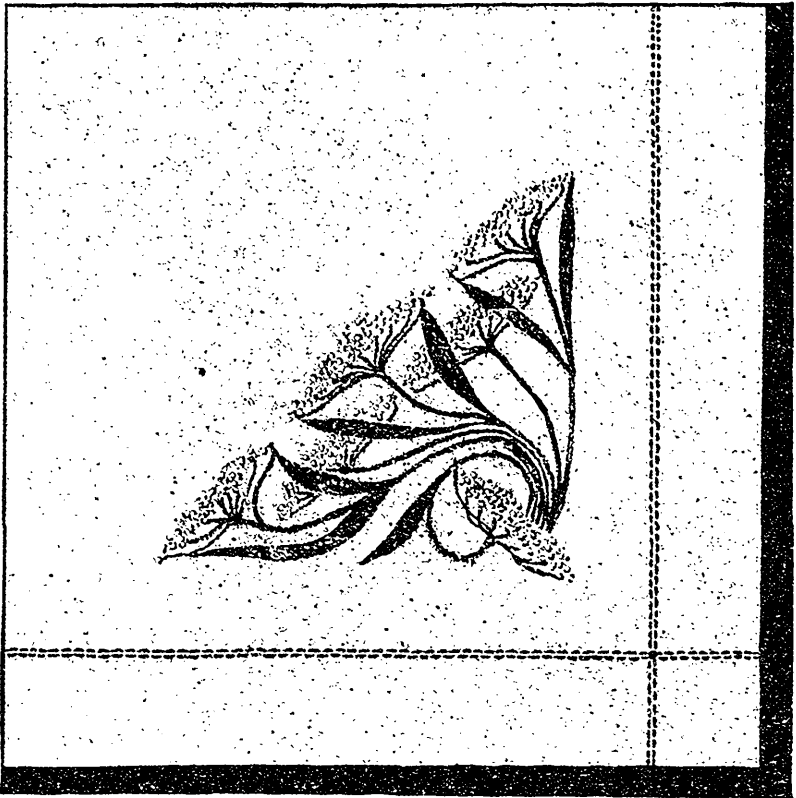


FIG. 78. TEA CLOTH DESIGN LH1084.

the outer two, one is of the same shade of blue, the other black. Of course an entirely different color scheme might be employed for this design, if one wished to have it accord with other surroundings. On white canvas, with the floral forms in pale blue, and bands of fawn and crimson behind them, it would be very delicate; while for the coming autumn days masses of deep red with bands of black and gold would be effective; if blue canvas were chosen the petals and spike might be outlined and veined with a darker shade of blue, omitting the darning altogether in them, but retaining it for the white bands behind them. These suggestions are given that one may see how the carrying out of a design

Ladies, do your embroidery with genuine material only

is not an arbitrary matter, but may be the expression of individual preference.

The tea cloth shown in Fig. 76 is an example of the French laid work so thoroughly and accurately described in *CORTICELLI HOME NEEDLEWORK* for April 1902. It is of white linen, and the design is so entirely conventional that none but Satin stitch is adapted to its carrying out. In the leaf forms, which it is always more or less of a problem so to divide that too long stitches need not be used, voiding is employed, not only for the central veinings, but for the transverse divisions, which grow narrow toward the tips. Both the word "voiding" and the method which it describes are not so well known as they should be, so it may be said that it refers to the empty spaces left to represent veinings or divisions of any kind in Satin stitch, and its use makes possible the breaking up of any given surface. If one is fortunate enough to see specimens of East Indian needlework, one can see the use and beauty of this method. It is here applied to the berries strung along the terminal stems, which complete the design. Each berry is divided into three or four sections, according to its size. Fig. 77 shows detail of leaf and berry.

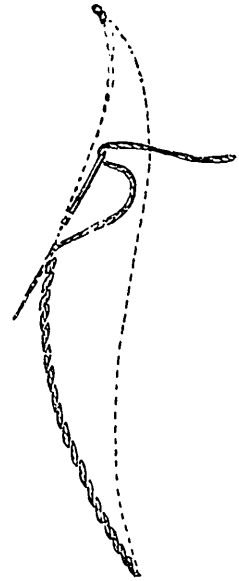


FIG. 79. SOLID CREWEL STITCH.

In the tea cloth (Fig. 78) the white linen is slightly heavier than in Fig. 76,

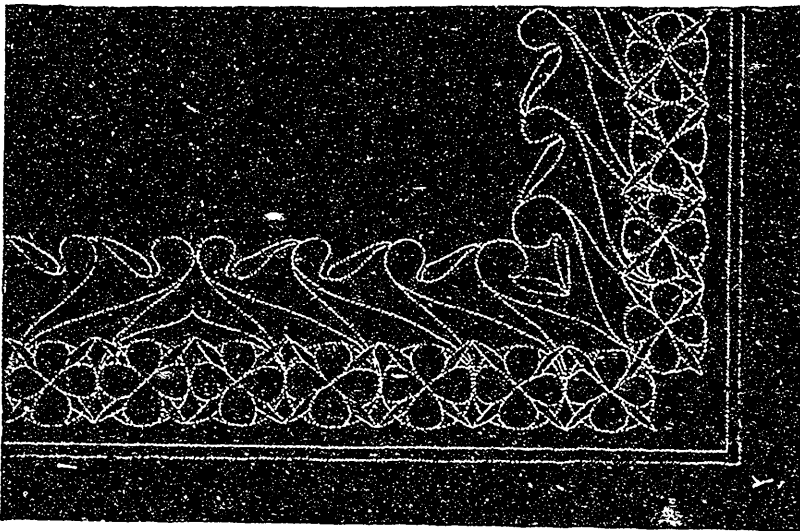


FIG. 80. BLUE DENIM TABLE COVER DESIGN LH1085.

and the work with the exception of the flowers, is all in Crewel stitch, with one shade of pale green Twisted Embroidery Silk,—two lines close together for the

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stems, and three or more, as necessary, for the long narrow leaves. The directions for Kensington Outline stitch apply to Crewel stitch, except that in working the latter the thread is always kept to the right, that is, below the needle (see Fig. 79). In working solid Crewel stitch there must be no turning of the outline, when as in the present case, long, narrow spaces are to be covered; one line of stitches follows another, each being worked to the left of its preceding line, sufficiently close to cover the ground, but not to crowd the lines. The white flowers are all worked in French knots.

Fig. 80 is of the familiar and satisfactory blue denim. The whole design, as well as the lines above the hem, is worked in Outline stitch with unbleached flax

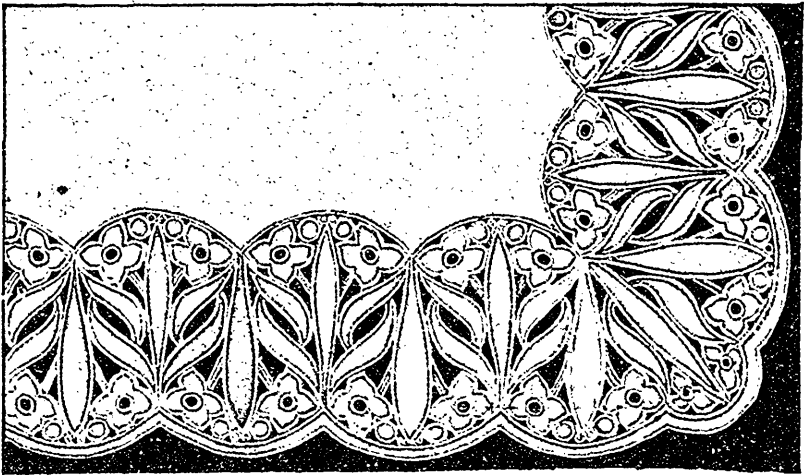


FIG. 81. BROWN LINEN TABLE COVER DESIGN I.H.1086.

thread. As in the case of the first cover mentioned in this article, this design, within certain limits, admits of many variations. It would be entirely suitable for any of the linens or art tickings, and colored silk or cotton could be employed for the outlining. There is a decided charm, almost equal to that of contrast, in this work when the ground and pattern are of the same color, or of the same tone but of different shades. Yellow silk on buff linen is effective; so is dull blue cotton on linen of a darker shade; cream colored silk on heavy unbleached muslin is also attractive.

In Fig. 81 we have cutwork applied to the popular brown linen. It is worked with white cotton, and is all in Satin stitch, except the buttonholed edge. The work is so simple that no explanation is necessary, but it may be said that, kept within such narrow lines, Satin stitch is one of the least difficult forms of embroidery. As a design this is also adapted to a sideboard scarf, using the requisite length of border and dividing the pattern at the end of a completed scallop.

The design of Fig. 82 is of Eastern origin, and, in working it out, a pro-

nounced color scheme is justly permitted on the ashen-grey background of unbleached linen. The larger forms are outlined with black Filo Silk, then filled in with parallel lines in Outline stitch of blue Filo Silk in part, and white for the remainder. Fig. 83 shows detail of one of these forms. The smaller forms are outlined in black, and filled in the same way with blue, after which all the connecting lines are worked in outline with yellow Twisted Embroidery Silk.

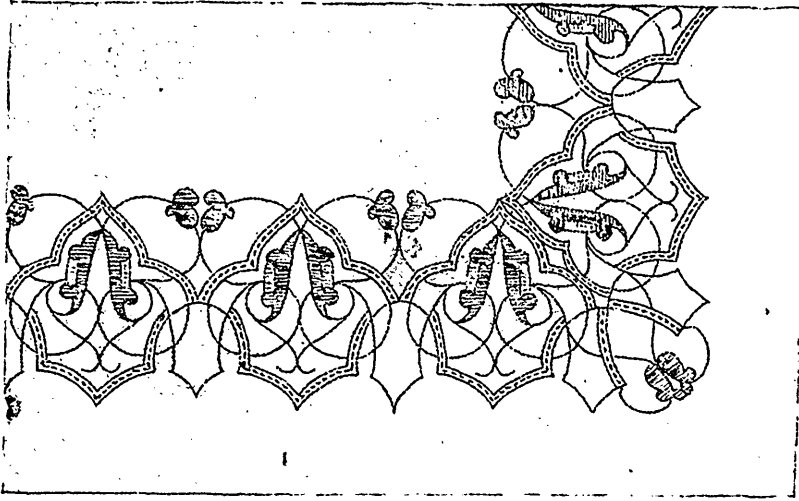


FIG. 82. TABLE COVER DESIGN I.H1087

The spots are simply double stitches, one taken directly over the other, in crimson floss. On cloth, this design would be even more brilliant. A fawn or golden brown would be a good groundwork, and the colors might be varied to suit the taste of the worker,—crimson, for the central forms, with deep blue lines and gold colored spots, is a suggested variation, or, if blue cloth is chosen, gold and black for the forms, with white spots and crimson lines.

Fig. 84 is of the simplest possible character. The material is cream colored linen, and on it the poppy stems are outlined in green Filo Silk, and the leaves and flowers worked in Long and Short stitch. Only one shade of green is used for both stems and leaves, and that one is as much gray as green, while two shades of red are needed for the flowers—the lighter for the edges and the darker for the second row of Long and Short stitches, which emphasize the curve of each petal. This design would be equally attractive in white on pale green linen, or pink poppies might be chosen for white linen.

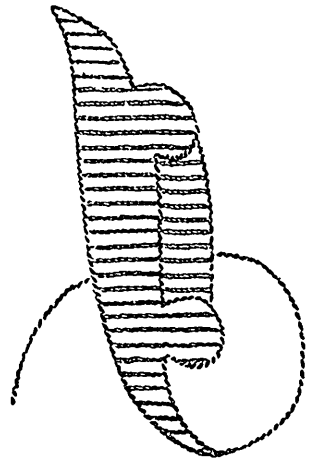


FIG. 83. DETAIL OF A FORM.

It is well always for a needleworker to select combinations of color for which she has a real liking; and not in color only ought she to make a choice. It is one of the gains of experience in the art of embroidery that the worker soon finds more pleasure in some one form of its expression than in others—it may be in following strictly conventionalized designs, or in setting dainty and intricate

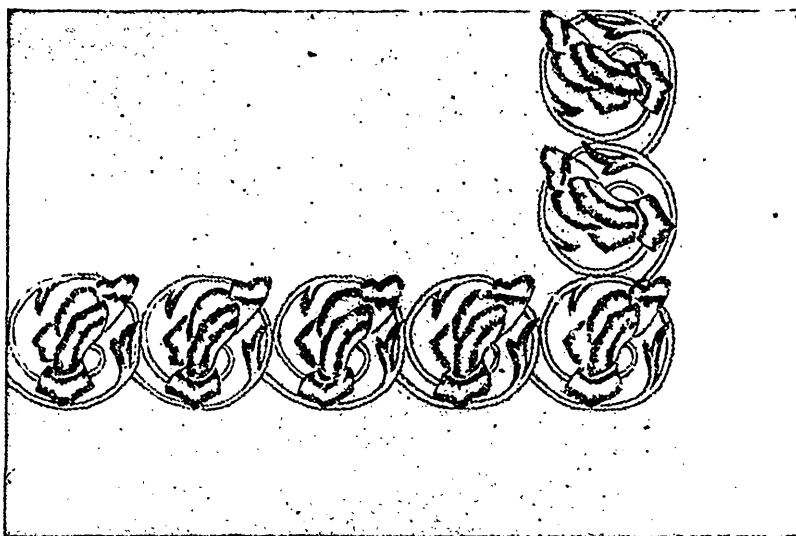


FIG. 84. TABLE COVER DESIGN L.H.1088.

stitches, or in covering large surfaces with clear color, or in marking color's subtle graduations. Whichever of these forms gives her most pleasure, it is well for her to select for future employment, and devote her leisure hours to that particular branch of the gentle art, for in it she will undoubtedly do her best work.

Important Note.

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



Each color by itself in a Patent Holder--no trouble

Towels That Are Fashionable.

BY GRACE MARGARET GOULD.

The possibilities that towels now offer to the women who is clever with her needle are many, for embroidery is the new feature of the newest towels. It is

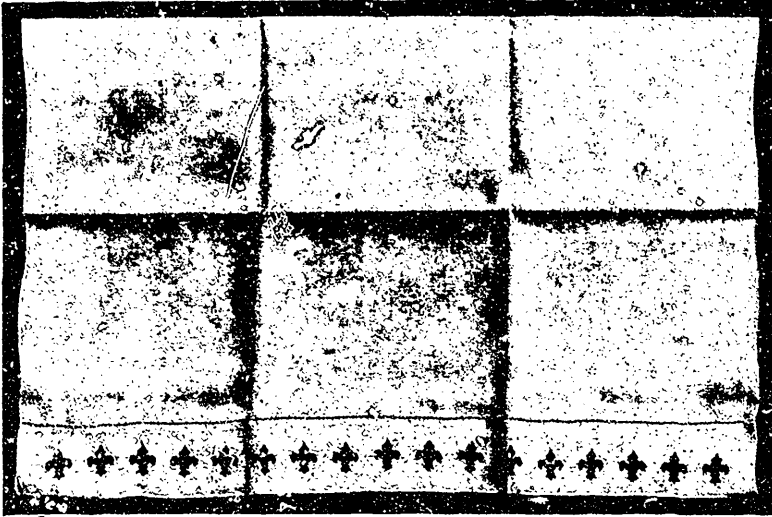


FIG. 85.

not only that the best towels show the embroidered initial letter, monogram, or interlaced letters more conspicuously than ever, but an embroidered design is

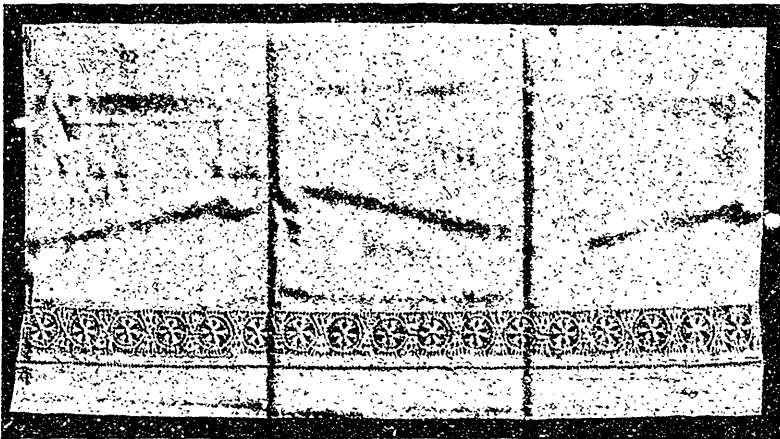


FIG. 86.

now added. Sometimes the fleur-de-lis pattern and then again an embroidered vine is used.

Universal in popularity--Corticelli B. & A. Wash Silks

Comparing the towel of to-day with the towel of five years ago, it is astonishing to see how the fashions have changed. Towels have grown larger, more expensive, and better looking, until now they are genuinely worth studying because of their artistic merit.

The Huckaback towel is the successor of the damask towel, even for very best use, and the hemstitched border has taken the place of the fringed ends. But it is not the plain Huckaback towel that fashion favors, but a Huckaback foundation with a glossy damask design, generally in a floral pattern. These towels are seen in great variety. The damask figures are used as a border, or are scattered all over the towel.

In size many of the best towels are a yard and a half long and twenty-seven

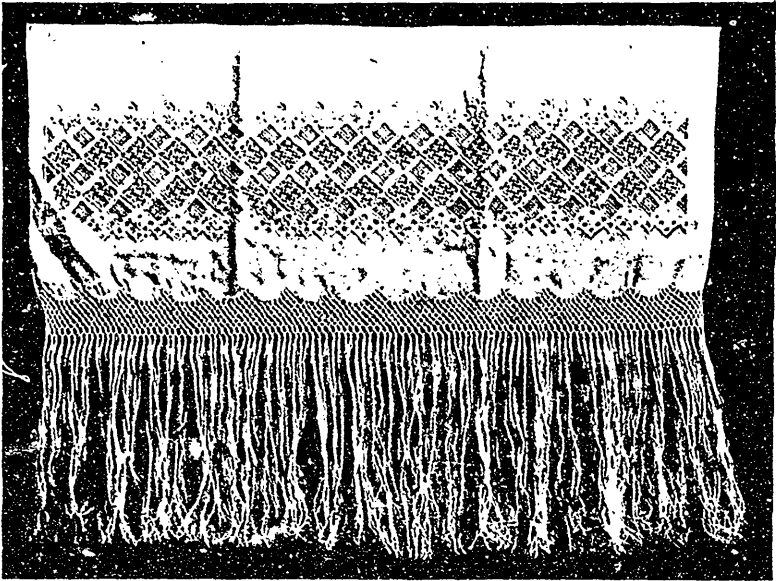


FIG. 87.

inches wide. The materials most used are Huckaback, plain or with damask designs, Irish linen, Bird's-eye, Basket weave, and Mummy cloth.

The hemstitched hem is the approved finish. It varies from two to two and a half inches in depth. The embroidered design may be introduced either above or below the line of hemstitching. Generally it is used on one end of the towel only. Hemstitching done in a Spoke stitch is much seen, and an insertion of drawn work is now considered more correct than one of lace. One of the finest of the new towels is of hemstitched Huckaback, a yard and a half long, with a Mexican drawn work insertion introduced at one end of the towel. The Mexican drawn work stitches are made on the same principle as the regular drawn work. Drawn work designs are also often combined with solid embroidery, producing an extremely elaborate and effective decoration.

Insist upon having your Silk done up in Patent Holders

The correct place for marking towels, whether a single letter or a monogram is used, is in the centre of one end, just two inches above the border. Towels for everyday use are marked with a single letter four inches long. Either the monogram or interlaced letters are embroidered on the best towels. The style of lettering is a matter entirely of individual taste, but the plainer the letters the better just now. Both block and script letters are in favor. For the monogram or interlaced initials the letters should not measure more than two and a half or three inches. The papier-maché foundations have been too often tried and found wanting to be relied upon by even the amateur needlewoman. The work done over them is never as neat as when over a stamped outline, and they do not launder well.

It is essential that even more care should be taken in the filling of the letters than in the covering, if they are to present a smooth appearance and to stand out well when finished. Use plain darning cotton and fill lengthwise of the letter.

This is very clearly described and illustrated in the article on French Laid Embroidery in the April 1902 issue of CORTICELLI HOME NEEDLEWORK. Just fill as much as possible and directly in the centre of the stamped outline. After the foundation has been carefully made work the letters in D.M.C. white cotton, No. 40. If the letters are to be worked in silk use Corticelli Mountmellick Embroidery Silk, letter F. When raised letters or knots are desired a padding silk will be found easy to work with and give good results. When bath towels are marked



FIG. 88.

The most delicate work is done with Corticelli B. & A. Silks

the letters are worked in colored linen floss in Cross stitch; but the best face towels are never marked in colors, though occasionally a bit of colored embroidery may be used as the decorative design.

For toilet use the fringed towel is entirely out of fashion, but as a cover for the side table or the buffet there are magnificent towels of Mummy cloth or Irish linen with long handmade fringe. These towels also show an elaborate embroidered design done in white or cream wash silk. The fringe should be four times the length of the depth of knotting; for example, if the knots are two inches deep the fringe hanging from them must be eight inches long.

Fig. 85 is a serviceable big towel of Mummy cloth with a two inch hem-stitched hem. The embroidered design is worked in dark red wash silk. These towels also come with the embroidered design in royal blue or white.

The plain Huckaback towel shown by Fig. 86 is decorated with an insertion of Mexican drawn work done in heavy linen thread on one end of the towel only.



FIG. 89.

Fig. 87 is the picture of a Mummy cloth towel extremely fashionable for the side table in the dining room. It has handmade fringe six inches long, above which is an elaborate embroidered design worked in white wash silk.

Fig. 88 shows the correct style for a single initial. The towel is Huckaback and the letter four inches long, embroidered in heavy linen floss.

The towel shown by Fig. 89 is a fine Bird's-eye linen. The embroidered design, which is on one end of the towel only, is a combination of drawn work and solid embroidery worked in cream white wash silk.

These elaborately embroidered towels are indeed beautiful and should have a place in every well stocked linen closet, but after all there is nothing more fittingly appropriate for its use than a fine, plain Huckaback towel with hem-stitched hem and embroidered initials.

Ladies, do your embroidery with genuine material only

SILK EMBROIDERY.



Red Poppy Centerpiece Design No. 815A.

Among all the different flowers used in embroidery there is perhaps none to which we turn with greater pleasure and more genuine satisfaction than the poppy. Its broad silken petals seem almost to demand the use of the rows of overlapping stitches which compose the well known Feather stitch.

The border of this centerpiece design is worked in white and shades of green. The edge of each plain scallop is worked in Buttonhole stitch with Caspian Floss, White 2002, while the alternate scallops have the edge worked in Buttonhole stitch with Green 2561. The scrolls above these scallops are outlined with Caspian Floss, White 2002, and filled with Brier stitch in the same. The bars which connect the scroll and the scalloped edge are raised or padded and then covered in Satin stitch, using shades of Green 2561, 2562, 2563, 2564, 2565, commencing at the center bar with the lightest shade and graduating to the sides with the darker shades, as is very clearly shown in the illustrated design. Between the



RED POPPY CENTERPIECE DESIGN No. 815A.

bars are upright rows of Brier stitching corresponding to the bars in colors.

The proper shades of red to be used for the poppy are 2060a, 2060b, 2061a, 2062, in the high lights, 2062a, 2063 for the body color, and 2064, 2066, 2067, in the shadows. There is an excellent Colored Plate of the poppy in the July

All the best dealers keep Corticelli B. & A. Silks in Holders

1901 issue of CORTICELLI HOME NEEDLEWORK, a copy of which can be supplied for 10 cents. One can give the poppy a variety of coloring, as when the petals of the red poppy appear in strong light the effect of the silken sheen is to make them well-nigh white, or at least a most delicate pink, so that some flowers can be worked almost entirely in shades of pink. The stamens are worked in Knot and Stem stitch with Black 2000, and the seed pods in shades of green.

The leaves are very prettily worked in Feather stitch with Filo Silk, Green 2560, 2562, 2563. The stems are worked in a double line of Outline stitch with the darkest greens, and have tiny stitches laid across them to represent the fuzzy growth of the poppy stem. The calyxes which inclose the buds should be worked in the lighter greens, as the buds themselves will naturally be in the darkest shades of red, and light green is more harmonious against dark red. (Somewhat difficult.)

Materials: Filo Silk, 1 skein each Corticelli B. & A. Asiatic Dyes 2060a, 2060b, 2061a, 2062, 2062a, 2063, 2064, 2066, 2067, 2000, 2560, 2562, 2563. Caspian Floss, 6 skeins 2002; 8 skeins 2561; 1 skein each 2562, 2563, 2564, 2565. Dealers can furnish stamped linen of this design in 12, 18, 22, and 24 inch sizes. See note page 232.

Grape Doily Design No. 1610.

BROWN LINEN.

COLORED PLATE XX

Another pretty fruit design is of grapes tinted in most realistic coloring and worked with corresponding shades of silk.

The grapes are a deep purple, and are outlined with Roman Floss 2840, 2841, 2842, 2845. The leaves are tinted in shades of green and worked in Long and Short stitch with 2050b, 2050, 2051, 2053. The prominent rib veins are outlined with Gold Thread, and the smaller veins with Brown 2090a. The woody stems are also outlined with brown, but the tendrils running from them are in green. This work is all most easily done, and it is really surprising to find how quickly and easily one can accomplish so effective a piece of work.

The border of Arabian Lace Braid is very simple indeed, and even the novice need not fear to undertake it. The greatest care should be given to the most tedious part of the work, that of basting on the braid and carefully securing the edges where they meet. Just inside the lace edge is a narrow band outlined on both edges with Gold Thread. (Easy.)

Materials: Corticelli B. & A. Asiatic Dyes Roman Floss, 1 skein each 2090a, 2840, 2841, 2842, 2845, 2050b, 2050, 2051, 2053. One skein Japanese Gold Thread.

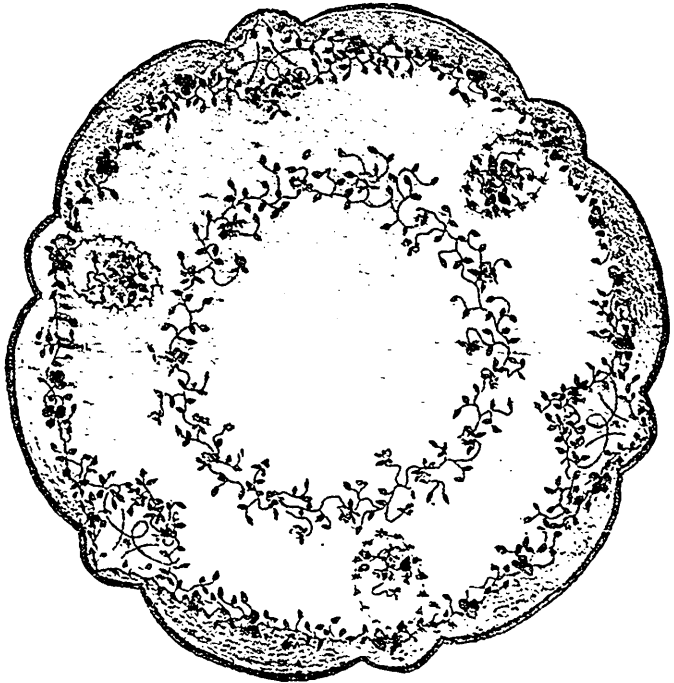
By using Corticelli B. & A. Silks you will insure good work

Six yards Arabian Lace Braid. One spool No. 50 Thread. Dealers can furnish stamped linen of this design with lace edge in 12, 27, and 36 inch sizes. See note, page 232.

Pink Rose Banquet Centerpiece Design No. LC1000-25.

This design makes a most beautiful centerpiece for a large, round dining table, and used on a small table or stand will completely cover the top.

The edge is worked in Buttonhole stitch with Caspian Floss, Golden Brown 2441. This, as well as all the outline work, should be done before the linen is put into frame or hoop for the solid embroidery. The vine running along the edge of the pattern is worked in Filo Silk 2441, the same shades are used in the edge. The stems are outlined and the leaves and flowers worked in Feather stitch. These leaves, as well as the ovals of jewels are very effective when raised or padded, using, of course, silk the same color as for covering. The jewels throughout the design are worked in Satin stitch with Light Blue 2221, and the surrounding dots and lines in Outline stitch with



PINK ROSE BANQUET CENTERPIECE DESIGN NO. LC1000-25.

Golden Brown 2441. When the vine just inside the edge is completed the space between it and the buttonhole edge should be covered in Feather stitch with Filo Silk, Blue 2221, using a double thread of the silk. This makes a very handsome effect. The direction of the stitches should be from the vine to the edge, and with a little care the change in direction, following the curve of the design, will be scarcely perceptible.

The next in order is the wreath-like arrangement of pretty pink fairy roses. The flowers should be worked in Feather stitch with Filo Silk, Pink 2670b,

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2670, 2671, 2673, 2674. The leaves and stems are worked in Green 2562, 2563, 2565. The leaves are so small that a pretty way of working them is in Satin stitch, slanting the stitches from the edge to the center vein. The work on this design is not beyond the reach of any needleworker, although in effect it is very elaborate. (Not difficult.)

Materials: Filo Silk, 5 skeins Corticelli B. & A. Asiatic Dyes 2221 ; 3 skeins 2441 ; 1 skein each 2670b, 2670, 2671, 2673, 2674, 2562, 2563, 2565 ; Caspian Floss, 5 skeins 2441. This design can be furnished in 27 inch. See note, page 232.

Cherry Doily Design No. 1617.

BROWN LINEN.

COLORÉD PLATE XIX.

This design of cherries makes a charming centerpiece to use with the fruit course. It is furnished in three sizes, 12, 27, 36 inches respectively, and of course the edge of Battenberg lace makes it somewhat larger than this. The braid used for the edge matches the linen in color, and the lace stitches used in its construction are very simple. Of course the scalloped border just inside the lace may finish the edge if preferred.

The design of cherries is tinted on the linen and worked in corresponding shades of Roman Floss. The cherries are outlined with Red 2060b, 2062, 2062a, 2065, and the leaves worked in Long and Short stitch with Green 2050a, 2050, 2051, 2054. Japanese Gold Thread is couched along both edges of the branches and stems, and is also used for outlining both edges of the band inclosing the fruit design, with the space between filled with a thread of Rope Silk, Red 2061a. The scalloped edge just outside is worked in Buttonhole stitch with Caspian Floss, Red 2064. This completes the silk embroidery, and the lace edge should next be worked. If care is exercised in basting on the braid, there is no reason why success should not crown your labors, as the pattern is simple and each stitch clearly stamped on the pattern. (Easy.)

Materials: Roman Floss, 1 skein each Corticelli B. & A. Asiatic Dyes 2060b, 2062, 2062a, 2065, 2050a, 2050, 2051, 2054 ; Rope Silk, 1 skein 2061a ; Caspian Floss, 3 skeins 2064 ; 1 skein Japanese Gold Thread ; 6 yards Arabian Lace Braid ; 1 Spool No. 50 Thread. Dealers can furnish stamped linen of this design with lace pattern in 12, 27, and 36 inch sizes. See note, page 232.

While good silk is a necessity, a good soap is equally important. Careful washing with "Ivory" or any other good soap will insure success.

All the best dealers keep Corticelli B. & A. Silks in Holders

Mulberry Centerpiece Design No. LC1003-23,

Brown linen centerpieces continue to be in great favor. This one shows a design of mulberries and butterflies tinted and embroidered on heavy brown linen. The border is tinted in shades of red-brown and green, and worked in shades of Caspian Floss to correspond. The edge is worked in Buttonhole stitch with Green B. & A. 2050a, and this in turn outlined on the inner edge with Brown B. & A. 2092. The band forming the inner edge of the border is worked in satin stitch with this shade as is also the vine between. (Green 2053 is used for the four fan-shaped figures, each section of which is worked in Long and Short Buttonhole stitch. The little figures above are worked in Satin stitch with the same shade. The outline work on the rest of the design should now be done and the linen put into a frame or hoop for the balance of the embroidery.



MULBERRY CENTERPIECE DESIGN No. LC1003-23.

The clusters of berries have each tiny section worked in satin stitch with Purple B. & A. 2842, 2843, 2845. The flowers are in form similar to strawberry blossoms and are worked in Feather stitch. They are worked with white 2001, shaded with Green 2482, and have the centers filled with French knots of this same shade of green. The leaves are worked in Long and Short stitch, with Green 2561, 2562, 2563, 2565. The stems are worked in these shades also, as well as a Brownish Green 2453.

The butterflies are brilliant in shades of Golden Brown 2161, 2162, 2166, Red Brown 2092 and 2090. The bodies are worked in Satin stitch, the wings in Long and Short stitch, and the antennæ in outline. A little dot of black is put in for eyes. (Not difficult.)

Materials: Filo Silk, 2 skeins Corticelli B. & A. Asiatic Dyes 2092, 1 skein each 2482, 2842, 2843, 2845, 2090, 2001, 2561, 2562, 2563, 2565, 2453, 2161, 2162, 2166; Caspian Floss 6 skeins each B. & A. 2050a, 2053. This design can be furnished by dealers in 24 inch size. See note, page 232.

You can embroider rapidly when your Silks are in Holders

Thistle Centerpiece Design No. 803B.

COLORED PLATE XVIII.

A border such as this is one of the most effective which can be used in a centerpiece design. It is very simply drawn, and should be worked in Button-hole stitch with Caspian Floss, White 2002. This should all be done before the linen is put into the frame for the solid embroidery, as it is then much more easily handled.

Thistles are commonly a purplish blue in color, and as such are well represented by Filo Silk 2850, 2851, 2852, 2853, 2854, 2855. The compact head may be worked in Long and short stitch, and the feathery edge in Outline stitch, each separate petal being so worked. The darker shades are used in the depth or body of the thistle and lighter shades around the edge. Naturally all thistles have not the same depth of color, so variety may be made by commencing some with a lighter shade than others.

If there is one particular point in which the thistle is individual it is in the foliage. This, as well as the closely folded calyxes, are worked in with Filo Silk, Green 2561, 2562, 2563, 2050b, 2050a, 2050, 2051, 2052, 2053. The center vein or rib of the long, slender leaves is very prominent, and to this the stitches should be directed. When the rest of the leaf is completed the vein is worked in Outline stitch with a dark shade of green. Each section of the calyx is worked separately, and but a single shade in each. Enough variety is thus obtained, as shown by Colored Plate XVIII. The stems are upright and sturdy, and are best worked in several rows of Twisted Outline stitch. (Not difficult.)

Materials : Filo Silk, 2 skeins each Corticelli B. & A. Asiatic Dyes ; 1 skein each 2561, 2562, 2563, 2050b, 2050a, 2050, 2051, 2052, 2053, 2850, 2851, 2852, 2855 ; Caspian Floss, 6 skeins 2002. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note, page 232.

Red Poppy Scarf Design No. LC1003-11.

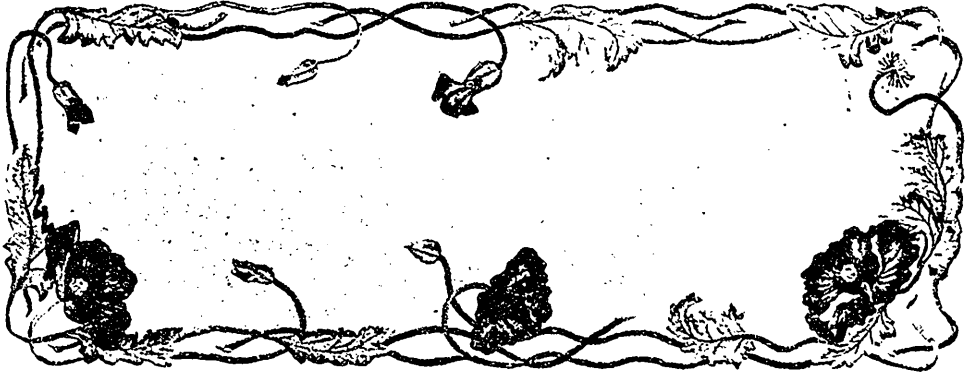
BROWN LINEN.

These pretty brown linen scarfs may be used not only as covers for side tables and buffets but as long table runners also. They are very serviceable, as they do not require such frequent cleansing to keep up a respectable appearance as do those of white linen.

The motif of this design is the red poppy, which is treated in a bold and conventional way, the leaves and stems forming the edge of the scarf. The leaves and flowers are tinted in characteristic shades of red and green and worked in Long and Short stitch. The poppy petals show so large a surface that two rows of Long and Short stitch may be employed, and irregular lines or

Corticelli B. & A. Silk in Holders--compact and convenient

markings extending to the center of the flower will be effective. Roman Floss in shades of Red 2062, 2062a, 2064, 2066 is used for the flowers, Green 2050a for the seed pods, and Black 2000 for the stamens, which are worked in Knot



RED POPPY SCARF DESIGN No. LC1003-11.

and Stem stitch. The leaves are worked in Long and Short Buttonhole stitch, and the stems in plain Buttonhole stitch with Roman Floss, Green 2450, 2452, 2453, 2455, conforming the shades to the tinting. (Easy.)

Materials. Roman Floss, 6 skeins each Corticelli B. & A. Asiatic Dyes; 2453, 2455; 4 skeins each 2062, 2062a, 2064, 2066, 2450, 2452; 2 skeins each 2000, 2050a. Dealers can furnish stamped linen of this design in 20x54 inch size. See note, page 232.

Orchid Scarf Design No. LC1003-16.

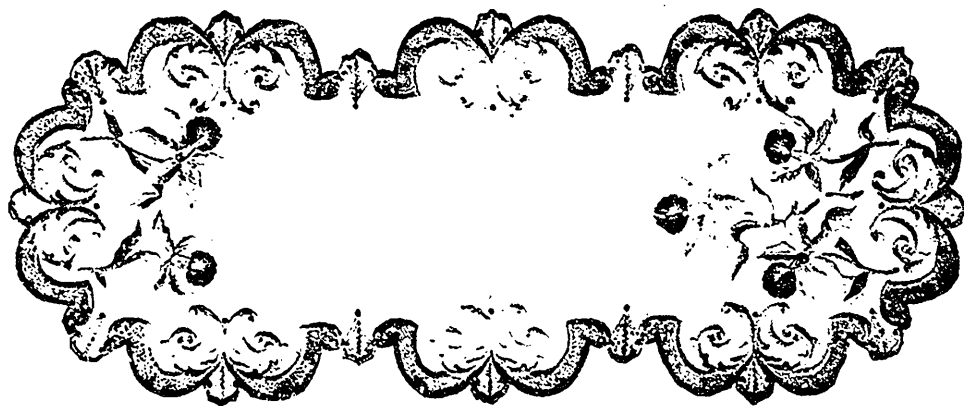
BROWN LINEN.

Orchids form the motif for this pretty scarf design. They are tinted in natural colors and are very easily embroidered. The border is formed of connecting scrolls, with the space between the outer and inner rows tinted in a rich green. Needless to say green is the color used for working the border. All the scrolls are worked in Buttonhole stitch, using Roman Floss, Green, 2743, 2744 for the bands, and 2740, 2741, 2742 for the scroll figures. The little figures in the border which connect the scrolls are buttonholed in the darkest shade of green, and have lines worked in Briar stitch with the lightest shades of green connecting them with the border. The dots throughout the border are worked in Satin stitch with Green 2744.

The orchids at either end of the scarf are beautifully tinted in shades of pink. The petals are all worked in Long and Short Buttonhole stitch in shades of Pink 2670, 2671, 2672, 2674, some flowers being made darker than others. In the

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light flowers the veins are worked in 2670a, and in the darker in 2670. The lip-like petal is the most difficult part of the flower to manage. It should be worked along the edge heavily in Long and Short Buttonhole stitch with 2676. The rest of the lip is covered with Yellow 2017, 2019, the stitches running down



ORCHID SCARF DESIGN No. LC1003-16.

on to the red. A double thread of Filo Silk is used for this, but the rest of the design is worked with Roman Floss. The leaves and stems are worked solid in Green 2450, 2452, 2453, 2455. (Not difficult.)

Materials: Roman Floss, 6 skeins each Corticelli B. and A. Asiatic Dyes 2743, 2744; 4 skeins each 2670, 2671, 2672, 2676, 2740, 2741, 2742; 3 skeins each 26, 4, 2450, 2452, 2453, 2455; 1 skein 2670a. Filo Silk, 1 skein each 2017, 2019. Dealers can furnish brown linen scarf stamped with this design in 20x54 inch size. See note, page 232.

Carnation Centerpiece Design No. 816E.

The carnation is a most beautiful subject for silk embroidery, and, as the flower is so familiar and so easily obtained in all localities, there is but little excuse for the monstrosities so often seen.

The border is worked in Buttonhole stitch with Caspian Floss, White 2002, outlined on the inner edge of the scrolls with Green 2562. The lines which form a square with its corners touching the scrolls of the border are also outlined with Green 2562, and the space between them filled with Cross stitch in White 2002.

In a design of this sort it is a pretty idea to work some of the flowers in pink and others in red. For the pink flowers use Filo 2060, 2060a, 2060b, 2061, and for the red, shades 2062, 2062a, 2063, 2064. There is one point which must be observed in embroidering the carnation, and that is to keep

Each color by itself in a Patent Holder--no trouble

each and every petal distinct. The outline must be preserved, as this crispness is half the beauty of the flower. The depth of the flower is generally the darkest and the petals which are in strongest light are in the foreground, and should be worked in the lightest shades.

For the leaves and stems shades of Green 2560, 2562, and 2564 are used. The stems are prettiest worked in Solid Tapestry stitch, and the leaves in Satin stitch. The leaves twist and curl in various directions, so that the study of light and shade is made very interesting. The calyxes, too, are worthy of special study, as they are characteristic of the flower. Green 2562 may be used in the calyx proper, while the supporting cup is worked in a lighter shade. (Not difficult.)



CARNATION CENTERPIECE DESIGN No. 816E.

Materials: Filo Silk, 1 skein each Corticelli B. & A. Asiatic Dyes 2060, 2060a, 2060b, 2061, 2062, 2062a, 2063, 2064, 2560, 2562, 2564. Caspian Floss, 6 skeins 2002; 2 skeins 2562. Dealers can furnish stamped linen of this design in 9, 12, 18 and 22 inch sizes. See note, page 232.

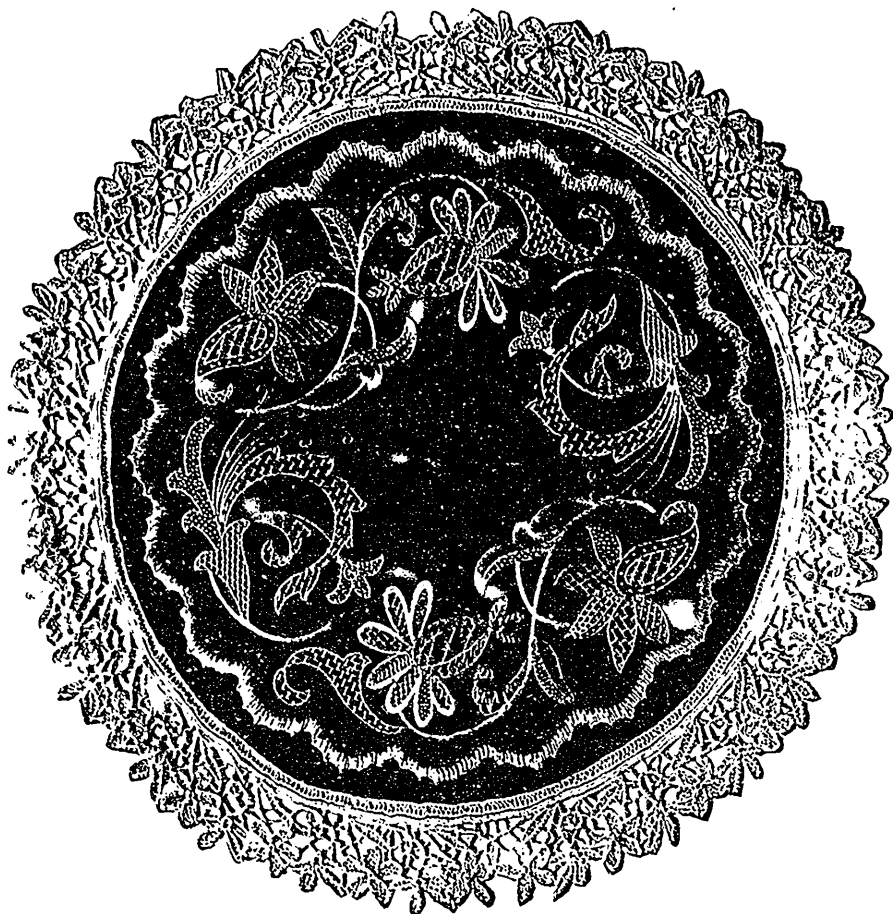
Mountmellick Centerpiece Design No. LE1068B.

This is a beautiful design in the popular Mountmellick embroidery. It comes stamped on dark blue linen, and can be secured in 12, 22, 27, and 36 inch sizes, so that one can have any size, from a small centerpiece to a table cover. It is worked entirely in white Mountmellick Embroidery Silk in three sizes, F, G and H. The scalloped border inclosing the design is worked in Long and short Buttonhole stitch with the coarsest silk, size H, and this size is used also for the stems, which are worked in Satin stitch, and for the cross-bar stitches in the flower forms. The fancy stitches are worked principally with size G, although some of the finer ones are worked with size F. As these stitches are stamped

It is impossible to obtain good results with inferior Silk

upon the pattern they can be very easily followed by anyone familiar with ordinary embroidery. Those who wish to make a special study of Mountmellick stitches will find them fully described in the October 1900 issue of CORTICELLI HOME NEEDLEWORK.

The edge is finished with Irish crochet lace made of several different kinds of lace braids. A braid with a little lattice work through the center is used for



MOUNTMELICK CENTERPIECE DESIGN NO. 1.E1068B.

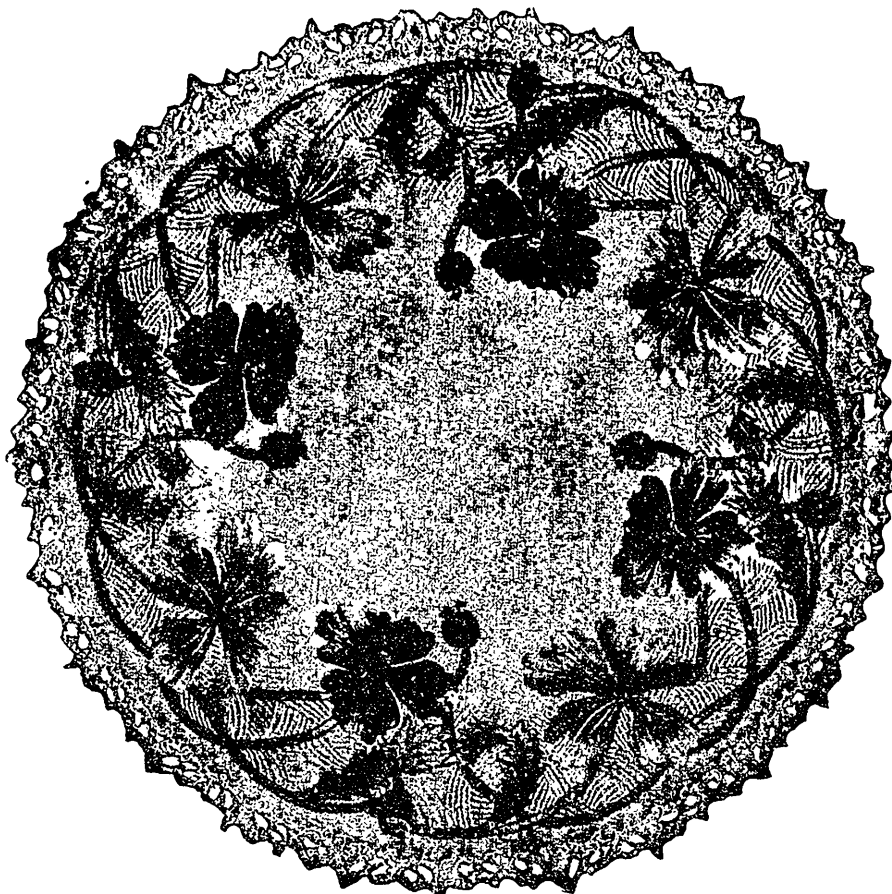
the flowers, one with picot edges for the stems, and one with a flower-like edge for the leaves. All are joined together with picot bars as a background. (Not difficult.)

Materials: Corticelli B. & A. Mountmellick Embroidery Silk, White 2001; 30 skeins size H, 11 skeins size G, 7 skeins size F. Lace Braids, 18 yards each No. 2577, No. 2571; 12 yards No. 2574. These materials refer to the 27 inch size. Dealers can furnish stamped linen of this design as follows: 12 inch, 22 inch, 27 inch, 36 inch. See note, page 232.

You can embroider rapidly when your Silks are in Holders

Red Poppy Centerpiece Design No. LE1094.

Tinted designs on tan écreu linen are still among the most popular ones shown. This centerpiece has for its decoration large single poppies tinted in red and worked deeply in Long and Short stitch with Roman Floss, Red B. & A. 2060b, 2062, 2062a, 2063, 2064, 2065, 2066. As shown in the illustration every alternate flower is dark and the others light. The stitches extend quite a way down



RED POPPY CENTERPIECE DESIGN NO. LE1094.

the surface of the petals, and a pretty effect is secured by outlining some long, slender lines down almost to the center of the flower. Green 2181 is used for the seed pods, and the lines crossing are worked in Green 2183. Black 2000 is used for the stamens, and these are tipped with French knots in Black 2000 and Yellow 2160b. The buds toward the center are tipped with a bit of red, but those toward the edge are worked wholly in green.

The leaves and stems are tinted in greens and worked in shades of Roman
Corticelli B. & A. Silk in Holders--compact and convenient

Floss corresponding in color. A pretty way is to outline the edges of the leaves and work the mid-vein in Herringbone stitch. The stems also are outlined, as are the sketchy lines which form the background for the flower design. For these use 2741, 2742, 2743.

The lace edge which finishes this design is Arabian, harmonizing in color with the linen foundation. (Easy.)

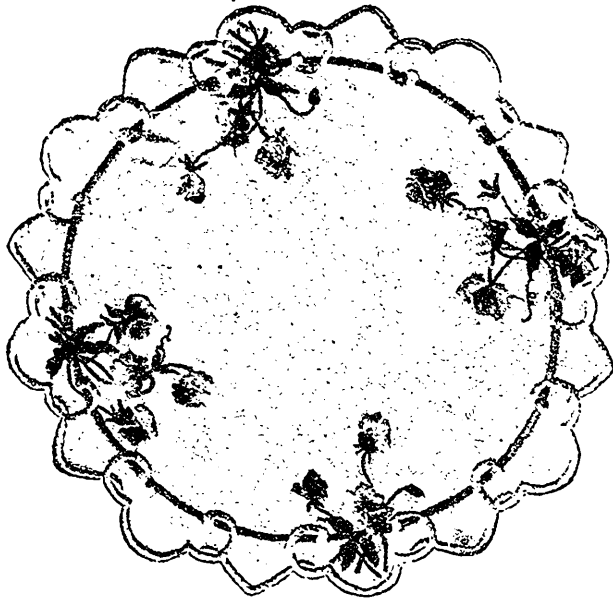
Materials: Roman Floss, 8 skeins Corticelli B. & A. Asiatic Dye 2062a; 6 skeins each 2062, 2063; 5 skeins each 2064, 2741, 2742, 2743; 4 skeins each 2181, 2182, 2183; 1 skein each 2062b, 2065, 2066, 2000, 2160b, 2180a. These materials refer to 27 inch size. Dealers can furnish stamped linen of this design as follows: 13 inch, 27 inch, 36 inch. See note, page 232.

Sweet Pea Centerpiece Design No. 820A.

COLORED PLATE XXIII.

The sweet pea is a general favorite and would be more commonly met with in embroidery did it not appear so difficult. It is not, however, more difficult

than numerous other flowers which even the amateur will fearlessly undertake. To be sure the form is somewhat complicated, but with a little study this difficulty can be overcome. One reason why so many failures are seen is because too many color combinations are attempted in one design. It is much more effective to keep to but one or two varieties. It is always best when embroidering a flower which is not familiar to first study the natural flower, or if this is impossible, a well drawn colored plate.

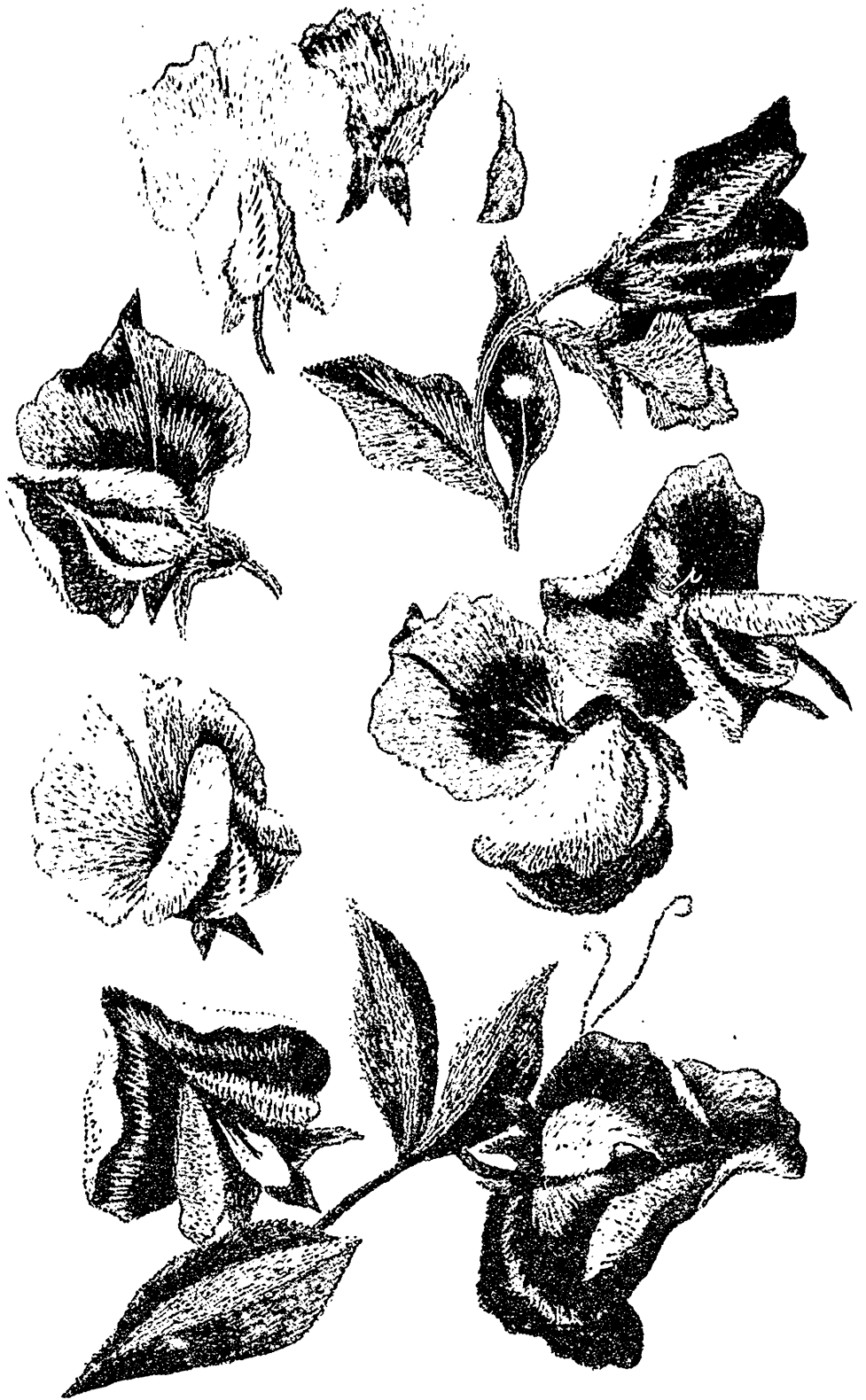


SWEET PEA CENTERPIECE DESIGN No. 820A.

being embroidered in delicate shades of pink, lavender, and green. The eight scrolls are worked in Buttonhole stitch with Caspian Floss, Pink 2237, and the connecting points in Lavender 2520. Green 2740 is used for the ring, and this is worked in Satin stitch.

The border of this design gives an opalescent effect,

Each color by itself in a Patent Holder--no trouble



SWEET PEAS.
COLORED PLATE XXIII.

As intimated, but few colors should be used in one piece. Decide at the outset just what color will predominate and then use the others very sparingly. With pink as the standard a few purple and an occasional white flower will suggest variety. The correct shade numbers are Pink 2060, 2060a, 2060b, 2061; Purple 2560, 2351, 2343, 2354; White 2002, 2281. There are three distinct parts to the sweet pea, the standards, wings and "keel." The wings generally curl inward and form a sort of hood. These curled or turnover edges are worked in Satin stitch with the lightest shade of the color used, and can be very effectively raised or padded. The upper part of the wings is also generally light in tone, shading deeper to the center or just back of the wings. The sweet peas shown in the Colored Plate are all well drawn, and represent as many different varieties.

The leaves grow in pairs, so one shade is best used for the two. Work them in Feather stitch. The stems are so stiff and upright that they are best worked in several rows of Twisted Outline stitch, while the tendrils are worked in plain Outline stitch. The proper shade numbers are 2560, 2561, 2563, 2564. In embroidering the calyxes, remember that a dark green is harmonious against a light flower and *vice versa*. (Somewhat difficult.)

Materials: Filo Silk, 1 skein each Corticelli B. & A. Asiatic Dyes 2281, 2060, 2060a, 2060b, 2061, 2002, 2560, 2561, 2563, 2564, 2570, 2351, 2353, 2354. Caspian Floss, 4 skeins each 2237, 2520, 2740. Dealers can furnish stamped linen of this design in 9, 12, 18, and 22 inch sizes. The materials listed above are for the 22 inch size. See note, page 232.

American Beauty Rose Design No. LC1000-15.

COLORLED PLATE XXIV.

The American Beauty is perhaps the most popular and widely known of all the beautiful double roses, certainly it will divide honors with none other. The centerpiece design shown is really very beautiful.

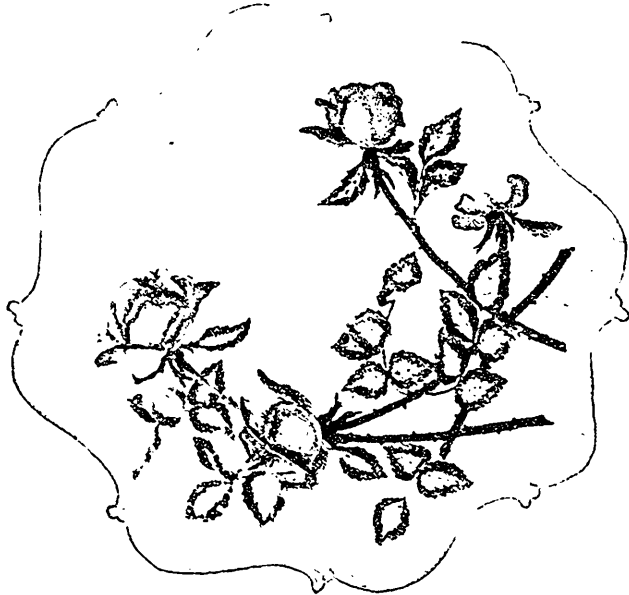
The border is very simple and serves to accentuate the beauty of the roses. It is worked entirely in Caspian Floss, White 2002. The edge of the scrolls is worked in Buttonhole stitch, the line forming the inner edge is outlined and the space between filled with Cross stitch. All of the lines radiating from the border are outlined and the oval spaces are filled alternately with Honeycomb and Star stitch.

The American Beauty Rose has been frequently described in these pages, and in general make-up it is like all other double roses. The flowers in this design are so large that the correct stitch direction is more easily apparent than in a small rose. The proper line of colors to use 2500, 2501, 2502, 2503, 2504, 2505, 2506.

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The foliage should be a soft, silvery green, which harmonizes well with the rich red blossoms, and for this use 2560, 2562, 2563, 2564. The leaves may

be worked either in Long and Short stitch, or full embroidery. Both are very effective, but on white linen perhaps the most appropriate way is in Long and Short stitch or "half work," as it is sometimes called. The thorns should be worked in a red brown or terra cotta, such as 2091, and the stems in medium shades of green. Tapestry stitch is the proper way in which to work the stems. (Somewhat difficult.)



AMERICAN BEAUTY ROSE DESIGN No. LC1000-15.

2504, 2505; 1 skein each 2502, 2505, 2560, 2562, 2563, 2564. Caspian Floss, 8 skeins 2002. Dealers can furnish stamped linen of this design in 18 and 24 inch sizes. See note, page 232.

Materials: Filo Silk, 2 skeins each Corticelli B. & A. Asiatic Dyes 2503,

Marking Clothing.

By the use of Payson's Indelible Ink and a common pen one can easily mark table cloths, napkins, sheets, pillowcases, towels, shirts, collars, cuffs, etc. For articles having too rough a surface for pen work use linen tape, on which your name is written many times with this ink. Cut off the tape as wanted and sew on to stockings, etc.

Now that the cloth is dispensed with at so many luncheons and spreads, much depends upon the doilies which are required for practically every dish. There must be a plate doily for each cover, and if these are not large enough to include the water glass, separate doilies are required under each of these. There must also be a doily under each separate dish unless the centerpiece is large enough to accommodate some of them. Fringed white damask napkins are sometimes used for plate doilies, leaving the embroidered doilies for various separate dishes.

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AMERICAN BEAUTY ROSE.
COLORED PLATE XXIV



Sofa Pillows

American Beauty Pillow Design No. LP1244C.

The American Beauty Rose is a beautiful motif for embroidery, be it on center-pieces or pillows, and coming as it does tinted on écru ticking it is very easy for even the amateur to successfully embroider it in half work or Long and Short stitch, and as a result be the more easily able to embroider it in full. There is, of course, no reason why this design cannot be worked in full embroidery. The "half" method is suggested as being very effective and quickly done.

Roman Floss is used throughout this design, and the work is correspondingly rapid. In the flowers are used shades of Roman Floss, Red 2300, 2301, 2302, 2304, 2305, each petal being worked in Long and Short stitch. The turnover edges are worked in full embroidery, the stitches slanting diagonally to those in the body of the petals. They are generally lighter in color than the body of the flower, and in the buds and half-blown flowers are more of a pink. The abundance of foliage



AMERICAN BEAUTY PILLOW DESIGN No. LP1244C.

and long, slender stems make this design very pretty. The leaves are worked in Long and Short stitch with Green 2451, 2452, 2453, 2454, and the veins and stems are outlined with slanting Satin stitch. Red Brown 2092 is used for the thorns.

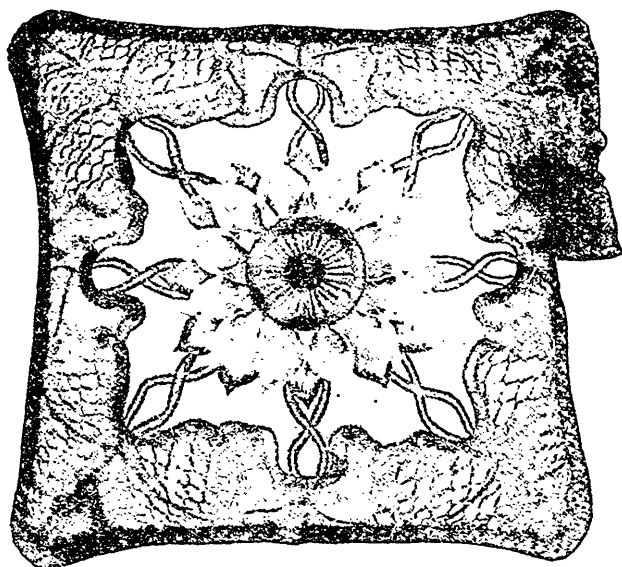
The edge of this pillow is finished with a five inch ruffle of shaded green satin ribbon. (Easy.)

Ladies, do your embroidery with genuine material only

Materials : Roman Floss, 3 skeins each Corticelli B. & A. Asiatic Dyes 2302, 2304, 2305 ; 2 skeins each 2300, 2301, 2092, 2451, 2452, 2453, 2454. 5 yards Fancy Pillow Ruffling. Dealers can furnish pillow top stamped with this design in 24x48 inch size. See note, page 232.

Conventionalized Sunflower Pillow Design No. LP1245C.

This design makes a very effective pillow for library or den. It is tinted in shades of yellow and green on écru ticking. The flower form in the center has



CONVENTIONALIZED SUNFLOWER PILLOW DESIGN No. LP1245C.

its petals worked in Long and Short stitch with a double thread of Filo Silk, using Yellow 2640 for the outer row and 2635 and 2637 alternately for the inner row. The large, brown center has its edge worked in Long and Short Buttonhole stitch with Roman Floss 2443. The surface is then crossed with numerous threads of Roman Floss, like the spokes of a wheel, all these stitches meeting or crossing in the center. Thus using the radiating threads as a foundation Roman Floss of the same shade is woven in and out, round and round, like the center of a cobweb.

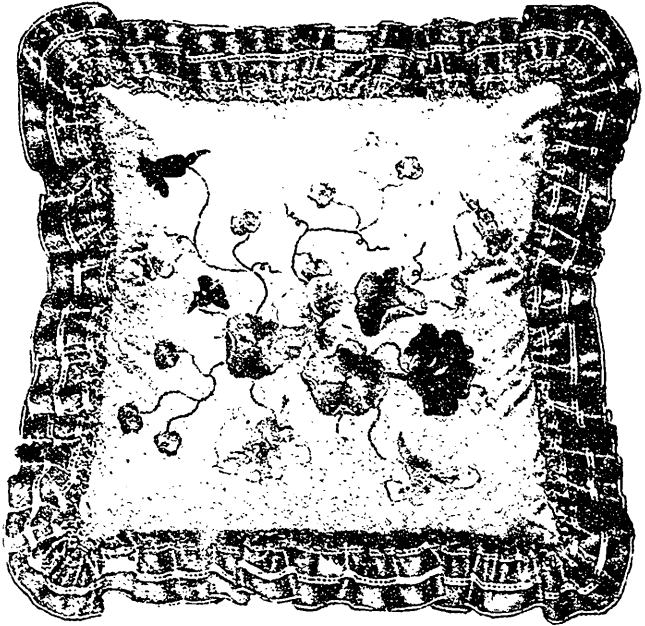
The leaves are worked with Green 2454 and 2053, outlining the edges of the leaves in Long and Short Buttonhole stitch and the veins and stems in slanting Satin stitch. Each corner leaf has its surface covered in Honeycomb stitch. The edge of the pillow is finished with a heavy green silk cord and tassels matching the leaves in color, and altogether the effect of the whole pillow is very rich and handsome. (Easy.)

Materials : Filo Silk, 2 skeins each Corticelli B. & A. Asiatic Dyes 2635, 2637, 2640. Roman Floss, 8 skeins each 2454, 2053 ; 2 skeins 2443. Dealers can furnish pillow cover stamped with this design in 24x48 inch size. See note, page 232.

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Nasturtium Sofa Pillow Design No. LP1227E.

Another floral pillow design which is very popular is the nasturtium. The flowers are tinted in the natural colors, but they are much prettier if embroidered in full than in Long and Short stitch. Yellow and red blossoms are combined in this design with an abundance of green foliage. In the yellow flowers are used Roman Floss 2630, 2632, 2635, 2636, 2638, and 2020, the intense orange being used for the markings and centers only. Most of the flowers are in these shades, with an occasional one or two in deep red. For these flowers use 2650, 2090a, 2090, 2090b, 2091, 2132, 2133, and 2135, lightest to darkest in order named. Nasturtium leaves are decidedly individual with the stem joining the leaf at almost the center, so that the stitches slant from the edge to this point. A variety of greens are used with very good effect,—bright greens like 2742, 2744, combining with 2180, 2180a, 2181, 2182, 2183, 2834, and 2835. Many of the small young leaves are in the lighter, brighter shades, and the underside of the large leaves is also worked in the lightest shades. If carefully worked these leaves are one of the prettiest features of the design. Outline the stems and tendrils with a bright green, and finish the edge of the pillow with a ruffle of shaded green satin ribbon. (Not difficult.)



NASTURTIUM SOFA PILLOW DESIGN NO. LP1227E.

Materials: Roman Floss, 1 skein each Corticelli B. & A. Asiatic Dyes 2090a, 2090, 2090b, 2091, 2020, 2180, 2180a, 2181, 2182, 2183, 2834, 2835, 2630, 2632, 2625, 2636, 2638, 2132, 2133, 2135, 2742, 2744, 2650. 5 yards Fancy Ruffling. Dealers can furnish pillow top of this design in 24 x 48 inch size. See note, page 232.

California Poppy Sofa Pillow Design No. LP1205D.

An entire plant of the beautiful yellow California poppy has been adapted to this pillow design and with what good results can be seen by the illustrated

By using Corticelli B. & A. Silks you will insure good work

pillow. The ground material is écru ticking and on this the design is tinted in shades of yellow and green. There is perhaps as little work on this pillow



CALIFORNIA POPPY SOFA PILLOW DESIGN No. LP1205D.

2562, 2563, 2630, 2632, 2634, 2635, 2636, 2638, 2639, 2640, 2051, 2053, 2054. 5 yards Fancy Ruffling. Dealers can furnish pillow top of this design in 24x48 inch size. See note, page 232.

as on any shown. The flowers are worked in Long and Short stitch with Roman Floss, Yellow 2630, 2632, 2634, 2635, 2636, 2638, 2639, 2640, and the centers are worked in Satin stitch with Green 2740. The rest of the work on leaves and stems is simple. Outline stitch with Roman Floss, Green 2740, 2560, 2561, 2563, 2051, 2053, 2054. The edge is finished with a shaded yellow satin ribbon matching the poppies in color, and the whole makes a dainty sunny pillow. (Easy.)

Materials; Roman Floss, 1 skein each Corticelli B. & A. Asiatic Dyes 2740, 2560,

Sofa Pillow Design No. 1232A.

SCENERY PANEL WITH ORIENTAL BORDER.

COLORÉD PLATE XXI.

Twisted Embroidery Silk is used for working. The band around the picture is outlined with Black 2000 and filled with Cross stitches of Brown 2163a. The border is worked with various colors in stitches to simulate lace work. The braid forming the foundation of the flowers is in all cases outlined on both edges and filled with Cross stitches. There are two large flowers in each corner. In one the outer petals are worked with Blue 2224 for the edge and Green 2744 for the center of the braid, and the surface of the petals is covered with Honeycomb stitch of Orange 2640. The braid of the center petals is outlined with Brown 2163a, filled with Pink 2473a, and the fancy stitches connecting are worked with Blue 2594.

The most delicate work is done with Corticelli B. & A. Silks

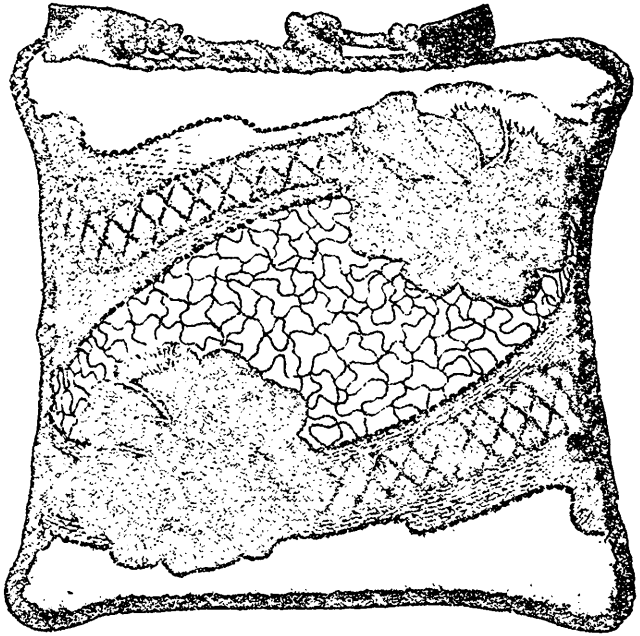
The other flowers have the braid of the outer petals outlined with Black 2000 and filled with Red 2244, while the Honeycomb stitches are worked with Lavender 2042. The braid for the center petals is outlined with Pink 2473a, filled with Orange 2640, and the connecting stitches in blue 2224.

The scrolls connecting are outlined with Blue 2594, filled with Brown 2163a, and connecting stitches of Red 2244. The same shades are used for the scroll figures in each corner and for the corner points and round scallops as well. The braid on the pointed scallops is outlined with Blue 2224 and filled with brown. The braid for the figures at the center of each side is outlined with Orange 2640 and filled with Green 2744 with lace stitches in Blue 2224.

Materials; Twisted Embroidery Silk, 3 skeins each Corticelli B. & A. Asiatic Dyes 2000, 2224, 2163a, 2244, 2744; 2 skeins each 2042, 2473a, 2640, 2594; 5 yards Fancy Pillow Ruffling. Dealers can furnish pillow tops tinted with this design in 24x48 inch sizes. See note, page 232.

Conventional Pillow Design No. LP1234D.

This is another pillow especially suited for library or den, although it may very well be used in any room in the house. The flowers, which may very appropriately be termed conventionalized poppies, are worked in Long and Short stitch with Roman Floss, Red 2240a, 2241, 2242, 2244, indeed a double row of Long and Short stitch may be used in most of the petals. The space in the center of the flower between the petals is covered in Feather stitch with Green 2051, and upon this background are dotted tiny Cross stitches of Yellow 2013. The tinted blue bands running across the pillow are outlined with a couching of Red 2063 caught down with Yellow 2013. A double thread of Roman Floss is used for the couching. The background of blue is darned with Red 2240a. The crossbars



CONVENTIONAL PILLOW DESIGN No. LP1234D.

These Silks have obtained highest awards at all Expositions

covering the yellow tinting are outlined with Roman Floss, Black 2000 caught down where the lines intersect with a tiny Cross stitch of Red 2063. The background in the center between the flowers has its scroll lines outlined with Black 2000. This is all very simple, as will be seen, but the effect of the pillow is very rich and handsome. A heavy cord and tassels of deep red mercerized cotton finishes the edge of the pillow. (Easy.)

Materials; Roman Floss, 5 skeins Corticelli B. & A. Asiatic Dyes 2063; 3 skeins each 2000, 2051; 2 skeins each 2240a, 2241, 2242, 2244; 1 skein 2013. Dealers can furnish pillow top tinted with this design in 24x48 inch size. See note, page 232.

Red Poppy Pillow Design No. LP1249A.

As with so many of the new pillow tops this design is tinted in natural colors on écreu ticking and then worked in Long and Short stitch with Roman Floss. Thus the effect of solid embroidery is secured with very little work. In the poppies are used shades Red 2060b, 2061, 2061a, 2062, 2063, 2064, 2066.

Each petal is worked in one row of Long and Short stitch, and sometimes two rows are used with good effect. One can easily tell by the tinting where the several shades are to be used. The turnover edges, it is needless to say, are worked in the lightest shades of pink, and the nodding poppy cup is worked almost entirely in the brighter reds. In the open blossoms, on the contrary, the darker shades predominate. For the leaves a good line of greens to use is 2050, 2051, 2052, 2053, 2054. They are worked in Long and Short Button-



RED POPPY PILLOW DESIGN NO. LP1249A.

hole stitch and have the veins worked in Outline stitch. The stems are outlined on both edges in Overlap Satin stitch. The seed pods and stamens in the open

Art Societies everywhere use Corticelli B. & A. Wash Silks

flowers give a most distinctive touch to the design. The pods are worked in one of the lighter shades of green and the stamens in Black 2000.

The scrolls are worked on the edges in Overlap Satin stitch with Roman Floss, Brown 2442, 2443, 2444, 2446. There is nothing elaborate about this design, but it is very effective. A ruffle of shaded red satin ribbon finishes the edge. (Easy.)

Materials : Roman Floss, 2 skeins each Corticelli B. & A. 2060b, 2061, 2061a, 2062, 2063, 2064, 2066, 2052, 2053 ; 1 skein each 2442, 2443, 2444, 2446, 2000, 2050, 2051, 2054 ; 5 yards Fancy Pillow Ruffling. Dealers can furnish stamped linen of this design in 24 x 48 inch size. See note, page 232.

Asters and Birds Pillow Design No. 1231C.

Another pretty pillow shows a basket of purple and yellow asters with birds perched on the edge. This, like the others, is tinted and embroidered in corresponding colors.

The purple asters are worked in Filo Silk 2570, 2351, 2352, 2354, the two large flowers in the lighter shades and the two farthest right in the darker. The centers of these light flowers are filled solid with French knots of Yellow 2640, and the dark purple and yellow blossoms have centers formed of French knots of Brown 2166. Shades 2630 and 2634 are used for the yellow blossoms. The petals of asters are so long and narrow that the tips only need be worked in Long and Short stitch, simply outline the sides. In the leaves are used shades of Green 2050, 2051, 2052, 2054. They are worked in Long and Short stitch and the stems in Outline stitch.



ASTERS AND BIRDS PILLOW DESIGN NO. 1231C.

The basket is outlined with Roman Floss, Brown 2442, 2443, 2444, 2446, the darker shades for the body of the basket and the handle and the lighter shades for the rim. The birds are also outlined with brown, shade 2446,

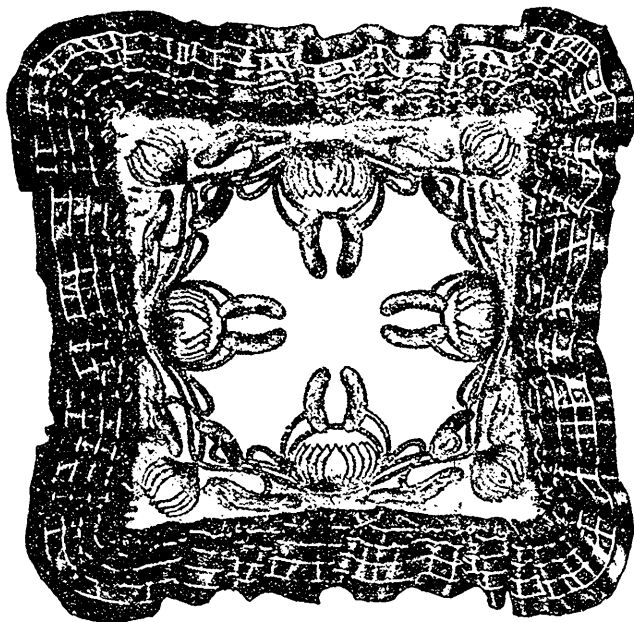
and the breast and wings shaded with Red 2090 and 2092 and Brown 2441. A dot of black surrounded with white forms the eye, and the little feet are also worked with black. (Not difficult.)

Materials: Filo Silk, 1 skein each Corticelli B. & A. Asiatic Dyes 2000, 2001, 2570, 2351, 2352, 2354, 2630, 2634, 2050, 2051, 2052, 2054, 2090, 2092. Roman Floss, 1 skein each 2441, 2442, 2443, 2444, 2446, 2166, 2640. 5 yards fancy silk pillow ruffling. Dealers can furnish pillow tops of this design in 24x48 inch size. See note, page 232.

Pond Lily Sofa Pillow Design No. 1802C.

Another example of burnt leather work shows the pond lily as the motif. The design is tinted on a foundation of écru chamois cloth, and is brought into strong relief by a heavy outlining with Roman Floss, Red Brown 2093.

Each petal is thus outlined and is then partially filled with Long and Short stitch, using Yellow 2637 and 2639, and Magenta 2242 as called for by the tinting. Tinted designs are the easiest possible to follow and are a boon to the amateur embroiderer, while even experts do not disdain to avail themselves of them.



POND LILY SOFA PILLOW DESIGN No. 1802C.

The lily pads are outlined with Brown 2093, as previously described, and the tinting is then partially covered with parallel darning, laid lengthwise or across the leaves. Here use Green 2180a, 2181, 2183, 2835. The under side of the lily pads, where shown, is tinted a dull red and should be worked in Darning stitch in corresponding shades 2240a, 2242, 2244. The edge of the pillow is finished with a double ruffle of shaded brown and plain brown satin ribbon, which sets off the embroidery to the best possible advantage. (Easy.)

Materials: Roman Floss, 27 skeins Corticelli B. & A. Asiatic Dyes 2093; 5 skeins 2637; 3 skeins 2639; 2 skeins each 2242, 2183, 2835; 1 skein each

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2240a, 2244, 2180a, 2181. Dealers can furnish pillow tops stamped with this design in 24x48 inch size. See note, page 232.

California Pepper Sofa Pillow Design No. 5017.

COLORED PLATE XXII.

This design makes a bright, pretty pillow for library or living room. The California pepper is so seldom used in design that its real adaptability and beauty are not generally known. This design is stamped and tinted in écru ticking, and the edge of the pillow finished with a red ribbon ruffle decorated on the outer edge with three rows of narrow olive green velvet ribbon.

The berries are worked in Satin stitch with Roman Floss, Red 2060b, 2061, 2061a, 2062, 2062a, 2063, using but one shade in a berry. It is perhaps unnecessary to add that the stitches in all the berries in a cluster should be laid in the same direction. The foliage may also be worked in full, but if simplicity is the aim they may be made very effective by simply outlining in shades of green corresponding to the tinting. For this use Roman Floss, Green 2050b, 2050a, 2050, 2052, 2053. The stems are also outlined, using Brown 2444, and the berry stems are outlined with one of the lighter shades of green. This pillow will make good "pick-up" work for odd moments in the summer.

Materials: Roman Floss, 1 skein each Corticelli B. & A. Asiatic Dyes 2444, 2060b, 2061, 2061a, 2062, 2062a, 2063, 2050b, 2050a, 2050, 2052, 2053. 5 yards Red Satin Ruffling. 15 yards Olive Green Velvet baby Ribbon. Dealers can furnish pillow top tinted with this design in 24x48 inch size. See note, page 232.

Pink Rose Pillow Design No. LP1246B.

This design makes a pillow pretty and dainty enough to grace anyone's parlor or reception room. It consists of dainty pink roses tinted on a background of écru ticking, and the edge of the pillow finished with a ruffle of shaded rose pink ribbon. Roman Floss is used for working the entire design. The rose petals are worked in Long and Short stitch with Pink 2060a, 2060b, 2062, 2062a, 2063, according to the tinting. As a rule the flowers are very delicate in coloring, but an occasional bud is worked in the deeper shades. The turnover edges are padded or raised and then covered in Satin stitch, the stitches laid diagonally to those in the petal. One of the flowers shows simply a few petals. This is very delicate in coloring, the lightest shades only being used for

It is impossible to obtain good results with inferior Silk

working. The center is worked in Satin stitch with Green 2050a and the

surrounding stamens in Knot and Stem stitch with Yellow 2160b.

In the foliage is used shades of Green 2050a, 2050, 2051, 2052, 2054, working the leaves in Long and Short stitch and the stems in slanting Satin stitch. The thorns are worked with Red Brown 2091, and the leaves also have an occasional touch of this color. The ruffle which finishes the edge of the pillow reproduces the shades used in the roses, and gives the finishing touch. (Easy.)

Materials, Roman Floss, 2 skeins each Corticelli B. & A. Asiatic Dyes

2060a, 2060b, 2062, 2062a, 2063, 2051, 2052, 2054; 1 skein each 2091, 2160b, 2050a, 2050. 5 yards Fancy Pillow Ruffling. Dealers can furnish pillow top tinted with this design in 24x48 inch size. See note, page 232.



PINK ROSE PILLOW DESIGN No. LP1246B.

Conventionalized Onion Pillow Design No. LP1243A.

This design is worked solidly in shades of red, brown and green, on an écreu foundation, and makes a very handsome appearance.

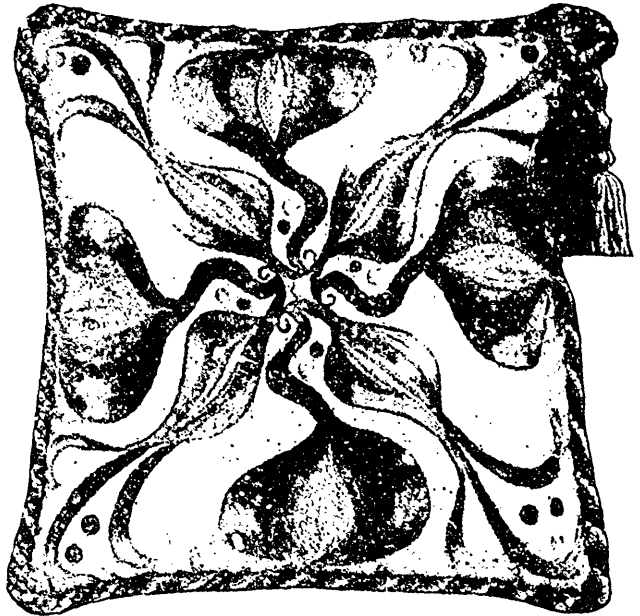
The large onion forms on each side have the sides, tops and bottoms worked solidly in Feather stitch. As Roman Floss is used for working, the surface is very quickly covered. Commence at the bottom with Yellow 2632 and shade into 2635 and 2640; then use Red 2240a, 2239, 2240a, 2243 in the order named, and half way up the tip use Brown 2444. The centers of these forms are worked in sections, each one outlined and covered with Cross stitch. These sections are worked with Green 2561, 2562, 2563, 2564, 2565, commencing at the center with the lightest, and shading deeper to the sides. In the corner forms we have the shades of red, green and brown repeated. They are worked in the same manner as those on the sides, but with a different arrangement of colors. The side of the onion which extends to a point or tip is worked in shades of green the same as used in the center of

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the large onions. The other side is worked in Brown 2160a, 2160b, 2163, 2165, and the center is also worked in shades of brown, each section outlined and filled with Cross stitch.

The long, slender tips are worked in Feather stitch, one in red, one in brown, and one in green, commencing at the base with the darkest shades and growing lighter toward the tip. The dots in the center are worked in shades of golden brown, and those in the corners in green. The smaller ones may be covered in Satin stitch, but in the case of the larger ones two stitches should be used in carrying the silk from one side to the other.

The cord which finishes the edge combines shades of green, brown and tan, and makes a very effective finish. (Easy.)



CONVENTIONALIZED ONION PILLOW DESIGN No. LP1243A.

Materials: Roman Floss, 3 skeins each Corticelli B. & A. Asiatic Dyes 2160a, 2160b, 2163, 2165, 2239, 2240a, 2243, 2561, 2562, 2563, 2564, 2565; 2 skeins each 2444, 2632, 2635, 2640. Dealers can furnish pillow top stamped with this design in 24x48 inch size. See note, page 232.

Bachelor Pillow Design No. LT1574A.

This pillow is ostensibly for bachelors, young or old. The design is tinted on a buff ticking, and the back of the pillow is made of colored duck.

From a corn-cob pipe, worked in Long and Short stitch with Roman Floss, Brown 2442, 2443, 2444, 2445, 2446, come wreaths of smoke, which form first the hair, then the faces of three memory maidens. The smoke is tinted in gray and worked in long, conforming lines of Roman Floss, Gray 2871, 2872, 2873, 2874. The faces are outlined with flesh tint, using Filo Silk, Pink 2775, and have brown or blue eyes. Around the lettering in green is couched a thread of Rope Silk, Green 2563, 2564.

A bunch of old letters is tied with blue ribbon worked solidly with Roman Floss 2030, 2031, 2031a and outlined with Japanese Gold Thread. The

The most delicate work is done with Corticelli B. & A. Silks

American Beauty Rose is worked in Roman Floss 2880, 2881, 2882, 2883, 2884, 2885, and the leaves and stems in 2561, 2562, 2563, 2564. For the cigarette White 2002 is used and for the cigar Brown 2443. The cigar shows a tip

of Red 2063 and the cigarette one of Brown 2443. Blue 2030, 2031, 2031a and Red 2063,

2064, 2065 are used for outlining the chips. The dice are worked solidly in

Satin stitch with White 2002, and the dots are made with black French knots. The tobacco pouch is

worked up from the bottom with deep Long and Short stitch using Brown 2441,

2442, 2443. The ruffle is worked solidly in these colors, and a lining effect of red

satin is given by working solidly in 2063, 2064, 2065. A rope cord which com-

bins many colors fastens this pouch. The cartouch has yellow scrolls of 2637,

inclosing a network of white.

This completes the work on the pillow top. The edge may be finished either with a heavy silk cord or a fancy ribbon ruffle.

Materials: Roman Floss, 1 skein each Corticelli B. & A. Asiatic Dyes 2880, 2881, 2882, 2883, 2884, 2885, 2030, 2031, 2031a, 2441, 2442, 2443, 2444, 2445, 2446, 2063, 2064, 2065, 2002, 2561, 2562, 2563, 2564, 2637, 2871, 2872, 2873, 2874. Filo Silk, 1 skein 2775. 1 skein Japanese Gold Thread. Dealers can furnish stamped linen of this design in 24x 24 inch size. See note, page 232.



Laces Used in Costume.

BY MRS. J. C. BLISS

In the last issue of CORTICELLI HOME NEEDLEWORK we endeavored to show how most beautiful laces could be made with a minimum amount of work, and that we were not dependent upon a multiplicity of lace stitches for delicacy and beauty. Lace braids have been so highly developed during the past few years that there is little, if any, excuse for the use of the crude patterns with which we were obliged to content ourselves for so long a time. To be sure the importers were largely to blame for this condition of affairs, as it was, of course, detrimental to their own interests to put at the disposal of the American women the means whereby she might be enabled to create her own laces for dress garniture. This has now happily been changed, for the ambitious needleworker was not content until she had secured and equipped herself with the best of working materials. Lace braids are now furnished in every conceivable width, design, and thread, for table, household, and dress decoration, and in many different tints.

Given a good working pattern and carefully selected braids, a good needleworker can make for herself as satisfactory lace edgings and inserts as can be purchased, and at far less expense. Of course one needs to perfect herself in the art of making the different lace stitches before commencing on the pattern to be worked. Yet on many patterns but few stitches are used, much depending upon the foundation braids.

In making the pretty hat lace shown by Fig. 90 three entirely distinct braids are used, one for the heading, one for the flower forms, and a third for the scrolls and leaf forms.

This lace is made in the length, and each piece made should have one continuous strip of braid for the heading. The leaf points are filled with Tied Russian



FIG. 90 HAT LACE.

stitch and the scrolls with Branched Sorrento Bars, a tiny spider being worked about the junction of each crossing bar. The braid for the flower forms needs to be carefully basted, as the inner edge must be gathered or whipped. In the center is a tiny ring, and twisted bars connect this with other tiny rings just inside the braid. The background is filled with a Crackle stitch made of plain twisted bars in the order of Raleigh Bars, over which are dotted tiny rings. These rings must be basted on the pattern before the stitches are worked, as they must needs be taken through them. The materials for one yard of this lace cost \$2.60.

A lace collar is a necessity in every wardrobe, and, as one may be used in so many varied ways, is most useful. The double rose design, which is shown in

Corticelli B. & A., Silk in Holders--compact and convenient

Fig. 91, is indeed a beauty, The braid used in working is a deep cream, almost yellow in color, and the thread and buttons harmonize. Seed pearls dotted here and there over the collar give a very pretty finish. They do not show up well in the illustrated collar, but are used at the junction of the stitches in the back-

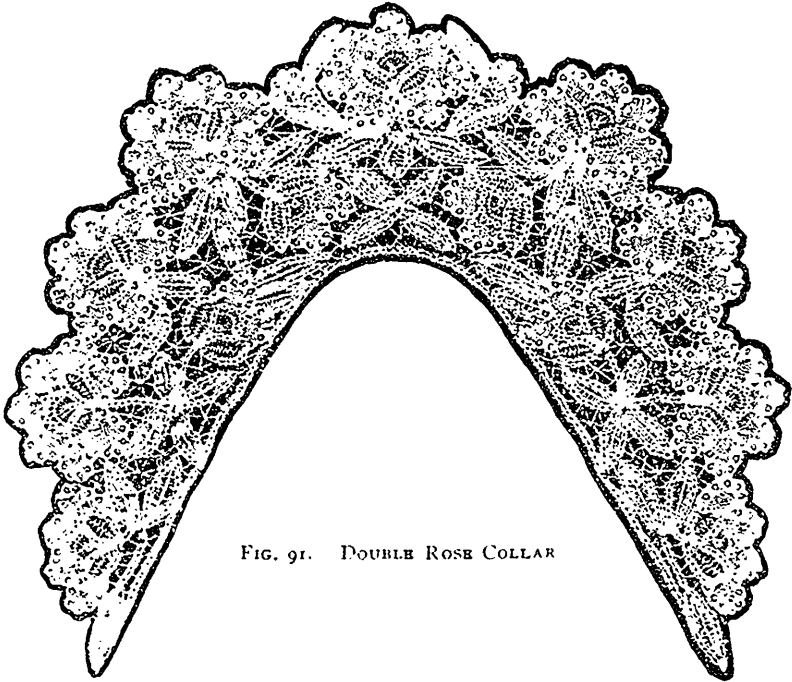


FIG. 91. DOUBLE ROSE COLLAR

ground and at the centers of the flowers. Two varieties of braid are used in this design, one for the flowers and another with straight edge for leaves and stems. The petals are filled with a Tied Net stitch and the leaves with Tied Russian stitch. The centers and stamens are represented with tiny rings and twisted bars, and the entire background is filled with Bruges Lace stitch. The materials for this collar, including six dozen pearls for working cost \$3.00.

Again using the wild rose as the motif we have a most beautiful edge or insert, which is a close imitation of real Duchess (Fig. 92).



FIG. 92. DOUBLE ROSE INSERT.

White lace braid, thread, and purling are used in its construction, and the same general plan or scheme of stitches as in the collar, with the exception of the background, which is filled with Sorrento Bars and Spid's. The pattern is very easy to follow. Both edges of the lace are finished with purling, and the finished lace

These Silks have obtained highest awards at all Expositions

measures four inches in width. This is not so expensive as some of the other laces, material for a yard costing but \$1.75.

Black lace inserts are especially desirable. The design of grapes, fruit, and foliage (Fig. 93) is very rich and beautiful, and could be used most effectively on a black silk coat. Indeed it was intended and primarily designed for this purpose. It is worked in heavy black silk braid, and cord and silk rings and buttons of various



FIG. 93. BLACK SILK APPLIQUÉ GRAPES AND LEAVES.



FIG. 94. PASSION FLOWER APPLIQUÉ.

sizes. This appliqué can also be effectively used to trim a skirt. Another black lace insert called the "Passion Flower" (Fig. 94) is entirely different in character. It is made of delicate filmy braids, and is light enough to use on a muslin or foulard. A white organdie or Swiss trimmed with these inserts would be very *chic*. The cost of material for one insert is 90 cents.

The dainty insertion shown by Fig. 95 may be used by the yard or broken into inserts and used as medallions. This lace measures nearly five inches across its widest part. It consists of medallions of fine lace net, on which is worked a delicate flower design in ribbon, gold thread, and jewels. These are edged with a narrow insertion formed of two dainty lace braids. The flower forms which connect them are made of scallop-edged braid, the space filled with Bruges Lace stitch. It might be added that the braids used in this insert are

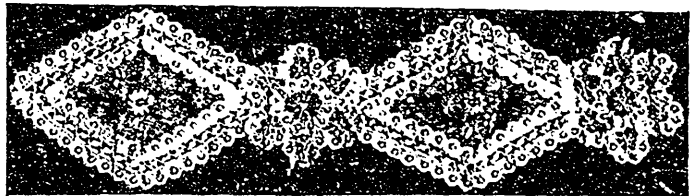


FIG. 95. LACE AND RIBBON EMBROIDERY INSERT.

known as Bruges Lace Braid. An expert needleworker can easily make the amount illustrated—eighteen inches—in a day, including the ribbon work. Materials for one yard will cost \$1.35, and may be had in white, cream, or black.

The most delicate work is done with Corticelli B. & A. Silks

All of these designs are the work of Mrs. J. C. Bliss of Denver, who contributed the beautiful lace pieces shown in the April magazine. She will furnish patterns and materials for working at the prices mentioned, and although it is impossible for us to give her address in these columns, we shall be glad to furnish it to any of our subscribers who write us inclosing a two cent stamp for reply.

Threading a Needle With Two Threads.

Thread the needle with two threads. Take the short end of the two threads between the thumb and forefinger of left hand, folding it over the forefinger and under the second. Take three stitches *through* the two threads (not under) that are folded over the forefinger. Now let loose of the thread held by the forefinger and thumb and you will find the second finger in a loop; draw the finger carefully, hold the needle up with right hand, and take hold of the thread with the left thumb and forefinger between the eye of the needle and the loop, and slip it down smoothly and quickly. Now hold the needle firmly in the right hand, take the long threads with the left thumb and forefinger and draw the needle until the loop comes to the needle's eye.

The Proper Needles for Embroidery.

BY AN EXPERT NEEDLEWORKER.

While some may use the ordinary sewing needle, I believe the large majority of the best needleworkers prefer the long eyed or "Lightning needle" and this is the one recommended by nearly all the societies of Decorative Art in this country. Nos. 9 and 10 are the proper sizes for one thread of Corticelli Filo Silk, which is to be embroidered into linen lawn, grass linen, or bolting cloth.* For ready stamped linens use No. 8 or No. 9; for heavier linens use No. 8; and for butchers' linens, or fabrics mounted over linen, No. 7 will be required. No. 7 is the size for heavier work in two threads of Filo Silk. Caspian Floss and Etching Silk require a No. 8 needle, and for Roman Floss a No. 4 needle is needed. For Rope Silk choose a No. 22 Chenille needle.† Lightning needles are the best, and I advise all needleworkers to insist upon having them.

*If you cannot buy the needles you want in your city, send 10 cents in stamps to us, and we will send you 3 needles each of Lightning needles of sizes 7, 8, 9; or by the paper of 25 needles, any size, 10 cents per paper, 6 papers for 50 cents. Other sizes can be had at the same price.

†Chenille needles for use with Rope Silk may be had by addressing the publishers of CORTICELLI HOME NEEDLEWORK and inclosing stamps at the rate of 5 cents for each three needles wanted.

Each color by itself in a Patent Holder--no trouble

Jet Pocketbook with Violets and Steel Beads.

By EMMA A. SYLVESTER.

This design is very effective made up in the fine black bead, and can be very delicate when made of the cut opal bead, using gold in place of the steel, mounting in white leather or moire. In making this design it is very important to have the work even and regular. Great pains should be taken to hold the work straight, to keep it from twisting in the least. Use a single crochet stitch, placing the bead in position when the two loops are on the needle and just before the silk is drawn through these two loops, which will complete the stitch.

The beads must all slant in the same direction and in order to do this the thread will have to be cut at the end of each row. In starting the row the end of the silk can be held under the needle and over the work of the other row in such a way that you can crochet it in, covering the end up for several stitches, then let the end of the silk come on the wrong side to cut off. This will make a good firm edge without leaving the ends unfinished. The same method can be followed at the other end of the row, holding the end of the silk left of the previous row.

The directions give 5 plain stitches all round the beads which are needed to turn under when mounting on the leather.

When made up the pocketbook measures 5 inches wide, $2\frac{3}{4}$ inches deep.

String one row at a time and work as follows:—

Make chain of 105 stitches, crochet four rows plain single crochet stitch, taking

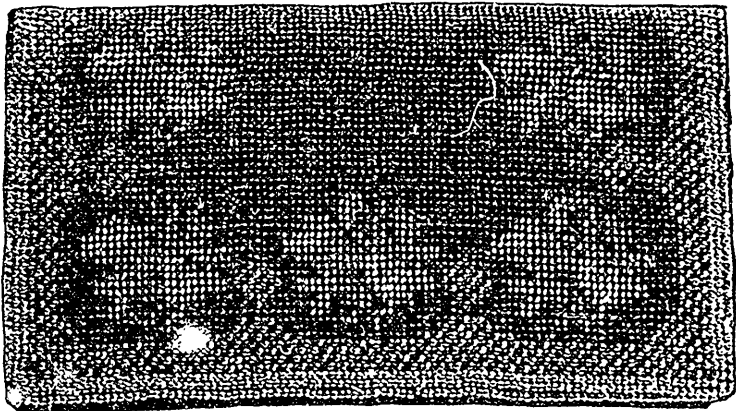
up the black loop only. On the fifth row add at each end four stitches, which will make the row 113 stitches across.

6th row—5 plain (margin without beads), 103 steel, 5 plain stitches.

7th row—5 plain stitches, 103 steel beads, 5 stitches plain.

8th row—5 plain stitches, 103 steel beads, 5 stitches plain.

9th row—5 plain, 3 steel, 1 black, 1 steel, repeating 48 times, 1 black, 3 steel, 5 plain.



JET POCKETBOOK WITH VIOLETS AND STEEL BEADS.

You can embroider rapidly when your Silks are in Holders

16th row—5 plain, 4 steel, 1 black, 1 steel, 1 black, 1 steel, 6 black, 2 light violet, 4 black. 1 dark green, 3 black, 2 light green, 18 black, 2 light violet, 4 black, 1 dark green, 3 black, 2 light green, 18 black, 2 light violet, 4 black, 1 dark green, 3 black, 2 light green, 9 black, 1 steel, 1 black, 1 steel, 1 black, 4 steel, 5 plain.

17th row—5 plain, 3 steel, 1 black, 1 steel, 1 black, 1 steel, 7 black, 3 light violet, 4 black, 2 dark green, 2 black, 1 light green, 10 black, 1 steel, 7 black, 3 light violet, 4 black, 2 dark green, 2 black, 1 light green, 10 black, 1 steel, 7 black, 3 light violet, 4 black, 2 dark green, 2 black, 1 light green, 10 black, 1 steel, 1 black, 1 steel, 1 black, 3 steel, 5 plain.

18th row—5 plain, 4 steel, 1 black, 1 steel, 9 black, 2 light violet, 2 black, 2 dark violet, 1 black, 1 dark green, 1 black, 5 dark green, 6 black, 1 steel, 1 black, 1 steel, 7 black, 2 light violet, 2 black, 2 dark violet, 1 black, 1 dark green, 1 black, 5 dark green, 6 black, 1 steel, 1 black, 1 steel, 7 black, 2 light violet, 2 black, 2 dark violet, 1 black, 1 dark green, 1 black, 5 dark green, 8 black, 1 steel, 1 black, 4 steel, 5 plain.

19th row—5 plain, 3 steel, 1 black, 1 steel, 1 black, 1 steel, 5 black, 6 light violet, 4 dark violet, 1 black, 5 light green, 2 dark green, 2 light violet, 2 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 3 black, 6 light violet, 4 dark violet, 1 black, 5 light green, 2 dark green, 2 light violet, 2 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 3 black, 6 light violet, 4 dark violet, 1 black, 5 light green, 2 dark green, 2 light violet, 4 black, 1 steel, 1 black, 1 steel, 1 black, 3 steel, 5 plain.

20th row—5 plain, 4 steel, 1 black, 1 steel, 6 black, 6 light violet, 3 dark violet, 1 black, 6 light green, 1 dark green, 3 light violet, 1 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 2 black, 6 light violet, 3 dark violet, 1 black, 6 light green, 1 dark green, 3 light violet, 1 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 2 black, 6 light violet, 3 dark violet, 1 black, 6 light green, 1 dark green, 3 light violet, 5 black, 1 steel, 1 black, 4 steel, 5 plain.

21st row—5 plain, 3 steel, 1 black, 1 steel, 1 black, 1 steel, 9 black, 1 light violet, 1 yellow, 1 dark violet, 3 black, 2 light green, 3 light violet, 1 dark violet, 1 dark green, 2 light violet, 3 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 7 black, 1 light violet, 1 yellow, 1 dark violet, 3 black, 2 light green, 3 light violet, 1 dark violet, 1 dark green, 2 light violet, 3 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 7 black, 1 light violet, 1 yellow, 1 dark violet, 3 black, 2 light green, 3 light violet, 1 dark violet, 1 dark green, 2 light violet, 5 black, 1 steel, 1 black, 1 steel, 1 black, 3 steel, 5 plain.

22d row—5 plain, 4 steel, 1 black, 1 steel, 9 black, 7 dark violet, 2 light green, 3 light violet, 1 dark violet, 1 black, 1 light violet, 5 black, 1 steel, 1 black, 1 steel, 7 black, 7 dark violet, 2 light green, 3 light violet, 1 dark violet, 1 black, 1 light violet, 5 black, 1 steel, 1 black, 1 steel, 7 black, 7 dark violet,

2 light green, 3 light violet, 1 dark violet, 1 black, 1 light violet, 7 black, 1 steel, 1 black, 4 steel, 5 plain.

23rd row—5 plain, 3 steel, 1 black, 1 steel, 1 black, 1 steel, 5 black, 3 dark green, 3 dark violet, 1 dark green, 3 dark violet, 2 light green, 2 dark green, 1 black, 1 dark violet, 1 yellow, 4 dark violet, 3 black, 1 steel, 5 black, 3 dark green, 3 dark violet, 1 dark green, 3 dark violet, 2 light green, 2 dark green, 1 black, 1 dark violet, 1 yellow, 4 dark violet, 3 black, 1 steel, 5 black, 3 dark green, 3 dark violet, 1 dark green, 3 dark violet, 2 light green, 2 dark green, 1 black, 1 dark violet, 1 yellow, 4 dark violet, 3 black, 1 steel, 1 black, 1 steel, 1 black, 3 steel, 5 plain.

24th row—5 plain, 4 steel, 1 black, 1 steel, 4 black, 5 dark green, 3 dark violet, 1 dark green, 3 dark violet, 1 black, 5 dark violet, 5 light violet, 7 black, 5 dark green, 3 dark violet, 1 dark green, 3 dark violet, 5 light violet, 7 black, 5 dark green, 3 dark violet, 1 dark green, 3 dark violet, 1 black, 5 dark violet, 5 light violet, 4 black, 1 steel, 1 black, 4 steel, 5 plain.

25th row—5 plain, 3 steel, 1 black, 1 steel, 1 black, 1 steel, 3 black, 1 dark green, 5 light green, 2 dark violet, 2 dark green, 2 black, 1 light green, 3 dark violet, 1 black, 2 dark violet, 7 black, 1 steel, 3 black, 1 dark green, 5 light green, 2 dark violet, 2 dark green, 2 black, 1 light green, 3 dark violet, 1 black, 2 dark violet, 7 black, 1 steel, 3 black, 1 dark green, 5 light green, 2 dark violet, 2 dark green, 2 black, 1 light green, 3 dark violet, 1 black, 2 dark violet, 7 black, 1 steel, 1 black, 1 steel, 1 black, 3 steel, 5 plain.

26th row—5 plain, 4 steel, 1 black, 1 steel, 4 black, 1 dark green, 6 light green, 1 dark violet, 1 light green, 1 black, 2 light green, 1 black, 2 dark violet, 1 black, 4 dark violet, 10 black, 1 dark green, 6 light green, 1 dark violet, 1 light green, 1 black, 2 light green, 1 black, 2 dark violet, 1 black, 4 dark violet, 10 black, 1 dark green, 6 light green, 1 dark violet, 1 light green, 1 black, 2 light green, 1 black, 2 dark violet, 1 black, 4 dark violet, 7 black, 1 steel, 1 black, 1 steel, 5 plain.

27th row—5 plain, 3 steel, 1 black, 1 steel, 1 black, 1 steel, 6 black, 4 dark green, 2 black, 1 light violet, 3 black, 2 dark violet, 1 black, 4 dark violet, 6 black, 1 steel, 6 black, 4 dark green, 2 black, 1 light violet, 3 black, 2 dark violet, 1 black, 4 dark violet, 6 black, 1 steel, 1 black, 1 steel, 1 black, 3 steel, 5 plain.

28th row—5 plain, 4 steel, 1 black, 1 steel, 7 black, 4 dark green, 1 black, 2 light violet, 1 dark violet, 2 black, 1 light green, 2 black, 3 dark violet, 14 black, 4 dark green, 1 black, 2 light violet, 1 dark violet, 2 black, 1 light green, 2 black, 3 dark violet, 14 black, 4 dark green, 1 black, 2 light violet, 1 dark violet, 2 black, 1 light green, 2 black, 3 dark violet, 8 black, 1 steel, 1 black, 4 steel, 5 plain.

29th row—5 plain, 3 steel, 1 black, 1 steel, 1 black, 1 steel, 1 black, 2 light

violet, 1 dark violet, 3 black, 1 light green, 1 black, 2 dark violet, 20 black, 2 light violet, 1 dark violet, 3 black, 1 light green, 1 black, 2 dark violet, 20 black, 2 light violet, 1 dark violet, 3 black, 1 light green, 1 black, 2 dark violet, 8 black, 1 steel, 1 black, 1 steel, 1 black, 3 steel, 5 plain.

30th row—5 plain, 4 steel, 1 black, 1 steel, 1 black, 1 steel, 10 black, 2 light violet, 1 dark violet, 1 dark green, 2 black, 1 light green, 23 black, 2 light violet, 1 dark violet, 1 dark green, 2 black, 1 light green, 23 black, 2 light violet, 1 dark violet, 1 dark green, 2 black, 1 light green, 10 black, 1 steel, 1 black, 1 steel, 1 black 4 steel, 5 plain.

31st row—5 plain, 3 steel, 1 black, 1 steel, 1 black, 1 steel, 12 black, 1 light violet, 1 light green, 1 dark green, 1 black, 1 light green, 25 black, 1 light violet, 1 light green, 1 dark green, 1 black, 1 light green, 25 black, 1 light violet, 1 light green, 1 dark green, 1 black, 1 light green, 12 black, 1 steel, 1 black, 1 steel, 1 black, 3 steel. 5 plain.

32d row—5 plain, 4 steel, 1 black, 1 steel, 1 black, 1 steel, 14 black, 1 light green, 29 black, 1 light green, 29 black, 1 light green, 12 black, 1 steel, 1 black, 1 steel, 1 steel, 1 black, 4 steel, 5 plain.

33d row—5 plain, 3 steel, 1 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 5 black, 1 steel, 73 black, 1 steel, 5 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 1 black, 3 steel, 5 plain.

34th row—5 plain, 4 steel, 1 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 3 black, 1 steel, 1 black, 1 steel, 71 black, 1 steel, 1 black, 1 steel, 3 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 1 black, 4 steel, 5 plain.

35th row—5 plain, 3 steel, 1 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 3 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 69 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 3 black, 1 steel, 1 black, 1 steel, 1 black, 3 steel, 5 plain.

36th row—5 plain, 4 steel, 1 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 59 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 1 black, 4 steel, 5 plain.

37th row—The same as row No. 35.

38th row—The same as row No. 34.

39th row—The same as row No. 33.

40th row—5 plain, 4 steel, 1 black, 1 steel, 1 black, 1 steel, 15 black, 1 light green, 55 black, 1 light green, 11 black, 1 steel, 1 black, 1 steel, 1 black, 4 steel, 5 plain.

41st row—5 plain, 3 steel, 1 black, 1 steel, 1 black, 1 steel, 12 black, 2 dark green, 2 black, 1 light green, 65 black, 2 dark green, 2 black, 1 light green, 12 black, 1 steel, 1 black, 1 steel, 1 black, 3 steel, 5 plain.

42d row—5 plain, 4 steel, 1 black, 1 steel, 1 black, 1 steel, 6 black, 2 light

violet, 4 black, 1 dark green, 3 black, 2 light green, 48 black, 2 light violet, 4 black, 1 dark green, 3 black, 2 light green, 9 black, 1 steel, 1 black, 1 steel, 1 black, 4 steel, 5 plain.

43rd row—2 plain, 3 steel, 1 black, 1 steel, 1 black, 1 steel, 7 black, 3 light violet, 4 black, 2 dark green, 2 black, 1 light green, 48 black, 3 light violet, 4 black, 2 dark green, 2 black, 1 light green, 10 black, 1 steel, 1 black, 1 steel, 1 black, 1 steel, 1 black, 3 steel, 5 plain.

44th row—5 plain, 4 steel, 1 black, 1 steel, 9 black, 2 light violet, 2 black, 2 dark violet, 1 black, 1 dark green, 1 black, 5 dark green, 46 black, 2 light violet, 2 black, 2 dark violet, 1 black, 1 dark green, 1 black, 5 dark green, 8 black, 1 steel, 1 black, 4 steel, 5 plain.

45th row—5 plain, 3 steel, 1 black, 1 steel, 1 black, 1 steel, 5 black, 6 light violet, 4 dark violet, 1 black, 5 light green, 2 dark green, 2 light violet, 40 black, 6 light violet, 4 dark violet, 1 black, 5 light green, 2 dark green, 2 light violet, 4 black, 1 steel, 1 black, 1 steel, 1 black, 3 steel, 5 plain.

46th row—5 plain, 4 steel, 1 black, 1 steel, 6 black, 6 light violet, 3 dark violet, 1 black, 6 light green, 1 dark green, 3 light violet, 40 black, 6 light violet, 3 dark violet, 1 black, 6 light green, 1 dark green, 3 light violet, 5 black, 1 steel, 1 black, 4 steel, 5 plain.

47th row—5 plain, 3 steel, 1 black, 1 steel, 1 black, 1 steel, 9 black, 1 light violet, 1 yellow, 1 dark violet, 3 black, 2 light green, 3 light violet, 1 dark violet, 1 dark green, 2 light violet, 55 black, 1 light violet, 1 yellow, 1 dark violet, 3 black, 2 light green, 3 light violet, 1 dark violet, 1 dark green, 2 light violet, 5 black, 1 steel, 1 black, 1 steel, 1 black, 3 steel, 5 plain.

48th row—5 plain, 4 steel, 1 black, 1 steel, 9 black, 7 dark violet, 2 light green, 3 light violet, 1 dark violet, 1 black, 1 light violet, 45 black, 7 dark violet, 2 light green, 3 light violet, 1 dark violet, 1 black, 1 light violet, 7 black, 1 steel, 1 black, 4 steel, 5 plain.

49th row—5 plain, 3 steel, 1 black, 1 steel, 1 black, 1 steel, 5 black, 3 dark green, 3 dark violet, 1 dark green, 3 dark violet, 2 light green, 2 dark green, 1 black, 1 dark violet, 1 yellow, 4 dark violet, 39 black, 3 dark green, 3 dark violet, 2 light green, 2 dark green, 1 black, 1 dark violet, 1 yellow, 4 dark violet, 3 black, 1 steel, 1 black, 1 steel, 1 black, 3 steel, 5 plain.

50th row—5 plain, 4 steel, 1 black, 1 steel, 4 black, 5 dark green, 3 dark violet, 1 dark green, 3 dark violet, 1 black, 5 dark violet, 5 light violet, 37 black, 5 dark green, 3 dark violet, 1 dark green, 3 dark violet, 1 black, 5 dark violet, 5 light violet, 4 black, 1 steel, 1 black, 4 steel, 5 plain.

51st row—5 plain, 3 steel, 1 black, 1 steel, 1 black, 1 steel, 3 black, 1 dark green, 5 light green, 2 dark violet, 2 dark green, 2 black, 1 light green, 3 dark violet, 1 black, 2 dark violet, 41 black, 1 dark green, 5 light green, 2 dark violet, 2 dark green, 2 black, 1 light green, 3 dark violet, 1 black, 2 dark violet, 7 black, 1 steel, 1 black, 1 steel, 1 black, 3 steel, 5 plain.

By using Corticelli B. & A. Silks you will insure good work

52d row—5 plain, 4 steel, 1 black, 1 steel, 4 black, 1 dark green, 6 light green, 1 dark violet, 1 light green, 1 black, 2 light green, 1 black, 2 dark violet, 1 black, 4 dark violet, 40 black, 1 dark green, 6 light green, 1 dark violet, 1 light green, 1 black, 2 light green, 1 black, 2 dark violet, 1 black, 4 dark violet, 7 black, 1 steel, 1 black, 4 steel, 5 plain.

53d row—5 plain, 3 steel, 1 black, 1 steel, 1 black, 1 steel, 6 black, 4 dark green, 2 black, 1 light violet, 3 black, 2 dark violet, 1 black, 4 dark violet, 43 black, 4 dark green, 2 black, 1 light violet, 3 black, 2 dark violet, 1 black, 4 dark violet, 6 black, 1 steel, 1 black, 1 steel, 1 black, 3 steel, 5 plain.

54th row—5 plain, 4 steel, 1 black, 1 steel, 7 black, 4 dark green, 1 black, 2 light violet, 1 dark violet, 2 black, 1 light green, 2 black, 3 dark violet, 44 black, 4 dark green, 1 black, 2 light violet, 1 dark violet, 2 black, 1 light green, 2 black, 3 dark violet, 8 black, 1 steel, 1 black, 4 steel, 5 plain.

55th row—5 plain, 3 steel, 1 black, 1 steel, 1 black, 1 steel, 11 black, 2 light violet, 1 dark violet, 3 black, 1 light green, 1 black, 2 dark violet, 50 black, 2 light violet, 1 dark violet, 3 black, 1 light green, 1 black, 2 dark violet, 8 black, 1 steel, 1 black, 1 steel, 1 black, 3 steel, 5 plain.

56th row—5 plain, 4 steel, 1 black, 1 steel, 1 black, 1 steel, 10 black, 2 light violet, 1 dark violet, 1 dark green, 2 black, 1 light green, 53 black, 2 light violet, 1 dark violet, 1 dark green, 2 black, 1 light green, 10 black, 1 steel, 1 black, 1 steel, 1 black, 4 steel, 5 plain.

57th row—5 plain, 3 steel, 1 black, 1 steel, 1 black, 1 steel, 12 black, 1 light violet, 1 dark green, 1 light green, 1 black, 1 light green, 55 black, 1 light violet, 1 light green, 1 dark green, 1 black, 1 light green, 12 black, 1 steel, 1 black, 1 steel, 1 black, 3 steel, 5 plain.

58th row—5 plain, 4 steel, 1 black, 1 steel, 1 black, 1 steel, 14 black, 1 light green, 59 black, 1 light green, 12 black, 1 steel, 1 black, 1 steel, 1 black, 4 steel, 5 plain.

59th row—The same as row No. 33.

60th row—The same as row No. 34.

61st row—The same as row No. 35.

62d row—The same as row No. 36.

This completes one half of the work. To make the other half read the grouping of each row backward and the numbers backward: row No. 61, 60, 59, 58, 57, etc.

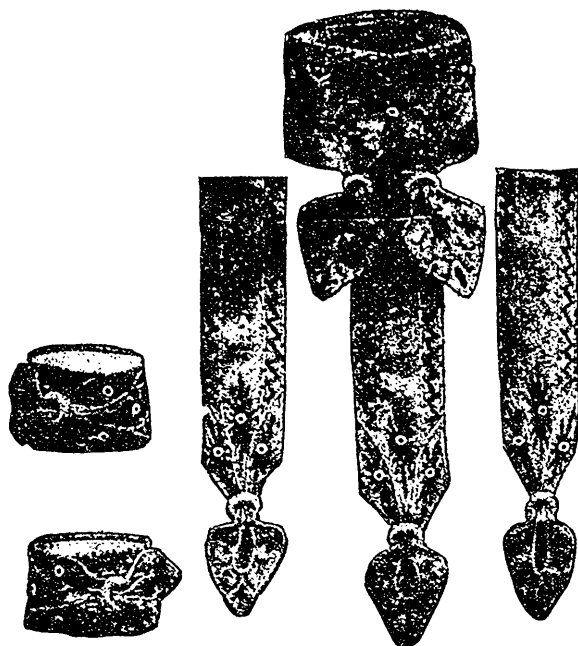
Materials: One Spool Black Corticelli Ounce Twist, size C. One bunch each Light and Dark Green Beads. One bunch each Light and Dark Violet Beads. One bunch Yellow Beads. Eighteen bunches Black Beads. Four bunches No. 5 Cut Steel Beads. One Crochet Needle. Sharps No. 12 Needle to string the beads on the silk.

The piece of work should be made up with leather, making all one, not stretching over a ready made book, mounting as pocketbook or cardcase.

Art Societies everywhere use Corticelli B. & A. Wash Silks

Waist Set Design No. LN2132.

A very jaunty waist decoration is shown by this design. It comes stamped on tan, blue, pink, green, red, or white linen. Besides the collar and cuffs, three tabs are provided, one for the center front and one for each side, starting from the shoulder. The collar finishes with two tab ends passing through large rings, and the cuffs and tab fronts are finished in the same way. Each piece is first braided with a narrow, flat linen braid of the same color as the material, couched down with Roman Floss, Red Corticelli B. & A. Asiatic Dye 2064. Between the two rows of braid a fancy Cross stitching is worked with Roman Floss, Green 2834. The sunbursts have a ring center, and the rays are worked alternately with Orange 2639 and Red 2064, and Green 2834 and Red 2064. The latter combination is used in the central figure, and the former in the ones on each side. Dots of orange and red and lines of green finish the



WAIST SET DESIGN NO. LN2132.

tabs. The embroidery completed, each piece is lined and then passed through large Battenberg rings. (Easy.)

Materials: Roman Floss, 2 skeins each Corticelli B. & A. Asiatic Dye 2064, 2834; 1 skein 2639. Seven Battenberg Rings No. 4005. One and one half dozen rings Cream No. 135. One dozen yards braid No. 2470. Dealers can furnish stamped linen of this design in tan, blue, pink, green, red, or white. See note, page 232.

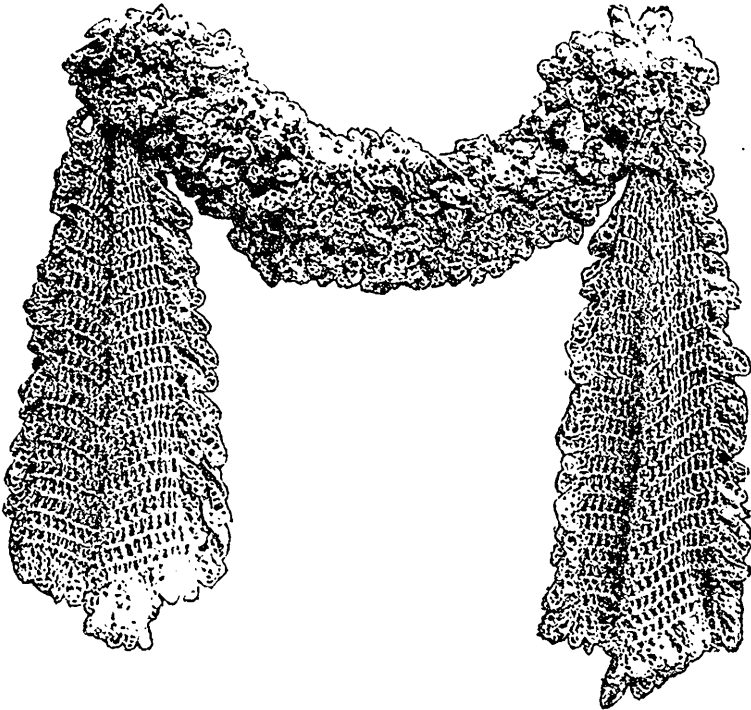
Crocheted Silk Neck Ruche.

White Corticelli Shetland Silk Floss was used for making this lovely neck ruche. For the foundation three strands of the silk are used, and for the covering and ends, one strand.

For the foundation begin with 7 chain. *1st row*—Loop crochet, insert the hook in the first, wind the silk 3 times over the first finger of the right hand. Repeat 6 times more, making in all 7 stitches in first row. *2d row*—Draw the

It is impossible to obtain good results with inferior Silk

silk through each of the 3 loops, having in all 7 stitches finished off. *3d row*—Same as 1st row. *4th row*—Same as 2d row. *5th row*—Same as 1st row. *6th row*—Same as 2d row. *7th row*—Same as 1st row. *8th row*—Same as 2d row. *9th row*—Same as 1st row. *10th row*—Increase 1 stitch by dividing 1 stitch of last row in center stitch. *11th row*—Same as 1st row plus, the increase. *12th row*—Same as 2d row, plus the increase, making in all 8 stitches. *13th row*—Same as 11th row. *14th row*—Same as 12th row. *15th row*—Same as 11th row. *16th row*—Increase 1 stitch in center, making 9 stitches in all. *17th row*—Same as 11th row with the increase, making 9 stitches in all. This stitch is called loop stitch. *18th row*—Same as 12th row. This



CROCHETED SILK NECK RUCHE.

stitch is called plain stitch. *19th row*—Loop stitch. *20th row*—Plain stitch. *21st row*—Loop stitch. *22d row*—Increase 1, plain stitch. *23d row*—Loop stitch, 10 stitches. *24th row*—Plain stitch. *25th row*—Loop stitch. *26th row*—Plain stitch. *27th row*—Loop stitch. *28th row*—Increase 1, plain stitch. *29th row*—Loop stitch, 11 stitches. *30th row*—Plain stitch. *31st row*—Loop stitch. *32d row*—Plain stitch. *33d row*—Loop stitch. *34th row*—Plain stitch. *35th row*—Loop stitch. *36th row*—Plain stitch. *37th row*—Loop stitch. *38th row*—Decrease in center by taking 2 stitches together. *39th row*—Loop stitch. *40th row*—Plain stitch. *41st row*—Loop stitch—*42d row*—Plain stitch. *43d row*—Loop stitch. *44th row*—Decrease same as in 38th row, 9 stitches. *45th*

These Silks have obtained highest awards at all Expositions

row—Loop stitch. 46th row—Plain stitch. 47th row—Loop stitch. 48th row—Plain stitch. 49th row—Loop stitch. 50th row—Decrease same as 44th row, 8 stitches. 51st row—Loop stitch. 52d row—Plain stitch. 53d row—Loop stitch. 54th row—Plain stitch. 55th row—Loop stitch. 56th row—Decrease as in 50th row, 7 stitches. 57th row—Loop stitch. 58th row—Plain stitch. 59th row—Loop stitch. 60th row—Plain stitch. 61st row—Loop stitch. 62d row—Plain stitch. 63d row—Loop stitch. 64th row—Plain stitch. 65th row—Loop stitch. 66th row—Plain stitch.

To cover foundation use the silk in one strand.

Make 9 chain stitches and secure in every 3 ends of loop until the entire foundation is covered with chain stitches. To make one side of scarf, begin with 48 chain.

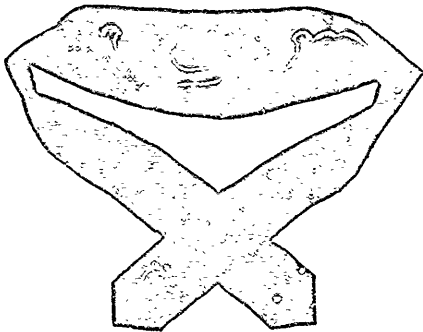
1st row Take the 5th chain stitch, make 1 treble stitch, 1 chain between. Pass over 1 stitch of chain, make 1 treble stitch, 1 chain between; repeat 3 times more. Pass over 1 chain, 2 treble stitches in next, pass over 1 stitch, 1 treble; repeat 9 times more. Two treble in next chain, pass over 1 chain, 1 treble; repeat 4 times more.

2d row—Make 4 chains, turn. Make 1 treble in between chain stitch of last row; increase in same place as in first row in every row until you have 25 rows, Break off silk, start on top for edge. Make 9 chains, fasten in every row of edge. continue down side of scarf, then around half the bottom of scarf, and crochet the chain up and then down the center, 9 chains in every stitch; continue around bottom and side of scarf. Second side of scarf crocheted the same as first. When scarfs are completed sew one on each end of neck piece.

Materials: Seven 1 ounce skeins Corticelli Shetland Filk Floss.

Embroidered Taffeta Belt Design No. LN2133.

A belt far more handsome than many shown in the shops may be very easily and quickly made at home. The foundation is a good, firm quality of black taffeta, and on this a scroll design is embroidered in shades of Filo Silk, Gray 2871, 2873. The large scrolls are worked on the scalloped side in Long and Short stitch, and with Outline stitch on the other, while the small scrolls are worked solidly. Star-like centers of steel beads are made by using three beads in a triangular form at every dot.



EMBROIDERED BELT DESIGN NO. LN2133.

Materials: Filo Silk, 1 skein each Corticelli B. & A. Asiatic Dyes 2871, 2873.

One bunch No. 7 Steel Beads. Dealers can furnish this belt design stamped on black taffeta. See note, page 232.

Ladies, do your embroidery with genuine material only

Care of Hands And Selection of Needles.

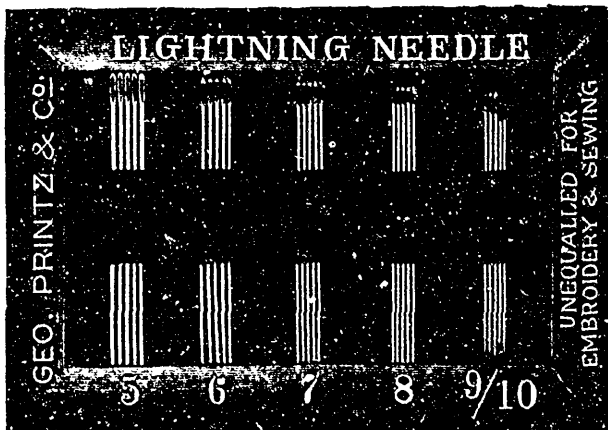
If the embroidery silk does not work smoothly and looks rough on the linen, the embroiderer's hands or her needle may be at fault. In every case the difficulty is pretty sure to be attributed to a fault in the silk or needle, because everyone is more ready to find a defect in some external object than in themselves, and this makes it most pertinent to draw special attention to the fact that an embroiderer should take care of her hands, to keep them as smooth and soft as possible.

The best needle for embroidery is one which has a long and smooth eye that allows the silk plenty of play, without pulling it to pieces or roughing it in the least. Some teachers recommend the use of an ordinary sewing needle with the usual round eye, but the WELL-KNOWN LIGHTNING NEEDLES, with their larger eyes are preferred by experienced embroiderers. The eye of the Lightning Needle is several times larger than that of the ordinary needle, and is easily threaded and will not rough the silk like a longer eye. It is also claimed for the Lightning Needle that the body, being a little larger than the eye, makes the hole in the fabric large enough to draw the eye through without wear on the silk.*

Be sure your needle is adapted to the size of the silk. If the eye be too small, the silk cuts and frays, because it gathers in a thick lump at the eye of the needle, which has to be forced through the fabric to the detriment of the silk. If the eye is too large, the work takes on the appearance of having too few stitches, and holes mark the edges of every stitch. It has been found from experience that a No. 9 or a No. 10 Lightning needle is especially well adapted for general use with "Asiatic" Filo, while a No. 12 needle is used for the finest embroidery with a single thread: a No. 7 needle is used for "Asiatic Roman" Floss, "Asiatic" Twisted Embroidery and "Asiatic" Outline Silk; a No. 8 for "Asiatic Caspian" Floss; and a No. 3 for "Asiatic" Rope Silk. In working upon certain materials, it may be advisable to select some sizes different from those mentioned above, but the above selections will be found suitable for general use.

Any embroiderer who cannot obtain embroidery needles from her regular dealers, can send her order with remittance, at the rate of 10 cents per paper, to CORTICELLI SILK COMPANY, Limited, St. Johns, P.Q., Canada, who will see that the order is promptly filled by some retail store. The needles are put up 25 of a size in a paper and papers cannot be broken. In ordering, state how many papers are desired of each size.

To please embroiderers who do not wish as many as 25 needles all of the same size, we this year offer Special Case 757 (See Illustration), which contains an assortment of sizes ranging from 5 to 10. This beautiful case has a mica front, and opens at the back like a pocket-book, so that you can always see at a glance whatever size you want and get at it readily. The price for this case of needles is 10 cents. It can be ordered by any embroiderer in the same manner as explained in the preceding paragraph for the regular papers.



CASE 757. LIGHTNING EMBROIDERY NEEDLES.

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

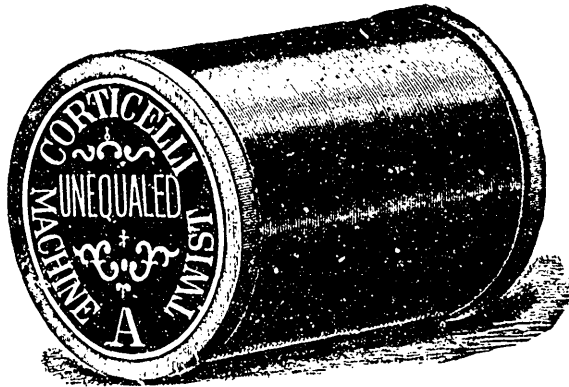


HOLDS THE
WORLD'S RECORD
OF SUPERIORITY

The best silk is the most economical. Corticelli runs smoothly in the needle, it is true and even in size and is always full length and full strength. Corticelli holds the world's record of superiority, having won 40 Highest Awards at Expositions, including 4 Gold Medals at Buffalo, 1901. When you buy Spool Silk, always ask for "Corticelli." If your dealer does not keep it, it is probably because he prefers to make a little more money selling some inferior brand. Do not accept substitutes. As Corticelli costs you no more than poor silk, why not ask for the best and then see that you get it?

Corticelli

Machine Twist

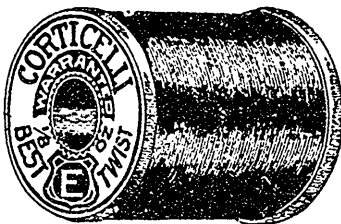


Put up on large spools especially for Dressmakers, Tailors, and families requiring a large amount of silk for hand or machine sewing. It is economy to purchase whatever black or standard colors you need on these large spools.



Corticelli

Stitching Silk



A Strong, Firmly

Twisted Silk.

Made in every fashionable shade, and used for the rows of stitching on skirts, jackets and tailor made gowns. This stitching is one of the features of the latest summer styles, and to obtain the correct effect you should use Corticelli Stitching Silk, size E. Put up on $\frac{1}{8}$ ounce spools stamped on the end with the trade mark "Corticelli" and "Best Twist," as shown by the cut. A sample card of colors in which this silk is made will be furnished free to any dressmaker on request.

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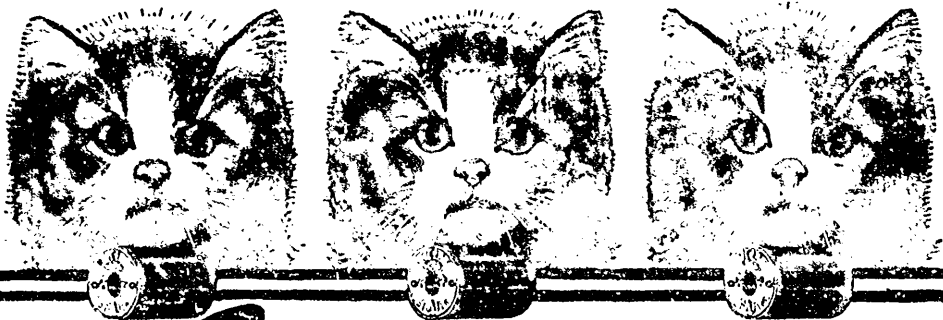
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