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Catalogue



1899

FOURTH QUARTER



FERN CENTERPIECE DESIGN.
COLORED PLATE XLVII.

CORTICELLI HOME NEEDLEWORK

October, 1899.

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

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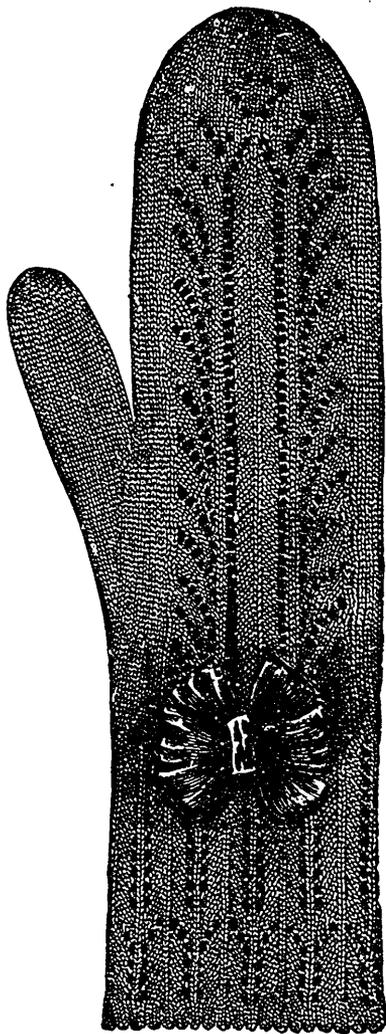
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Publishers' Announcement.

With this (October) issue we complete our first year. All subscriptions which began with the January book and were paid for one year expire with this (October) number. To avoid missing the next magazine it is the best plan to renew at once. Fill in name and address on slip enclosed and send subscription in stamps, Post-office order, or Postal note, and send to us sealed in a strong envelope. No receipts are sent. The arrival of the next number indicates that your subscription was received and is properly entered.

Plans are already well matured for our next year. The best writers on Embroidery, Lace Making, Drawn Work, Knitting, and Crocheting have been engaged, and several special articles on interesting subjects will form an important feature among the many good things in store for our readers. Mrs. L. Barton Wilson will continue her department entitled "Embroidery Lessons," and the Colored Plates will include, among a large number of new subjects, splendid plates of Crocheted Beaded Purses and Drawn Work Doilies.

Our subscribers are loyal. We know they are ready to speak a good word to their friends for CORTICELLI HOME NEEDLEWORK. We want to make its influence for the best in art, as applied to home decoration, more widespread. To do so we must have more subscribers. If every one of our friends will secure one new name our purpose will be accomplished. We thank our readers for their earnest co-operation.

CORTICELLI SILK CO. LTD.

St. Johns, P.Q.

Fancy Work Books.

From 1886 to 1895 we published an illustrated instruction book in the use of silk called "Florence Home Needlework." The subjects treated in the different editions embrace every variety of useful and decorative needlework. There are ten different editions, each containing 96 pages, as follows :

- 1886 "FLORENCE HOME NEEDLEWORK," Subjects: Ladies fancy knitted silk mittens, ladies' silk stockings, men's silk half hose, baby's socks, lace edgings and insertions, lamp shades, crocheted silk purses. 90 illustrations. Price 6 cents.
- 1887 "FLORENCE HOME NEEDLEWORK." Out of print. Copies cannot be supplied.
- 1888 "FLORENCE HOME NEEDLEWORK." Out of print. Copies cannot be supplied.
- 1889 "FLORENCE HOME NEEDLEWORK." Subjects: Tatting, netting and embroidery. Also rules for knitting ladies' fancy silk mittens. 135 illustrations. Price 6 cents.
- 1890 "FLORENCE HOME NEEDLEWORK," Subjects: Crochet and embroidery. Rules for four-in-hand scarfs (six engravings). 90 illustrations. Price 6 cents.
- 1891 "FLORENCE HOME NEEDLEWORK." Out of print. Copies cannot be supplied.
- 1892 "FLORENCE HOME NEEDLEWORK." Subjects: Crochet and embroidery. Rules for Roman picture throw, easel scarfs, Irish lace, plain sewing, crocheted wheels, cornucopias, belts, and garters. 160 illustrations. Price 6 cents.
- 1893 "FLORENCE HOME NEEDLEWORK." Subjects: Corticelli darning or mosaic embroidery, drawn-work, crocheted lamp shades, pillow lace and its manufacture, and embroidery. 85 illustrations. Price 6 cents.
- 1894 "FLORENCE HOME NEEDLEWORK." Subjects: Corticelli darning, knitting, and crocheting. Designs for men's four-in-hand scarfs and ladies' linen set in mosaic embroidery. Also rules for baby's crocheted silk sack. 90 illustrations. Price 6 cents.
- 1895 "FLORENCE HOME NEEDLEWORK." Out of print. Copies cannot be supplied.
- 1896 "CORTICELLI HOME NEEDLEWORK." Out of print. Copies cannot be supplied.
- 1897-8 "CORTICELLI HOME NEEDLEWORK." With 27 colored plates and illustrations of designs in centers and tablecloths, also several articles by expert needleworkers. Price 13 cents.
- 1899 "CORTICELLI HOME NEEDLEWORK." With colored plates, illustrations and descriptive articles. Published quarterly at 25c per annum. Single copies 10c.

CORTICELLI SILK CO., LIMITED,
Box 341, ST. JOHNS, QUE.

Work for Nimble Fingers.

By M. C. HUNGERFORD.

"A needle, though it be but small and slender,
Is truly both a maker and a mender.
. A needle is an instrument
Of profit, pleasure, and of ornament."

—JOHN TAYLOR, 1640.

There are fashions in fancy work, as in most other mutable things with which frail humanity has to deal. Change, which is the order of our being, governs our taste to a great extent. The coming fancy, as near as one can predict, is for some glow of color in decoration. White, which is in perfect taste, has been for some time universally liked for embellishing articles intended for table use, but now many of the most beautiful pieces are embroidered with colored silks which show perfect fidelity to the natural shades of the flowers depicted. The perfection now attained in the dyeing of silk, both as to shade and durability, makes the embroiderer's art most satisfactory. There is quite a return to the fashion of fifty years ago in the supply of pure colors now shown, but there is an assertion of improved modernity in the vast number of successive shades of each pure color. With these means at hand the needle-worker's experiments become easier and far more artistic.

There was an era, so the records of the needle's art tell us, when the fair princesses of chivalric days, who made history in needle pictures only, procured variety of colors by dipping strong shades of green, blue, and red silks in lemon juice and exposing them for varying lengths of time to the sun's rays. The shades produced by this uncertain method were more wonderful than beautiful, if one may take for example Queen Matilda's tapestry, that great work to which she chained the ladies of her court through all the long hours of daylight, and upon which she herself worked with equal industry. Looking at a Corticelli sample card of to-day, one sends a backward thought of pity for the impediments to success that the early English needleworkers had to struggle with. But though we have the means at hand for representing every hue of nature's giving, we have not yet excelled, and, perhaps, not even reached the perfection of the wonderful work of the early English embroiderers, which is still beautiful in smoothness although deficient in color.

Since steam has annihilated space and brought all the world together, we have borrowed designs from all nations. From Bulgaria we have the ornate patterns which are almost jewel-like in effect, and even in articles where more simplicity of decoration is required for the center, the beautiful solidity of the Bulgarian edge can be used to great advantage. One novel use of Bulgarian embroidery is in the decoration of jacket fronts. An ingenious dressmaker has introduced the idea, and there is quite a possibility of its being followed by others. The two embroidered fronts open over a slightly gathered vest of velvet or chiffon. For such uses the home worker

BE SURE AND ASK FOR B. & A. WASH SILKS IN HOLDERS.

can readily adapt the designs published in *CORTICELLI HOME NEEDLEWORK* for table covers, etc.

For stand covers or for oblong pieces to lie on the flat tops of desks or sideboards, Bulgarian work on brown linen, or any art fabric, has a very artistic effect. At one of the studio teas given by a prominent New York artist, portières crossed at top and bottom by wide stripes of Bulgarian work attracted much attention and admiration from the guests.

Of making table centers there is no end. As with other kinds of table furniture a housekeeper can hardly have them in too great abundance. At lunch, dinner, and breakfast, they may be *en evidence* and for each meal they should properly differ in character.

At an English country house where breakfast was habitually served from eight to eleven o'clock, the American lady present for a week's visit, tells of a large centerpiece covering nearly the whole length of the square table. It bore an imitation in needlework of the broad edge seen on that old blue Dresden ware, so dear to collectors and china hunters. Nearer to the middle of the centerpiece was a teacup and saucer worked in blues like the wide border, and the legend delicately outlined in blue, which was twined scroll-like above each cup, said :—

"Come drink with me
A cup of tea."

That will do for placid, unhurried British breakfasts. In America the pretty blue-decorated centerpiece would be partly appropriate because we all love blue Dresden china of the well-known onion pattern, but the legend would please us better if it read :—

"O come and drink with me,
A cup of good coffee."

The finely written mottoes, texts, and sentiments, so often and so aptly added to pieces of fancy work, are very easily achieved. It is only necessary, having chosen the words, to have some one whose chirography is distinctly legible, write the text with a fine pen or a hard pencil sharpened to a needle point, and then follow the marking in Kensington Outline stitch done with one thread of black silk, either B. & A. Filo or EE, or, as some prefer, an unsplit thread of Corticelli D sewing silk. The choice may be governed by the size of the lettering. Upon occasions dark blue or red may be chosen, but black is a very safe selection where there is any doubt.

A carving cloth intended for a fish course is made with an edge formed of scallop shells worked in shades of brown in fine imitation of the natural bivalves. Such a serviette would have to be displaced later by a plain cloth, or one of more ambiguous decoration, unless at a state dinner, where the meats as well as the vegetables are served *a la Russe* from the buffet.

In making centerpieces, some workers have expressed individuality by making

INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.

certain changes easy to effect in some of the designs in CORTICELLI HOME NEEDLEWORK. In a wild rose or Lily pattern, for instance, the variation is made by basting upon the back a square of strong fish-net lace the same size as the linen. The embroidery is then done with the colors prescribed and a large circle drawn in the middle from a round or oval box cover. This outline is followed in close buttonholing done with white silk. This inner circle of linen is left, but outside of the white buttonholing all the linen is carefully cut away, leaving the embroidered flowers canood upon the transparent fish-net. The edge of the centerpiece may be scalloped with white silk. The hem may be secured to the net before the linen is cut away by a row of buttonholing with the top of the stitches taken through the hemstitched line.

There seems to be still a use, especially upon Christmas and birthdays, for the dainty home-made photograph frames which are always acceptable because they tell of the giver's labor of love. Some pretty ones elaborated with floral devices have also sentiments written in the worker's own handwriting and afterward worked upon a ribbon-like line which wanders through and around the original embellishment. One motto which I saw on a brown linen frame profusely covered with forget-me-nots is: "Forget her not who now remembers you." On a white satin holder for a bride's photograph which one can see in a Broadway window, is a scrap of white brocade caught on with feather stitching, and bearing the legend below it:--

"This is the gown in which she stood,
When she went to church to say she would."

Some hints of great value were given in the January issue of this magazine concerning the laundering of linen articles embroidered with beautiful Corticelli wash silks. All of the suggestions are valuable as regards the needlework and the silks with which it is executed, but a P. S. may be added to the article touching the shrinkage of linen or cotton cloth which leaves the hem a wavering line instead of the smooth flat edge it shows before washing. In Germany, which is the home of embroidery, squares of hemstitched linen, whether embroidered or not, are tied up with tape in pudding bag fashion, all of the hem being outside of the tying, and the center is washed similarly to the directions given on page 11 of CORTICELLI HOME NEEDLEWORK, to which reference is given above. After the washing and rinsing is over the square is partially dried, then untied, and although the hem has been wetted as fully as the center it will be found in excellent shape after the whole square is ironed.

Sofa cushions are always desirable, but not all of them, even when beautiful, are either appropriate or useful. For instance, a woman of wealth recently presented the owner of a yacht, in which with a gay party she had been sailing on the sea, with a gorgeous Nile green sofa pillow embroidered with silver thread. One day upon the salt water would have blackened the silver, and another day or two would have changed and defaced the delicate satin into deplorable ugliness. A linen or cotton material and a silk or linen medium for decoration would have better served the purpose.

INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.

Another addition to a yacht's cabin, and a very sensible one, is a blue denim cushion covered with a quaint decoration made by tracing the outline of a tumbler in many places on the square, and then drawing within each circle a conventionalized daisy with very narrow petals and rather long stem. The whole design, both circles and flowers, are executed by sewing on the outlines white Coronation braid. If one has skill in drawing, some of the daisies may be done in profile. In the use of the half closed or profile daisy the calyx of the flower is formed by up and down lines of the braid, the leaves are outlined and left hollow, the stem is a single line of braid. The only real embroidery is a studding of French knots in the flower centers done with yellow Roman floss, B. & A. 2013. This cushion, the reader may be assured, is not only worthy of a yacht's divan, but of a position on anyone's parlor sofa, as its originality makes it very charming and attractive.

A correspondent from Texas asks the use upon dining tables of the various sizes of embroidered linen pieces, *i. e.*, 6, 9, 12, and 18 inches. A 12 inch square would be suitable for a dining table without the tablecloth, for placing on the corners for bread, biscuit, or cake plates. The same size would not be too large for plate mats at tea or lunch, on a bare varnished table. For a finger bowl doily, a 4 inch square or a circle of 4 inches diameter unless the decoration requires a larger square to accommodate it. Where plate mats and finger bowl doilies are used, it is well to dispense with butter plate or tumbler doilies, as so many appurtenances give the table a dotted or patchy look not considered desirable. The same small doilies, are, however, to be advocated where the table is covered as usual with a large cloth, plate mats being dispensed with on a tablecloth, although embroidered centers and carving serviette are, of course, to be in evidence. The table center may in any case be large or small. Fashion is not arbitrary on that point.

A novel use of embroidered linen centerpieces is a bag made by a neat adaptation of embroidered linen circular pieces intended for table centers, which has been achieved by a reader of CORTICELLI HOME NEEDLEWORK. The two stamped pieces are embroidered, but not scalloped, and the edges are sewed together on the wrong side and turned, 8 inches being left for the opening of the bag, and on that 8 inches the scalloping indicated for the edge is worked and ribbon of a suitable color added on each side of the opening in loops long enough to hang it upon chair or screen, as a convenient receptacle for fancy work.



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

Corticelli Decore Crochet.

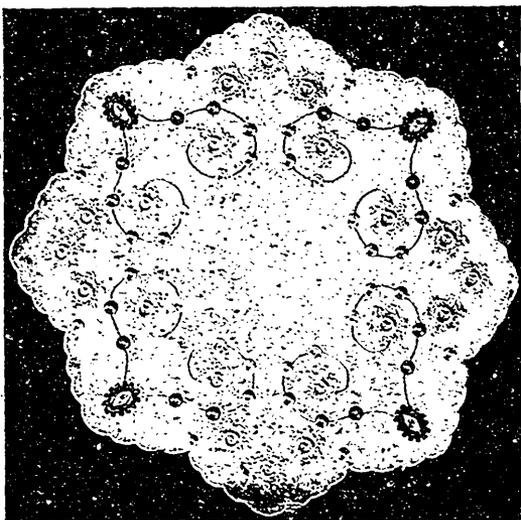
Topaz Decore Crochet Design No. 38.

COLORED PLATE XLVIII.

Materials.—18 inch Size: Twisted Embroidery Silk, 6 skeins 2632; 4 skeins each 2631, 2634; 3 skeins 2636; 2 skeins 2635; Filo Silk, 1 skein 2160b. Decore Forms, 4 No. 1 Oval, 20 No. 3 Round, 48 No. 4 Jewel. $\frac{5}{8}$ yard Bobbinet, $\frac{3}{8}$ yard Swiss, $\frac{3}{8}$ yard Lining Silk, color 2631. 1 Paper Pattern.

Decore Crochet offers an opportunity to those who do not care for the solid embroidery or for some reason cannot do the difficult shading required on elaborate centerpieces to yet produce some very attractive work. Any one who understands crocheting can readily pick up the right way to cover the "forms," which come in four sizes. Complete directions will be found in the last January number of CORTICELLI HOME NEEDLEWORK, on pages 85, 86, and 87. Copies of this issue can still be supplied from the publishers at 10 cents each. No one should undertake the work without the January number.

The scroll is worked in Kensington Outline stitch with Twisted Embroidery Silk, Yellow 2635. Crochet the Scallop Round forms with Twisted Embroidery Silk 2632 and 2634, and fill in with Filo Silk, Brown 2160b. Place one worked in 2632 in the center of each group of three, and one at the end of each scroll; use 2634 for the remaining Round forms. Work the Oval forms in Yellow 2636, and apply as shown. Work the Jewels in Yellow 2631, 2632, 2634, 2635, 2636, applying the darkest next to the Scallop Oval form, 2635 next, and so on, along the scroll lines down to the lightest. Apply one Jewel in 2632 to each of the eight divisions of the scallop. Work the scallop in Long and Short Buttonhole stitch, using Twisted Embroidery Silk, Yellow 2631.



TOPAZ DECORE CROCHET DESIGN NO. 38.

B. & A. SILKS ARE ENDORSED BY HIGHEST REFERENCES.

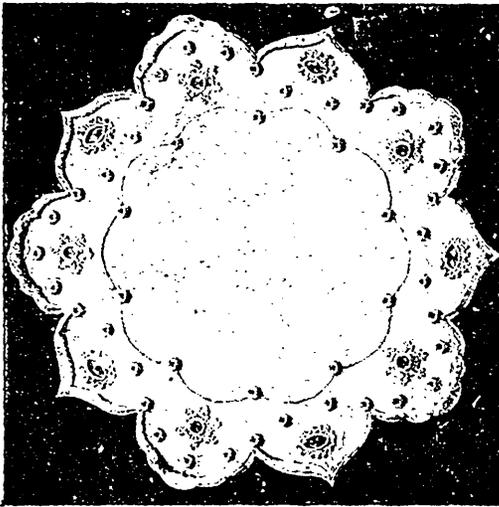
Decore Crochet Design No. 39.

COLORED PLATE XLVIII.

Materials.—18 inch Size: Twisted Embroidery Silk, 5 skeins 2520b; 4 skeins 2300; 3 skeins 2520; 1 skein each 2300a, 2301, 2521. Filo Silk, 1 skein 2440. Decore Forms, 30 No. 4 Jewel, 5 No. 3 Round, 5 No. 1 Oval. $\frac{5}{8}$ yard Bobbinet, $\frac{5}{8}$ Swiss, $\frac{5}{8}$ yard Lining Silk, color 2003. 1 Paper Pattern.

This design offers no difficulty in execution and will probably appeal to many who desire a simple and yet an effective pattern. It is a pleasing combination of delicate pink and lavender over a white lining.

Work the line connecting the inner circle of Jewel forms in Kensington Outline



DECORE CROCHET DESIGN No. 39.

Brown 2440. Fill the border scallops with coarse embroidery cotton and work in Buttonhole stitch with Lavender 2520b.

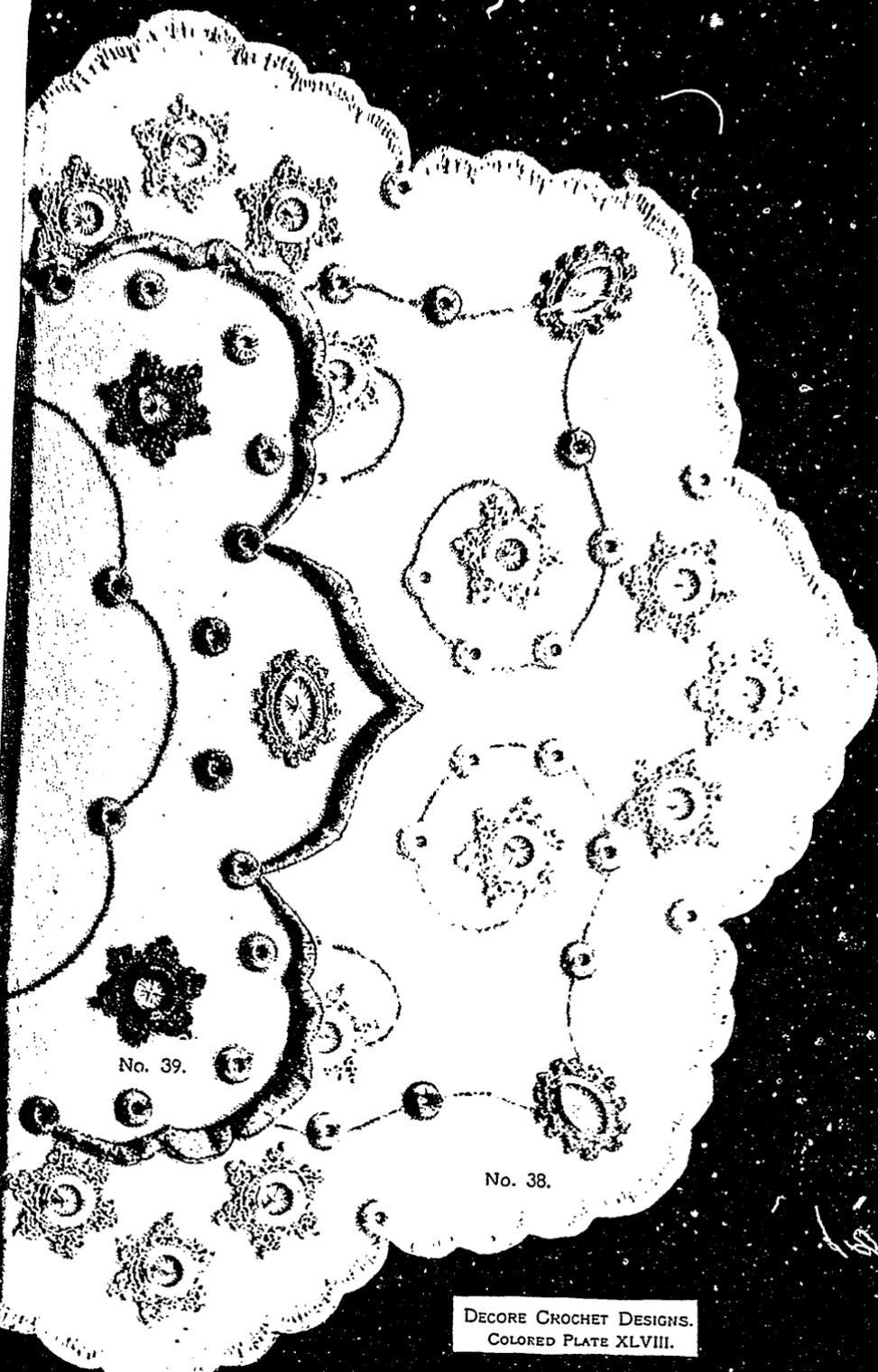
stitch with Twisted Embroidery Silk, Lavender 2521. For these Jewels use Pink 2300. Proceed now to work the Jewels outside the center circle. Apply one worked in Pink 2300a at the center of the group of five in each round scallop of border; one in Pink 2300 on either side of this, and the ones at the end of the scallop in 2301. The remaining Jewels are in Lavender 2520. The Round forms with scalloped edges are also in 2520. These are applied as shown by the Colored Plate XLVIII. The Oval forms are crocheted with scalloped edges with Pink 2300. Both the Oval and Round forms are filled in with Filo Silk, Golden

Rules for Washing Decore Crochet Work.

Decore centerpieces or doilies having a lace foundation when soiled must be carefully laundered. Remove the lining silk, baste the centerpiece on a square of thin muslin with long stitches under the scalloped edge. Prepare a suds with "Ivory" or any other pure soap. Plunge up and down until perfectly clean, and rinse thoroughly. Now place a clean, dry cloth on the floor and stretch by pinning the square of muslin. Remove and treat same as finished piece. Rules for washing embroidered linens are given elsewhere in this number.

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

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No. 39.

No. 38.

DECORE CROCHET DESIGNS.
COLORED PLATE XLVIII.

Lessons in Embroidery.

Editor's Note.

With the July issue of *CORTICELLI HOME NEEDLEWORK* Mrs. L. Barton Wilson gave the first of this series of *Lessons in Embroidery*, choosing for her subject the Wild Rose. These lessons are of the greatest benefit to beginners, as it is Mrs. Wilson's intention to start with the simple flowers which are easy to embroider and to gradually take up more difficult subjects, including most of the popular motives found in needlework designs. As each lesson is illustrated with special engravings which give the key to all difficult points there is no reason why almost as rapid progress should not be made by those who faithfully study the text as would result from a course of lessons under the personal supervision of any good teacher.

Any regular subscriber to *CORTICELLI HOME NEEDLEWORK* is always at liberty to ask for information on any subject pertaining to stitches, designs, or material. These questions will be answered by mail as promptly as possible if a two-cent stamp is inclosed. The only condition to be fulfilled is that your name must be on our list as a regular subscriber. We hope our readers will take advantage of this privilege and if there are any doubtful points will not hesitate to write us for assistance.

Lesson 11. — How to Embroider the Daisy.

BY L. BARTON WILSON.

If we consider the daisy from the standpoint of the drawing the most striking characteristic is its pose. Every daisy on its stem, whether it be in the field or in a vase, holds itself, as it were, at some pretty, graceful, and indeed dignified angle. Daisy designs ought to express this "bearing" if the drawing is to be really suggestive. What is meant is evident in the drawing which will be the illustration of our lesson. See Fig. 148.

When we regard color in connection with this study we sometimes meet with the objection that since daisies are white they are not effective on white linen. This is by no means the case. White embroidery on white ground depends for its effect upon the contrast of the qualities of the materials. White cotton or linen thread is very unobtrusive on white linen, but silk is a great contrast. Silk and linen is a beautiful combination. The luster of the one and the dullness of the other produce what may be called a harmony in contrast, and there is just as truly a harmony in contrast as there is a harmony in agreement.

We will have in the daisy three colors, white, yellow, and green, and we will shade the white flowers with pale green, 2281, the lightest shade of the same tone as the leaves. It is always better to use as few tones as possible

B. & A. SILKS IN HOLDERS ARE POPULAR WITH EMBROIDERERS.

in a study, for, unless one has a very true eye for color, it is not safe to undertake to combine tones—it is quite enough to succeed in combining colors. Filo Silk, White 2002, two shades of Yellow 2014 and 2016, and four shades of Green 2281, 2180, 2180a, and 2181 are the colors we shall work with.

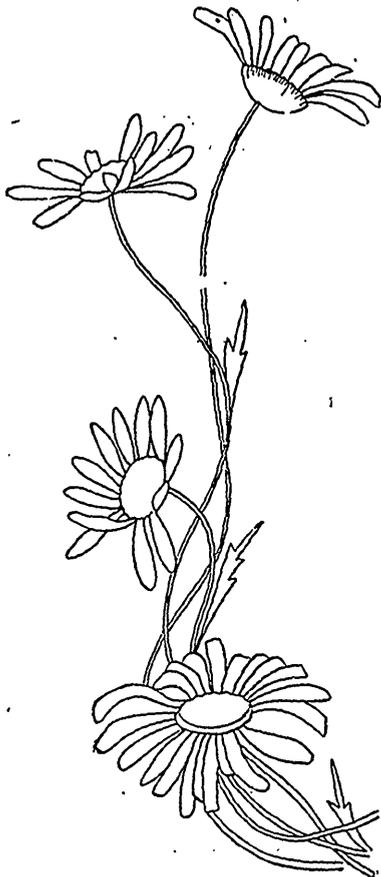


FIG. 148.

The first work on the daisies will be with the white silk, and the petals which should be perfectly white will be those which are nearest the eye, or in the foreground, or, as is evident, the part of the flower which has the greatest projection. See Fig. 150. The petals back of the yellow center should be tipped white with a few stitches and then the delicate green should be worked in up to the French knots of

When daisies are to be worked in full stitchery the Twisted Outline stitch (Fig. IVe, page 37) is the most effective method for the stems, because it gives just the ribbed quality we know in daisy stems. But this is a lesson on linen, and a linen which is likely to be washed, so the stems should be outlined with Kensington Outline stitch (Fig. IVa, page 35), one side with the deepest Green, 2181, and other with the second lightest shade, 2180. This makes it appear that the light comes from one direction, touching the stems on one side and leaving the shadow on the other. See Fig. 149. The very lightest green of our four, 2281, and it is very pale, and will be used to shade the daisies only. Frequent reference to the various stitches used in embroidery will be found throughout these lessons. For lack of time and space it is impossible to repeat the details as to how these stitches are made, as this information was given in the January issue of CORTICELLI HOME NEEDLEWORK. Copies of the January number can still be supplied by the publishers for 10 cents each. No one can intelligently follow these lessons without the January Magazine.

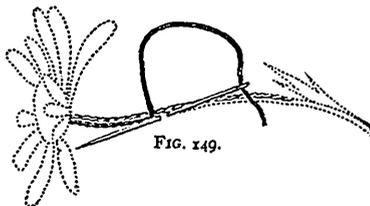


FIG. 149.

B. & A. WASH SILKS IN HOLDERS ARE THE FAVORITES.

the center. This shading will throw these petals back and give perspective or a suggestion of perspective to the flower. See Fig. 151, also Fig. 152, which illustrates the relative position of light and shade.

There is a particular difficulty to overcome when we work narrow petaled flowers. It is one of stitch direction. Why the tendency is to slant the stitches *in* on both sides of each little petal is unaccountable, but one who observes amateur work will find that this same fault will be repeated by nearly every worker. Now all the stitches, allowing of

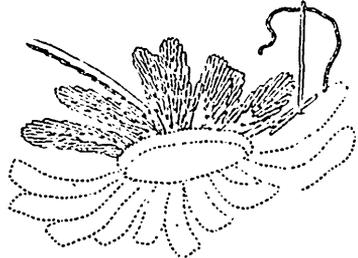


FIG. 150.

course for exceptions in the case of petals which turn out of the regular position around the disk—all the stitches in all the petals should be directed toward the center of the yellow disk, which is the center of stem base of the flower. (See article on *Stitch Direction*, pages 139 to 142 April CORTICELLI HOME NEEDLEWORK. Back numbers cost 10 cents each. This makes it evident that the slant of the stitches is very slight. See Fig. 153. Only when the stitches are so placed is the flower well expressed. When they are slanted in the work has a cramped unnatural look. Instead of thinking of a daisy when we look at such work we are thinking of stitches and thread. See

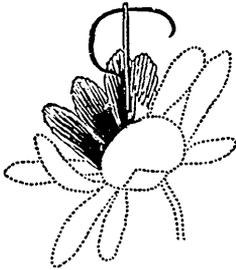


FIG. 151.

Fig 154. The stitches of the petals should be Long and Short and they will nearly fill the space—here and there a few extra stitches may be laid over these by way of filling in. These should also be “Long and Short.” The beginner, however, will do well to try only the half work until sure of the principles. See pages 28, 29, and 30, January issue.



FIG. 152.

The centers of the daisies should be French knots. The exact way to make these knots is fully described on page 38 in the January number. The disk must be made to look raised—somewhat pyramidal. The double line in front gives this effect to the drawing, and to increase it by color we should make the knots in this space deeper in color. See Fig. 155. The darker shade of Yellow, 2016, should be used in this space, and when a daisy is seen full view one or two

FIG. 153. CORRECT
STITCH DIRECTION.

HOLDERS MAKE GOOD WORK BY SAVING TROUBLE.

rows of this deeper shade should be carried all round the disk. See Fig. 156. The successive rows used to fill in should be of the lighter shade. One may fill in the space completely, but it is much prettier to leave the white linen at the center to indicate the high light (see Figs. 155 and 156), as we might do in water color painting. Embroidery on linen should be very like water color, both in effect and shading. With this idea in mind we can often so dispose stitches, even on the background, as to bring out the object in the texture of the ground material.

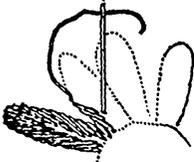


FIG. 154. WRONG STITCH DIRECTION.



FIG. 155.

The calyx of the lowest blossom, one design, which is given in the back view of the flower, needs especial mention. In nature it seems to be a series of rows of tiny points folded over each other. This we can indicate very prettily. Lay a row of Long and Short stitches in a light shade of green along the edge slanting toward the stem, then another row of stitches Long and Short on both edges over these in the second shade, and another row in the deepest shade, finishing at stem. See Fig. 157. The expression "Long and Short" on both edges seem to puzzle some people—it is the principle of Feather stitch (page 29), and since words fail to explain it see

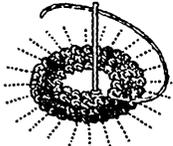


FIG. 156.

Fig. 158. This is the second row considered by itself, without relation to the preceding row over which it laps or to the third row which laps over it, and the illustration leaves no doubt as to what it means.

Daisy leaves are not very prominent, but they are particularly characteristic because they grow along the stem and trim up its plainness, so to speak. They, like the petals, are narrow, and care must be taken not to slant the stitches at too great an angle. Work each leaf all in one shade and obtain a variety by using different shades in different leaves—that is, distribute the shades, and in doing so keep the lighter ones toward the top of the design always. The silk to use is 2180, 2180a, 2181.



FIG. 158.

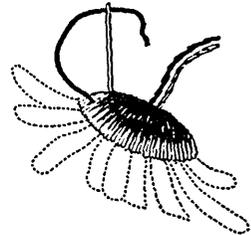


FIG. 157.

This is an easy and simple way to embroider daisies, and these flowers, especially when closely bunched, are very effective. A practical pattern for either centerpiece or doily is Daisy Design No. 662D, shown elsewhere in this number. Our readers are recommended to try this pattern, as it is quite simple and has been drawn especially for this lesson. Another good pattern is Daisy Design No. A 3648.

YOU WON'T COMPLAIN IF YOU USE B. & A. WASH SILKS.

Lesson 3.—How to Embroider the Holly.

BY L. BARTON WILSON.

A number of important principles may be illustrated by the spray of holly given herewith as the basis of our lesson. See Fig. 159. The subject may be made one of the most successful in embroidery, or it may, as is often the case, be embroidered so as to be absolutely distressing, especially if the ground is white.

The form or character of the leaves is so perfectly individual as to be a great help to the worker, but the coloring is so strong that unless we realize that this must be greatly modified the result is anything but pleasing. The color in the holly leaves is intensified by the glossy surface as well, and this can be most satisfactorily expressed by leaving the white ground to indicate the high light. It is very difficult to work holly in full embroidery so as to bring out its own peculiar beauties and at the same time leave out those features which do not reproduce well, so to speak. The problem is quite a simple one when considered from the standpoint of "half solid" work, however. The essential points are to use the right colors and to slant the stitches correctly.

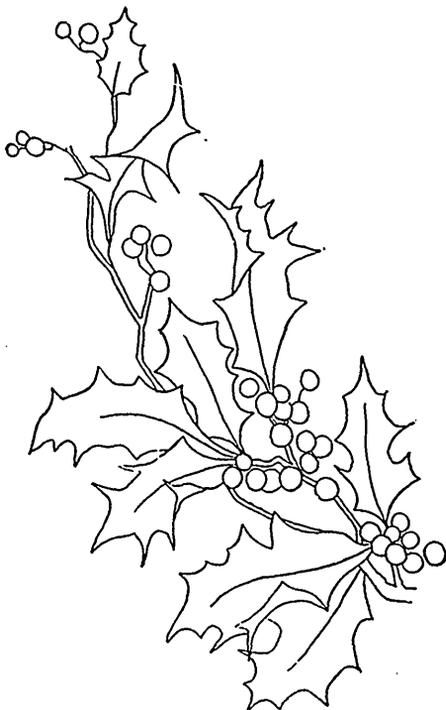


FIG. 159.

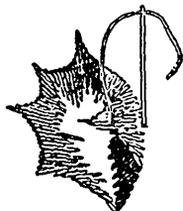


FIG. 160.

Given the form, the color is the first consideration. In nature the holly is a deep blue green, but we should suggest a warm and opaque tone of green, not in the least vivid. Five shades of this color should be selected in Filo Silk, 2450, 2451, 2452, 2453, 2454, running from a pale shade to a deep dull one. The reverse side of the leaves is light, and this is readily expressed in the turned-over edges, so carrying out the idea of color and also of light in the surfaces which turn toward the light. See Fig. 160.

When the reverse sides of flower petals or of leaves are dark, it is sometimes a little confusing to decide which to express, the color or

YOU CANNOT AFFORD TO BE WITHOUT THE PATENT HOLDER.

the light as we would expect to find it in a petal turned toward the light. The most important point is the one to take precedence over secondary ones. We have already seen in several cases that matching colors to those in nature is not the most important

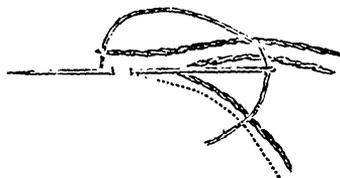


FIG. 161.

thing in art. It is far more important that the flower or leaf shall not appear flat than that its color shall correspond with the natural, therefore it is usually better to waive color consideration in favor of perspective; since, on account of the limited capacity of our material, we cannot have both. But in the holly the light side of the leaf is also the side which will take the light as it turns over.

Further, as to color we need to plan for the red berries. For these, three shades of red Filo Silk should be selected, 2061a, 2062, 2064, one deep, one medium, and one very light—indeed, pink. Colors—especially pure colors such as the holly berry reds—are very light in the light. It is often necessary to point this out to one not trained to observe, before the reason for the use of pink, for instance, in red berries, can be appreciated. A touch of dull red or terra cotta B. & A. 2031, in the leaf points and stems unites, as it were, the greens and reds in the composition, and is very pleasing.

So much for color; the method, as has already been indicated, should be very simple, and, as far as possible, should be suggested with little of heavy or loaded work. The reader is supposed to have a copy of the January (1899) number of CORTICELLI HOME NEEDLEWORK, to which reference is frequently made. Price, 10 cents. Copies can be supplied by the publishers. This number has instructions for all the different embroidery stitches.



FIG. 162.

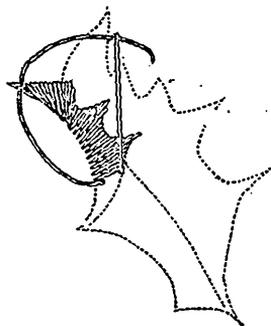


FIG. 163.

The stems and leaf veins should be in Kensington Outline stitch, Fig. IV σ , page 35 the stems in two colors, one side terra cotta, and one side dark green. See Fig. 161. After the work has been mounted in a frame a few straight stitches about a quarter of an inch long can be placed here and there in the space between the two "outlines." This gives a woody, rugged, and strong effect to the stems. See Fig. 162.

The work should be mounted in a frame or hoop at this stage, and the turned-over edges should be embroidered first, as should all foreground objects or parts of objects, so that the shadows can be laid up against them. The slant of the stitches in all folded over

edges can be determined by deciding how they would slant if the leaf edge was out straight, and then transferring this slant to the new position. See Fig. 163.

Now we are ready for the direct work on the leaves. This Long and Short stitch

EACH COLOR BY ITSELF IN A HOLDER. NO TROUBLE.

t
I
b
s
I
o
s
v
E
sl
w
w
b:
rc

embroidery will be laid somewhat differently from the usual way. It is always better, with one exception, to work from the outline *in*, that is to bring the needle up on the outline and send it down within the space which is being covered with stitches. The exception is concave curves. Always embroider these, that is when the method used is Long and Short stitch or Feather stitch, by bringing the needle up *within* the leaf or form and sending it down on the edge. See Fig. 164. This is a more natural movement and therefore easier to do and better in result. The first stitch on a leaf will be a short one and should be taken as indicated in Fig. 164; well out to the point. The direction of the succeeding stitches is shown in Fig. 165, and the way to place the shadow under the turned-over leaf is in this illustrated. Observe how the stitches at *B* are a continuation of the stitches at *A*. They should appear to pass under the overlapped edge though they should never in reality be carried under, but worked up against the over form.

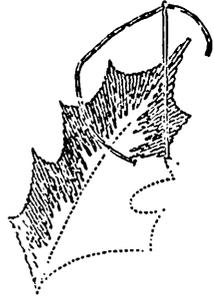


FIG. 164.

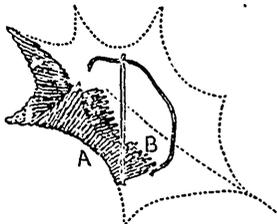


FIG. 165.

While all the stitches hold a general direction which would point to the stem base as the center of a circle of which they are radii (see article on "Stitch Direction" in last April magazine, page 139; copies can be supplied at 10 cents each), yet in order to make the points sharp the stitch which reaches out to the point itself is made a little straighter. This is a slight modification of the rule, or rather the prickly edge of the holly leaf may be said to be very decided modification of what we expect in general of

the edge of a leaf. We remember that the edge of holly leaves are somewhat fluted. This straighter stitch brings out this effect, but it should not be exaggerated, indeed it should not be indicated even, in all the leaves. In groups of leaves, those which are back of others should be darker, especially on the side which is underneath. See Fig. 166. A very pretty touch is a stitch in terra cotta, B. & A. 2091 on each leaf point. The Filo should be split and the stitch taken from within the point, out a trifle beyond the work already done. See Fig. 167.

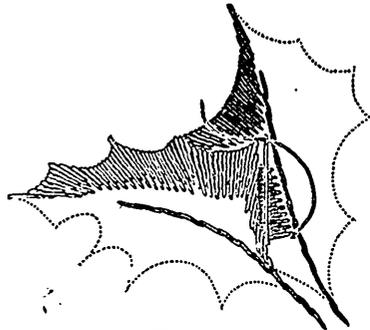


FIG. 166.

The berries are more difficult to embroider; it takes careful work to keep them round. They should be worked in full, because as they are small their weight in full

B. & A. WASH SILKS ARE THE MOST ENDURING.

embroidery will not be more than the proper proportion to the leaves in half work. The direction of the stitches can be to some extent determined by the position of each

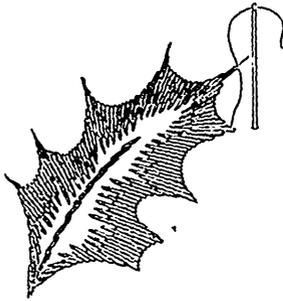


FIG. 167.

berry. As far as possible the stitches should be placed from the point of the berry—to speak correctly we might say from the “pole” if this were not too dignified a term for so tiny a spot—to the stem. When, however, the berry is in a foreshortened position this is not possible. Each berry may be worked in two shades, some in 2061a or lightest and 2062, others in 2062 and 2064. The method is Tapestry stitch or parallel Feather stitch. See Fig. 1d, page 31, January number. Be very careful to keep them round. Fig. 168 shows the first row of work, and Fig. 169 the second, which completes the covering. Because these berries are so small is no

reason for careless work on them, indeed it is a reason for very careful work. The illustrations are enlarged that they may be more readily understood. The stitches of the first row are Long and Short alternately just as surely as if one were working on a form as large as an orange, and so also are the stitches of the second row. When

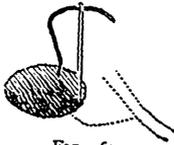


FIG. 169.

the berries are thus worked a tiny stitch of white may be placed across the most prominent ones (see Fig. 170), and in some make a black dot in a position indicating always that it is opposite the stem. See Fig. 171 also. The berries which are behind others should of course be dark and in some cases there may not be room for both rows, but



FIG. 68.

this is a filling in—a background work—and such spaces can be covered with simple stitches from side to side (see Fig. 171), but this method should not be applied to full view berries and so made an excuse for carelessness.

The holly is a beautiful motif for embroidery, and especially for embroidery on linens if thus treated. It is, however, worth while to repeat the warning not to attempt to work it in full unless you thoroughly understand color and stitchery, and are clever at managing beside.



FIG. 171.

The centerpiece shown on page 303 is a very pretty design of holly. It will be found particularly appropriate for a Christmas gift. The border is very dainty, and the wreath one of the most attractive forms of decoration, and in keeping with our ideas of the use of holly.



FIG. 170.

Lesson 4—How to Embroider the Chrysanthemum.

BY L. BARTON WILSON.

One of the most popular flowers for embroidery is the chrysanthemum. Perhaps this is because it is itself popular rather than because it is in any particular way adapted to needlework. It is especially adapted to design, however, as all Japanese and Chinese things are likely to be. The sweeping lines of the flowers and birds of



FIG. 172.

these people seem to have been made so on purpose that they may embody them in their wonderful art, or, as is probably more reasonable, they know how to use in the art the graceful waviness they see in nature. This study of chrysanthemums presents another new principle to the worker, so it can be made the text of a valuable lesson. The spray of our lesson is the Japanese rose chrysanthemum. See Fig. 172. The outer petals of these flowers are salmon pink and the center ones light yellow.

• There is a very real difficulty in embroidering narrow petals, grasses, and long slender leaves. It is so easy to run over the outline and not only exaggerate the width but lose the character. The very secret of avoiding this is the manner of placing the stitches, not only the direction they should take but the way they should be laid in this direction, as will be explained further on.



FIG. 173.

The distribution of the light and shadow on the full view flower is shown well

HOLDERS PREVENT SNARLING AND SOILING THE SILK.

by Fig. 172. This is very important. We assume that the light comes from the right and so it falls on the foreground petals. This simplifies matters very much, because as we must shade with colors we want to use our lightest shade on the petals which are nearest the eye and most prominent. The touch of light on the little clump of central petals is very pretty. See Fig. 172.



FIG. 174.

It is somewhat questionable to put one flower behind another in embroidery designs, because those who are afraid we shall get beyond our province tell us that there is only one plane to our work. It is well to be cautious about representing too much perspective, but by a clever placing of just a few petals or a stem back of another we accomplish the effect of a decided difference in plane without doing anything which can be considered complicated. See Fig. 172. This effect can be greatly increased by shading or by putting our deeper colors behind the lighter ones. Four shades of Filo Silk, Pink 2060, 2060a, 2061, 2061a, and two of Yellow 2631, 2634 should be sufficient with three of Green 2781, 2783, 2784. This is a rather bluish green which will furnish the necessary complement of color, for, having the pink and yellow, we need the touch of blue.



FIG. 175.

The color and the position of the light and shade is now determined. It is taken for granted that every one has the January (1899) issue of CORTICELLI HOME NEEDLEWORK, which contains directions for making the different stitches. As reference to this number is quite frequent, all who have no copy should send 10 cents to the publishers for one. The method should be Long and Short stitch (see page 28, January number), with occasionally a little Feather stitch work, for the flowers may be worked in almost full embroidery. The law of stitch direction (see page 139, April number) is to be carried out in this case. The center of the full flower is readily found to be at "A,"

Fig. 172, and of the side view flower at "B." As has been said in our previous lessons, and as probably should be repeated in all lessons, that portion of an object which is represented as in front of another portion should be embroidered first, so the light petals and especially the center petals are our first care. The stitches in the petals which turn over will be directed so that if these petals were straightened out they would slant to the center. This is reasonable, for it would be the case with

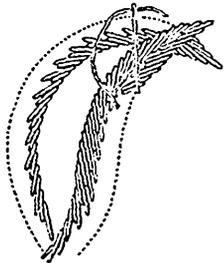


FIG. 176.

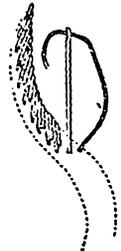


FIG. 177

the veins or texture in nature. Fig. 173 shows a detail of the center clump of petals embroidered, and what is meant by this seeming exception to the rule of stitch direction will be seen in this cut. Now the long light petals should be worked, and the plan already referred to is the rule for working on convex and concave curves. Fig. 174 shows the three upper petals embroidered, and Fig. 175 and Fig. 176 show the method of accomplishing this. It is to direct the stitches in working on the concave curves from within the form out and on the convex curves from the outline in.

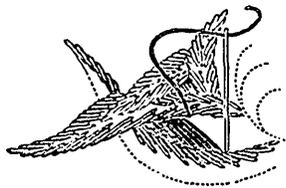


FIG. 178.

In order to change from one way of working to the other on the same petal the last stitch of either way should be fastened by taking a tiny stitch on a part of the space which will afterwards be covered (see Fig. 177), otherwise the short stitch will come on the reverse side near where the last went down and there would be on sheer material some danger that this would tear through, and on any material the tension of the first stitch after the change would not be equal with that of the other stitches; thus an unevenness in the work would occur.



FIG. 179.

The stitches are invariably Long and Short on the petals which are in full view, but those that are in the background, especially those which show only a little, should be filled in by stitches slanting in the proper direction but covering the small space entirely. See Fig. 178. This illustration shows the space at "C" and "D," Fig. 172, filled in.

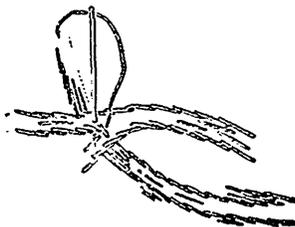


FIG. 140.

Fig. 179 shows the petal worked in Feather stitch, or with an additional row of Long and Short stitches laid over the first. This should be done in only a few petals, because as soon as the work begins to grow solid, just so soon its delicacy is lost and a great deal of skill is necessary in order to overcome this loss by such work as will supply it. If workers, especially amateurs, would only cease to load their designs with stitches and would be content to suggest what very few can actually express, their work would be far more successful. When it comes to embroidering conventional forms or geometrical figures, full stitchery is most desirable, but not on flowers, which the most skillful can do—that is, so as to suggest nature—only by leaving out a great deal. When once this principle is grasped by anyone in any branch of art the key to what is called truth in art is found, and one realizes what it means to be true as far as you go but not to go too far.

The stems should be made to look rugged and the most successful way to do this

YOU SAVE TIME BY USING B. & A. WASH SILKS IN HOLDERS.

is to outline them in an irregular fashion—preferably in the Twisted Outline stitch (see Fig IVe, January number), on the frame and then partially fill in the space between the two lines. Do this work in green and brown. See Fig. 180. Work the calyx in two rows, that is in Feather stitch, directing the stitches to the stem base. Embroider the leaves in Long and Short stitch. Each section of a leaf of this sort must be considered as a separate leaf so far as planning for the stitch direction. The slant of the stitches is shown in Fig. 181, and the worker will do well to study the relative direction of these groups as preparatory to the fuller treatment of leaves of this compound form.



FIG. 181.

There is a very pretty chrysanthemum design on page 308 in this number. It will be of benefit to those studying this lesson to refer to Colored Plate LI, which shows the correct stitch direction. The plate will be found to supplement the very accurate engravings shown herewith.

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 "Crewel needle," and this is the one recommended by nearly all the societies of Decorative Art in this country. Nos. 9 and 10 are the proper sizes for one thread of Filo Silk, which is to be embroidered into linen lawn, grass linen, or bolting cloth.* For ready stamped linens use No. 8 or No. 9; for heavier linens use No. 8; and for butchers' linens, or fabrics mounted over linen, No. 7 will be required. No. 7 is the size for heavier work in two threads of Filo Silk.

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

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

*If you cannot buy the needles you want in your city, send 6 cents in stamps to us, and we will send you four needles each of Harper's Queen's Crewel needles of sizes, 7, 8, 9; or by the paper of 25 needles, any size, 20 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 enclosing stamps at the rate of one cent for each three needles wanted.

YOU WON'T COMPLAIN IF YOU USE B. & A. WASH SILKS.

How to Prepare for Work.

The subject of equipment is one that should receive serious consideration from beginners. It is impossible to do good work without the proper tools. Experience has proved that, to accomplish the best results in the shortest time, the linen or other ground material upon which the stitches are to be taken should be stretched tightly, in fact, "drum tight" is the favorite expression. The bar frame is the most convenient and the best thing for this purpose. Fig. 3 shows the frame set up with stamped linen design laced into position.*

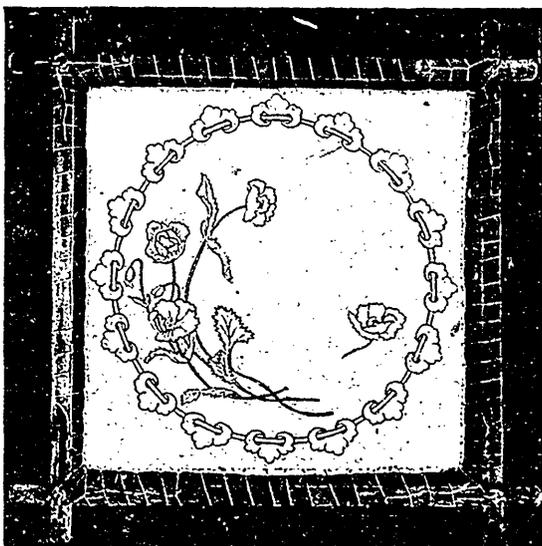


FIG. 3. STAMPED LINEN LACED INTO FRAME READY TO WORK.

The entire surface of the linen is under uniform tension. Every portion of the design is within easy reach of the worker; the linen is set up once and remains intact until the design is completed. By placing the frame upon a table a comfortable position is assumed

by the worker, and the embroidery proceeds rapidly by the use of the two hands. In this way the stitches are placed with great accuracy, and consequently the work comes nearer perfection than is possible where no frame or hoop is used. There is a right and a wrong way to lace the linen into the frame, and the directions for the right way are given on pages 14, 15, and 16, in the January issue of CORTICELLI HOME NEEDLEWORK MAGAZINE.

Provided the design you are working is small, ordinary hoops may be employed with good effect to hold the linen "drum tight," but care must be exercised to note some of the limitations of hoops, which never can be as handy as the frame. The hoop is in quite common use, but in nine times out of ten the embroiderer thinks it was made to hold in the hand. There never was a more awkward plan suggested, but since almost every one has been told that a hoop was the proper thing, they buy

*This Frame is strong and well made, neatly finished, with bolts and thumb nuts, and is adjustable from any size up to twenty-four inch centerpieces. Price, complete, 50 cents. If sent by mail 20 cents extra must be enclosed for postage.

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

one and try to do good work by holding it in one hand and the needle in the other

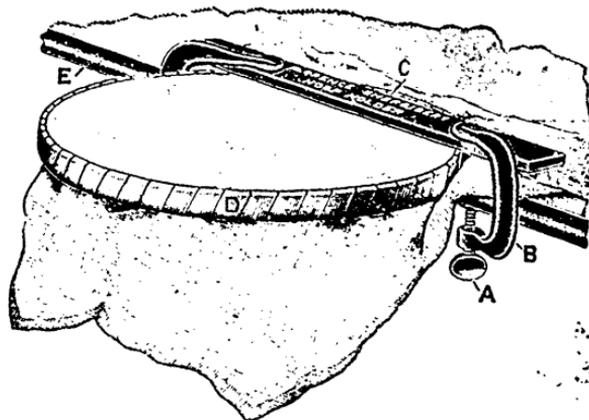


FIG. 9. FLORENCE EMBROIDERY HOOP HOLDER.

Another great mistake is that invariably a small hoop, not over six inches in diameter and generally less, is selected. This is all wrong. No smaller than a seven inch hoop should ever be used (with the possible exception of very small doilies), and generally speaking, a ten or twelve inch pair will give better results, for the larger the hoop the less frequently will the linen have to be changed to give access to the design. Having mounted the linen in the hoop by following the directions given on pages 21, 22, and 23, the place for it is on the table, where it should be securely fastened in position. Various devices, both ingenious and complicated, have been devised to accomplish this result, but the best is the Florence Embroidery Hoop Holder, an illustration of which is found in Fig. 9. This holder never gets out of order or refuses to work. It will hold any size of hoop, and the clamps may serve the double purpose of fastening the bar frame to the table, as well as doing their mission when a hoop is used. We heartily recommend every one, beginner or more advanced worker, to obtain a bar frame and hoop holder, or both, if possible, as we know they would never regret it.*

Important Note.

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

*A Florence Hoop Holder, complete with bar and clamps, but without hoop, costs 95 cents, postage or delivery charges prepaid. One pair of hoops, either 7, 10, or 12 inch, costs 15 cents extra. Mention size and kind wanted in ordering.

THE B. & A. WASH SILKS ARE UNRIVALLED.

Centerpieces and Doilies.

Fern Design No. 15494.

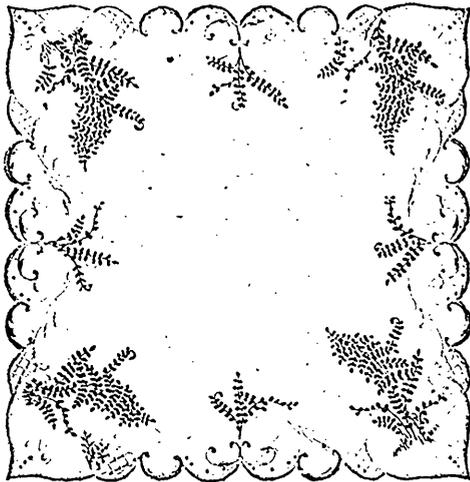
COLORED PLATE XLVII.

BY ELNORA SOPHIA EMBISHOFF.

Materials.—Filo Silk, 3 skeins each 2282, 2283, 2284, 2285; 1 skein 2090b; Caspian Floss, 6 skeins 2002, 3 skeins 2561. Dealers can furnish stamped linen of this design in 24 inch size only. See note, page 288.

The combination of green and white for embroidery on linen is very dainty and always pleasing. This pattern shows a graceful arrangement of ferns with a border which is quite elaborate, but at the same time not heavy and comparatively easy of execution. Colored Plate XLVII is an excellent representation of the ferns used in this design, and is correct as to color.

Border.—The scrolls which form the corners of the border, as well as the two scallops in the center of each side, and the scallops inclosing the cross stitch work, are worked in Buttonhole stitch with Caspian Floss, White 2002. The remaining scallops are worked in Buttonhole stitch with Caspian Floss, Green 2561. The cross bars are worked in Outline stitch with Green 2561, caught down where the lines intersect with a cross stitch in White 2002, and the jewels and two small scrolls inside the two larger scrolls in white at the center of each side are worked in the same silk. Work both jewels and scrolls in Satin stitch. The large scrolls on the inner edge of border are worked in Satin stitch with Caspian Floss, White 2002.



FERN DESIGN No. 15494.

Ferns.—The variety of fern treated in this design is not as well known to needleworkers as the maidenhair, and may seem at first glance to be difficult to embroider. The main point to be observed is not to make the work too heavy. The fronds should be represented with as few stitches as possible, and the edges should be somewhat irregular. This is one of the difficulties to be overcome when the design is

WASH SILKS IN HOLDERS SAVES ANNOYANCE

stamped on linen. If the worker has a knowledge of drawing it is far better to lightly sketch the groups of ferns with pencil. If it is not understood what is meant by having the edges of the fronds irregular, study Colored Plate XLVII. It will also be observed that the midrib only is to be brought out, the veins of the fronds being suggested rather than expressed by actual embroidery. Work with Filo Silk, Green 2282, 2283, 2284, 2285, using 2282 and 2283 for the parts of ferns which seem to be in the foreground and the darker shades for the parts in shadow. Work stems in Outline stitch with 2285. Make a few irregular stitches in Green 2285 and Brown 2090 at the base of some of the clusters of ferns. (Difficult)

Sweet Pea Design No. 645 A.

SILK, MACHINE STITCHED, OCTAGON EDGE.

Materials.—Filo Silk, 3 skeins 2564, 1 skein each 2880, 2881, 2882, 2883, 2884, 2885, 2305, 2002, 2561, 2562, 2564, 2565. Dealers can furnish stamped linen of this design in 9, 12, 18, and 22 inch sizes. See note, page 288.

This attractive centerpiece is in the shape of an octagon. The edges are turned under and fastened with an eighth inch band of machine stitching in white silk about an inch from the edge. Above this is a lattice work which is outlined with Filo Silk, Green 2564.



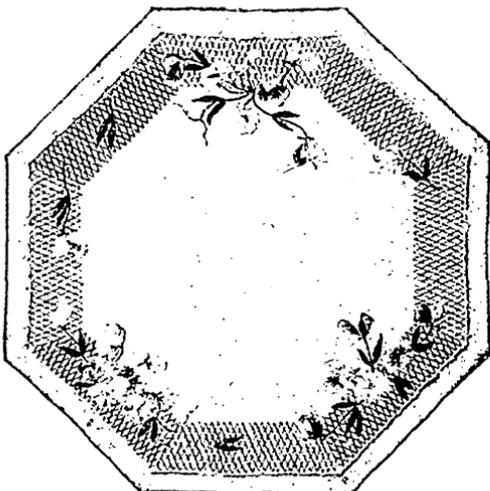
FIG. 182. SHOWING THE CORRECT STITCH DIRECTION.

flowers. The Sweet Pea is a favorite flower for embroidery, the colorings are varied, and the worker is at liberty to please her fancy. An exquisite effect may be obtained by using Pink 2880 to 2885, shading into White 2003 in some of the flowers, and in others using the darker shades. A little 2305 may be used with good effect toward the center of the flower, particularly so on the back petals. Care should be taken in laying the first row of stitches, as on this depends largely the shape of the flowers. They may be either worked solid in Feather stitch or in "Long and Short" stitch, or half solid embroidery as it is often called. This style of work is very effective, as is shown by Fig. 182. The illustration gives a good idea of the correct stitch direction, which is such an important point in both "half solid" and "full" embroidery. (Our readers will find the article on The Principle of Stitch Direction by Mrs. Wilson in the April number

B. & A. SILKS IN HOLDERS ARE WONDERFULLY POPULAR.

of CORTICELLI HOME NEEDLEWORK well worth careful study) The turnover petals in front view should first be slightly padded, and then worked in the lightest shades. Almost invariably this is the lightest part of the flower. The spine shown in front and side views should also be padded and worked dark. As before stated, successful embroidery of sweet peas depends largely on the direction of the stitches. A careful study of Colored Plate XLIV, in July HOME NEEDLEWORK will prove very helpful.

Leaves.—Work the leaves solid in Feather stitch with Filo Silk, Green 2561, 2562, 2564, 2565, veining the leaves with the deepest shade. In some of the leaves use 2561 and 2562, and in others 2564 and 2565. Do not use more than two shades in a single leaf. Work the stems in Outline stitch with Green 2565 and tendrils in 2562. (Somewhat difficult.)



SWEET PEA DESIGN No. 645 A.

Morning Glory Design No. 649 A.

WITH NET FESTOON AND BOWKNOTS.

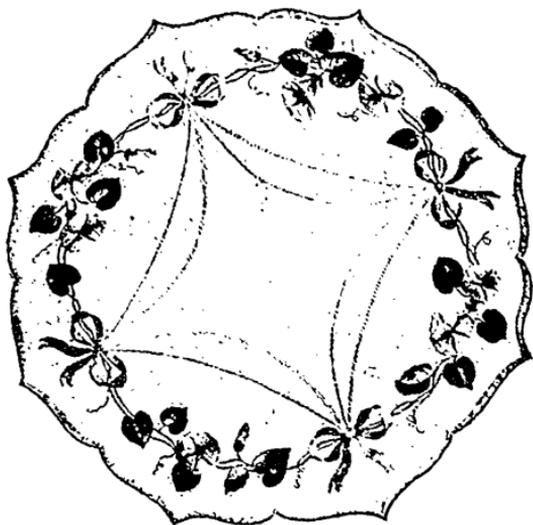
Materials.—Filo Silk, 2 skeins each 2030b, 2300, 2051, 2053, 1 skein each 2773, 2775, 2410a, 2411a, 2030a, 2030, 2031, 2890, 2300a, 2301, 2353, 2233, 2632, 2050a, 2050, 2032. Caspian Floss, 4 skeins 2002. Dealers can furnish stamped linens of this design in 12 and 22 inch sizes. See note, page 288.

The introduction of net in centerpieces has been very popular, and the idea embodied in the festoon with bowknots makes a very pretty addition to this morning glory design.

Border.—The border is extremely simple. It should be worked in Buttonhole stitch with Caspian Floss, White 2002.

B. & A. SILKS ARE BEST SUITED TO YOUR WORK.

Flowers.—As great care should be observed in preserving the shape of these flowers, and this depends largely on the manner in which the stitches are laid, careful study should be given Figs. 35, 40, 41 and 42 in the article in the April magazine pages 139 to 142. Copies of the April number can be obtained of the publishers for 1 cent each. The Morning Glory is a flower of many colors, but in this instance Pink and Light Blue are chosen. The flowers should be worked solid in Feather stitch. That part of the flower which is in the foreground, or where the light strikes it, should be in the lightest shades. In some flowers the edge of the corolla will be light, shading dark toward the center; in others this coloring will be reversed. The tube of this flower will be found to be almost white, and for this the lightest shade of the color selected should be chosen. The top of the tube where it shows under the corolla is in shadow, and should therefore be worked in one of the deeper shades. The flower cup has five distinct markings, which should be worked solid in Feather stitch with Filo Silk, Lavender 2352 and outlined with 2233. Use this for both the Pink and Blue blossoms. Work the center of the open flowers in Yellow 2632, the stitches following the same direction as those in the division of the corolla.



MORNING GLORY DESIGN No. 649A.

The stems are done in Outline stitch with 2052, and the tendrils are in 2050.

Ribbons—For the high lights of the ribbon knots use 2773 and 2775, and for the shadows 2410a and 2411a. Commence the ends of the ribbons with 2775, shade into this 2773, use a little 2410a and 2411a, and shade again into 2773 and 2775 at knot. The knot itself should be in these shades. The shadows which appear in the loops where the ribbon turns should be in 2410a and 2411a. No trouble will be found in working these ribbons if the worker will bear in mind that the part of the ribbon which appears to be under should be in the darker shades. (Somewhat difficult.)

Buds—Outline the folds with the deepest shade of the color used and work in Feather stitch. The direction these stitches should take is clearly shown in Fig. 43, page 142. The tips of the buds should be in a dark shade.

Leaves—For leaves use Green 2050a, 2050, 2051, 2052, 2053, working solid in Feather stitch. Vary the shading in the different leaves to give a light and shade effect. Work the veins in the deepest green.

Cowslip Design No. 649 C.

WITH NET FESTOON AND BOW KNOTS.

Materials—Filo Silk, 2 skeins each 2014, 2016, 2017, 2002, 2562, 2564, 1 skein each 2012, 2018, 2565, 2740, 2050, 2051. Caspian Floss, 5 skeins 2002. Dealers can furnish stamped linen of this design in 12 and 22 inch sizes. See note on page 288.

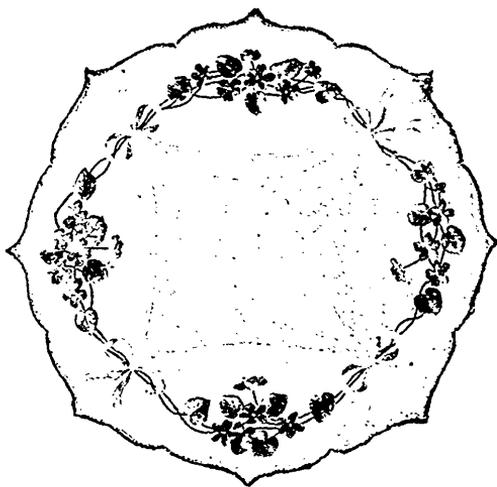
The insertion of net under the four festoons adds to the attractiveness of this pattern.

Border.—Work in Buttonhole stitch with Caspian Floss 2002.

Ribbons.—Instructions given for the ribbons in design No. 649A will apply to this design, substituting White 2002 and Green 2740 for the pink and green used in No. 649A. Use 2740 for the shadows. The festoon is filled with net insertion.

Flowers—Except in the full open flowers the blossoms of the Cowslip are cup shaped, and this fact must be emphasized by shading with Yellow 2018 toward the center of the flower. Especially should this be done in the case of petals which seem to curve in toward the center, when the shadow comes directly under the turnover of the petal. The flowers should be worked solid in Feather stitch, using Filo Silk, Yellow 2014, 2016, 2017, 2018. Work the stamens in Knot and Stem stitch with Yellow 2012 and 2014. The center of the open flower should be worked in Satin stitch with 2012. As the stamens are so nearly the color of the flower, use 2012 against the darker parts of the flower and 2014 against the light petals.

Leaves.—Work the leaves solid in Feather stitch with 2562, 2564, 2565, 2050, 2051. Do not use more than two or three shades in a single leaf, and do not work from one shade directly into the next darker or lighter. Work for the light and shade effect. The stems should not be too heavy, and are very effective when worked in simple Outline stitch. Remember that the light should come from one direction only, so of course one side of the stem is light and the other darker. (Not difficult.)



COWSLIP DESIGN No. 649 C.

BE SURE AND ASK FOR B. & A. WASH SILKS IN HOLDERS.

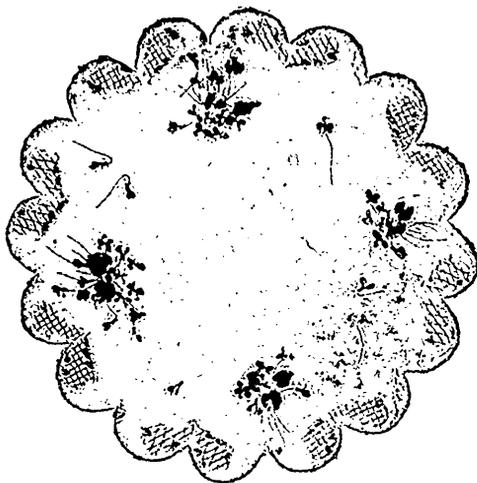
Violat Design No. 652 A.

Materials.—Filo Silk, 1 skein each 2282, 2283, 2284, 2285, 2014, 2520, 2521, 2522, 2522a, 2565, 2780, 2781, 2783; Caspian Floss, 6 skeins 2002. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note on page 288.

It is safe to say that of all the many flowers chosen by needleworkers to embroider on linen Violets are the most popular.

Border.—Work the lattice in Kensington Outline stitch with Filo Silk Green 2783.

When the lines intersect make a cross stitch with Green 2781. The scallops forming the border are worked in Buttonhole stitch with Caspian Floss, White 2002. Shade a little Filo Silk, Green 2780, into the points of the scallop surrounding the lattice work.



VIOLET DESIGN No. 652 A.

Flowers.—Make some flowers light and others dark, and do not use more than one or two shades in a single flower. The buds and half open flowers should be in the darkest shades. Either Filo Silk, 2520, 2521, 2522, 2522a, or 2690, 2790, 2792, 2793 may be used as preferred. Work a stitch or two with Yellow 2014 in the center of the flower.

Leaves.—Work in Feather stitch with Filo Silk, 2282, 2283, 2284, 2285, 2565, veining the leaves with the darker Green. The stems are worked in Outline stitch with 2565. (Easy.)

Orchid Design No. 653 C.

CROSS STITCH SERIES.

Materials.—Filo Silk, 2 skeins each 2882, 2053, 1 skein each 2880, 2881, 2883, 2884, 2014, 2050b, 2050a, 2050, 2051. Caspian Floss, 4 skeins 2002. Dealers can furnish stamped linens of this design in 9, 18, and 22 inch sizes. See page 288.

The revival of Cross Stitch work has induced the designer to insert the fancy figure in the center. This is somewhat of a novelty and adds to the attractiveness of the centerpiece.

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

Border.—Work the border in Buttonhole stitch with Caspian Floss, White 2002. The small oval figures on each side are outlined with Caspian Floss, White 2002, and filled in with Turkish Cross stitch, shown by Fig. IX *h* in January CORTICELLI HOME NEEDLEWORK, using the same silk. Where the lines cross fasten with a small stitch.

Cross Stitch Center.—The parallel lines inclosing the Cross Stitch work should be outlined with Filo Silk, Pink 2882. Use Caspian Floss, White 2002, for the Cross Stitch work. This work, as well as border, should be completed before the flowers are commenced.

Flowers.—Although the orchid is a flower not generally attempted by needleworkers, it is not especially difficult and is very effective. Pink 2880 to 2884 should be selected for the flowers. An excellent illustration of the Pink Orchid is shown by Colored Plate XXIII in the January magazine. A copy of this number will be sent postpaid on receipt of 10 cents. Use Feather stitch, shading from 2884 on edge of petals lighter toward center of flower. The turnover parts of the petals, as well as the rim of the cup, should first be slightly padded. Use a little Yellow 2014 toward the center of the cup.



ORCHID DESIGN No. 653 C.

Leaves.—Work the leaves in Feather stitch with Filo Silk, Green 2050b, 2050a, 2050, 2051, 2053, shading dark toward base of leaf. There is no midrib in orchid leaves. Work the stems solid in Satin stitch. (Somewhat difficult.)

Bridesmaid Rose Design No. 654 B.

COLORED PLATE XLIX.

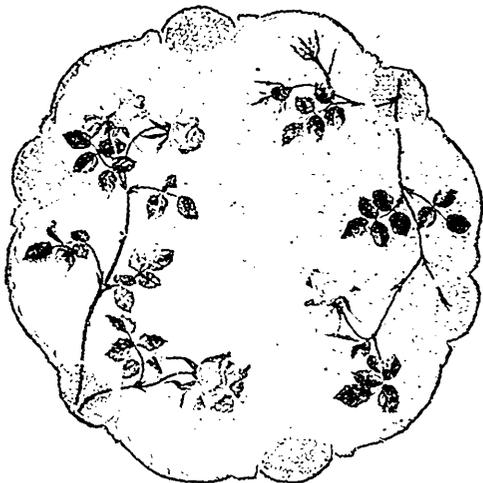
Materials.—Filo Silk, 2 skeins each 2060, 2060b, 2060a, 2061, 2050a, 2050, 2051, 2052; 1 skein each 2090, 2090b, 2443. Caspian Floss, 6 skeins 2002. Dealers can furnish stamped linens of this design in 18 and 22 inch sizes. See page 288.

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

It is seldom that one finds such artistic rose patterns as those in this series done by a well known New York designer. Two patterns appeared in the July number of this magazine. This Bridesmaid rose is the third of the series.

Border.—Work the scalloped border in Buttonhole stitch with Caspian Floss White 2002. The six oval figures in the border are filled with Honeycomb stitch using Filo Silk, Green 2050a. See Fig. VI d, page 40 January (1899) issue CORTICELLI HOME NEEDLEWORK.

Flowers.—The double rose is one of the most difficult flowers to embroider and should be attempted only by those skilled in the use of the needle. The colors used are Pink 2060 to 2061. Each petal should be made distinct, and not more than two or three shades used in each. The turnover parts should be worked before the rest of the petal and these stitches should be at right angles to those in the main part of petal. Directly below the turnover part of the petal is a shadow which should be put in with 2060a. The center of the flower is in 2060a and 2061. Colored Plate XLIX.



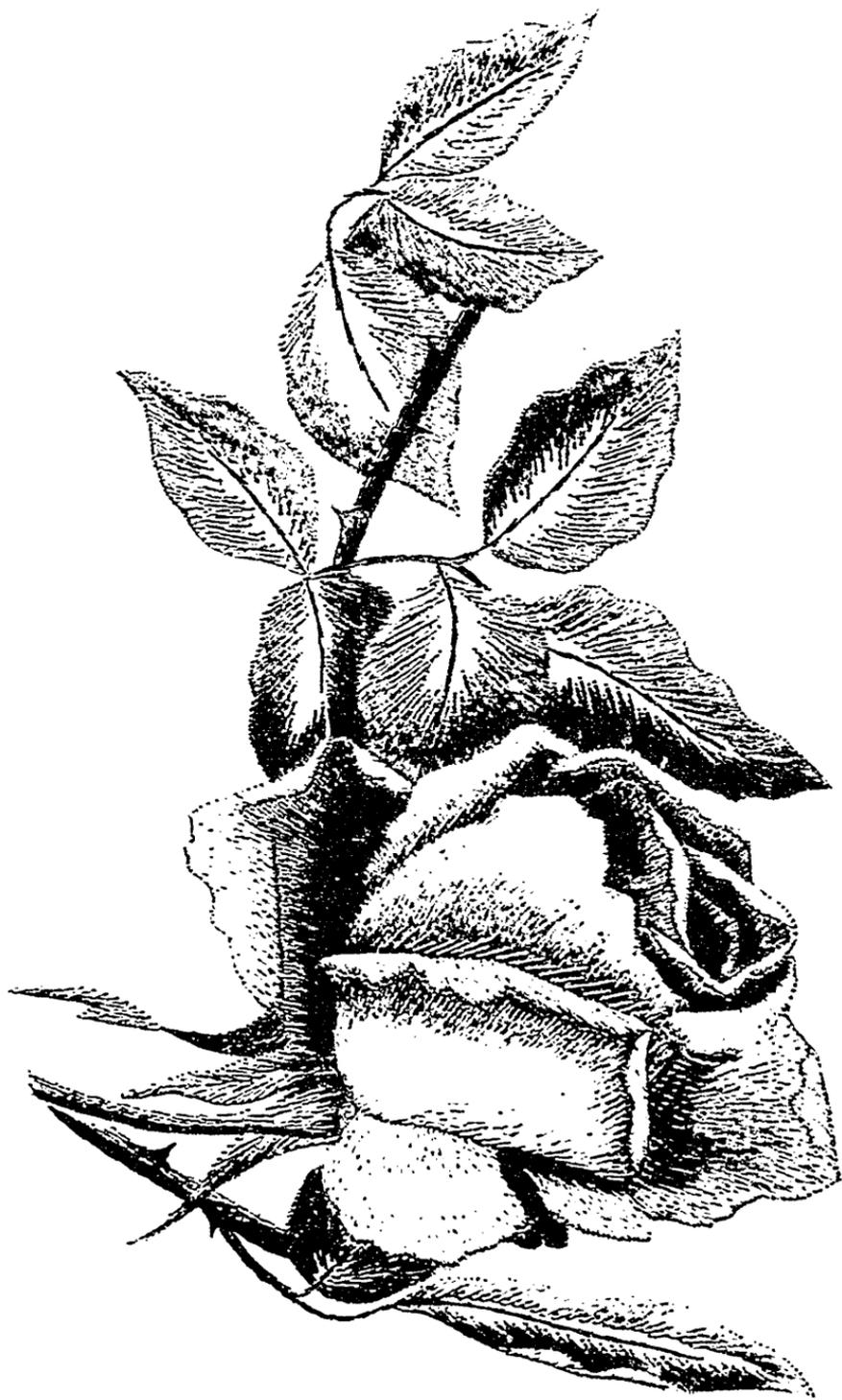
BRIDESMAID ROSE DESIGN No. 654 B.

will be of great help, not only as regards shading but for stitch direction as well. Beginners will also find a study of Lesson I, page 233, July number, of great assistance. If you have no copy for July send 10 cents to the publishers for one.

Calyx.—The sepals should be worked in Green 2050a and 2050, shading into 2050 toward the rose. Work the bulb solid in 2050 and 2051, the part nearest the rose being in 2051.

Leaves.—For leaves use 2050a to 2052, and work a little Terra Cotta 2090 and 2090b into some of them. They may either be worked solid in Feather stitch or in Long and Short stitch, as shown by Colored Plate XLIX. Indeed, this last named method is to be preferred where the embroidery is done on white linen. The great trouble with solid embroidery is that it is often too heavy for the foundation material. The woody stems should be worked solid with 2051 and 2052, using 2090 and 2090b for the thorns. Do not make the thorns too heavy. They require but few stitches. The leaf stems should be worked in Outline stitch, making one row in Brown 2443 and the other Green 2052. The leaves should be veined with 2443. (Difficult.)

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



BRIDESMAID ROSE DESIGN.
COLORED PLATE XLIX.

Japan Pink Design No. 658 A.

Materials—Filo Silk, 3 skeins each 2237, 2239, 2240a; 2 skeins each 2238, 2241; 1 skein each 2242, 2243, 2244, 2561, 2562, 2563, 2564. Caspian Floss, 6 skeins 2002, 4 skeins 2563, 3 skeins 2562. Dealers can furnish stamped linen of this design in 9, 12, 18, and 22 inch sizes. See note, page 288.

The border of this design is a very pretty one and sets off the three clusters of pinks to the best advantage.

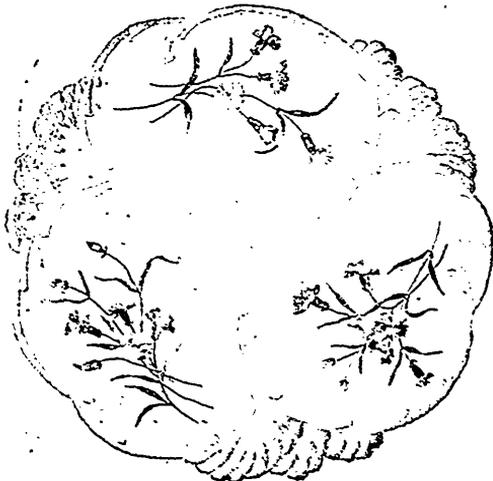
Border.—Work the shell scallops in Long and Short Buttonhole stitch with Caspian Floss, using Green 2562 for the upper shell and 2563 for the under ones. Shade Filo Silk, Pink 2237 into 2562 and 2239 and 2240a into Green 2563, leaving a long and short effect on the inside. Work the scrolls forming the rest of the border in Buttonhole stitch with Caspian Floss 2002.

Flowers.—Work the flowers solid in Feather stitch with Filo Silk, Pink 2237, 2238, 2239, 2240a, 2241, 2242, 2243, 2244. Do not attempt to use all the shades in one flower. Make some darker than others. Work the back petals in the darker shades and those in front in the lighter. The petals should shade darker toward the center of the flower. An excellent colored plate of carnations is given in the January (1899) magazine. This shows very clearly the stitch direction and method of shading. Work the stamens in Outline stitch with the lightest shade of Green 2561.

Calyx.—This is worked solid with Green 2563 and 2564, using 2563 for the upper part and 2564 for the lower.

Leaves.—Work the leaves solid in Feather stitch with Filo Silk, Green 2561 to 2564 inclusive. Vary the shading in the different leaves, making some darker than others. The tips of the leaves should be light and shade darker toward the stem. Work the stems in Outline stitch with Green 2564. (Not difficult.)

Instructions for washing centerpieces will be found on page 11. Use a good soap like the "Ivory" and plenty of clean water. See also Mrs. Wilson's original article on this subject on page 13 of the January (1899) number.



JAPAN PINK DESIGN No. 658 A.

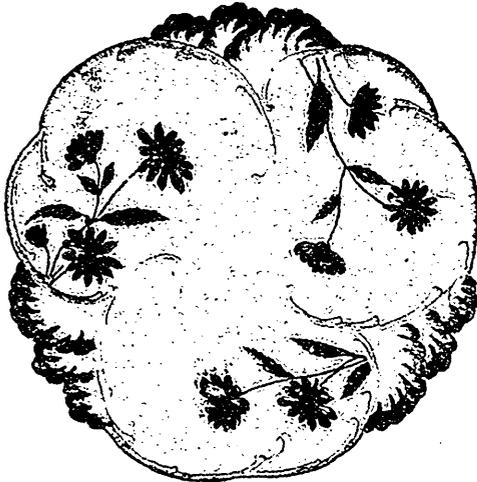
INSIST UPON HAVING YOUR SILK IN HOLDERS.

Dwarf Sunflower Design No. 658C.

Materials—Filo Silk, 1 skein each 2446, 2160b, 2161, 2162, 2163, 2163a, 2124, 2180 050a, 2050, 2051, 2053. Caspian Floss, 6 skeins, 2002. Dealers can furnish stamped lines of this design in 9, 12, 18, and 22 inch sizes. See note, page 288.

The Dwarf Sunflower is seldom chosen for embroidery. The flowers are so large they are better adapted to a tea cloth pattern than to a twenty-two inch centerpiece. However, by keeping the border in white or pale tints and using light yellows for the flowers the effect is quite satisfactory.

Border.—The shell scallops are worked in Long and Short Buttonhole stitch, Fig. VII, January Magazine, with Caspian Floss, White 2002, into which is shaded Filo Silk, Green 2180. The scrolls forming the rest of the border are worked in Buttonhole stitch with Caspian Floss, White 2002.



DWARF SUNFLOWER DESIGN NO. 658C.

they should be in the darker shades. The petals that are in the foreground should be light. The half-brown flowers are of course in the darker shades. The centers of these flowers are formed of rows of French knots in Brown 2124 and 2446, working a few knots in Golden Brown 2162 and Green 2050 toward the center. Reference to Lesson II by Mrs. Wilson on "How to Embroider the Daisy," on page 275 in this issue, will be found helpful to beginners in working this flower.

Leaves.—Work the leaves in Feather stitch with Filo Silk, Green 2050a, 2050, 2051, 2053, slanting the stitches from the edge toward the center vein, which should be outlined with 2053. Work the stems in Satin stitch with 2051. (Not difficult.)

THE TASK IS EASY WHEN YOUR SILK IS IN HOLDERS.

Wild Rose Design No. 659 A.

Materials.—Filo Silk, 2 skeins each 2301, 2302a, 2302, 2160b, 2237, 2238, 2050a, 2050, 2051; 1 skein each 2013, 2242, 2302, 2051, 2453. Caspian Floss, 12 skeins 2002. Dealers can furnish stamped linen of this design in 12 and 22 inch sizes only. See page 288.

Border.—The scrolls which form the principal part of the border should be worked in Buttonhole stitch with Caspian Floss, White 2002, and the rest of the border in Long and Short Buttonhole stitch. Into this long and short work shade Filo Silk, Brown 2160b. Work the inside scrolls in Satin stitch with Caspian Floss, White 2002, and into the knobs and heavy parts of scrolls shade Brown 2160b. All the buttonhole and outline work should be done before the linen is mounted in the embroidery frame or hoop. The Satin stitch work is done after the linen is mounted.

Flowers—Those who have studied the lesson on Wild Roses in the July number will have no difficulty in working these flowers. They may be embroidered either solid in Feather stitch, or in Long and Short stitch as preferred. Use Filo Silk, Pink 2237, 2238, 2301, 2302a, 2302, 2242. Work the centers with a light shade of Green and the stamens with Yellow 2013.

Leaves.—Work the leaves solid in Feather stitch with Filo Silk, Green 2051, 2453, 2050a, 2050, 2051, making some leaves much darker than others. Vein the leaves with 2453. The stems should be outlined, using one of the darker greens. (Easy.)



WILD ROSE DESIGN No. 659 A.

Buttercup Design No. 660 B.

Materials—Filo Silk, 1 skein each 2281, 2282, 2283, 2284, 2013, 2014, 2015, 2016, 2017. Caspian Floss, 6 skeins 2002. Dealers can furnish stamped linen of this design in 9, 12, 18, and 28 inch sizes. See note, page 288.

The popularity of net insertion for centerpiece designs seems to be at its height. This pattern works up very prettily and is comparatively simple with the exception of the scalloped border.

Border.—Work the entire edge in Buttonhole stitch with Caspian Floss, White 2002. Shade Filo, Yellow 2015 into the small shell scallops, and shade the inside points of the scrolls with the same. The lines of the three scrolls joining these are worked in Outline stitch with Filo Silk Yellow 2016. The inside scrolls and bars surrounding the shield forms are worked in Satin stitch with Caspian Floss 2002. The shield forms are underlaid with net, and after the surrounding scrolls and bars are worked the linen is cut away.



BUTTERCUP DESIGN No. 660 B.

and work stamens in the same with Knot and Stem stitch.

Leaves—Should be worked in Long and Short stitch with Filo Silk, Green 2282, 2283, 2284. The small leaves near the tops of sprays should be in the lightest shades and those at the base in 2283 and 2284. Work the stems in Outline stitch with 2284. (Easy)

Violot Design No. 661 B.

Materials.—Filo Silk, 1 skein each 2014, 2441, 2002, 2561, 2562, 2563, 2564, 2690, 2790, 2791, 2793. Caspian Floss, 6 skeins 2002; 1 skein each 2440, 2441, 2442, 2443. Dealers can furnish stamped linen of this design in 8 and 22 inch sizes. See note, page 288.

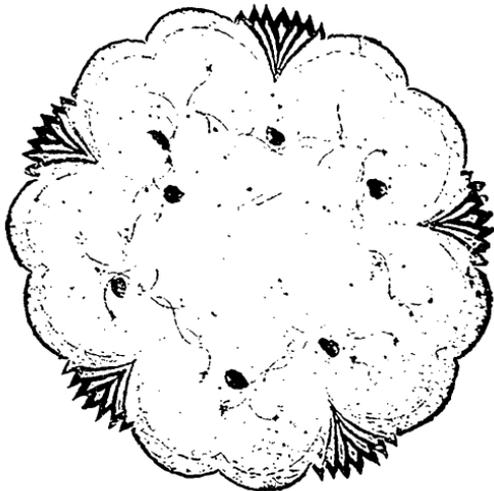
This is the second of a series of four patterns of a very pretty style having a somewhat elaborate border surrounding a wreath-like arrangement of the flowers.

Border.—The five sections formed by large scrolls are worked in Buttonhole stitch with Caspian Floss, White 2002. The little projecting ends on the inside of the border are

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

worked in Satin stitch with 2002. The line just inside this border should be worked in Outline stitch with Filo Silk, White 2002. The five figures separating the scrolls are worked in Buttonhole stitch with Caspian Floss. Use Brown 2443 for the center point, 2442 for the points on either side, 2441 for the next, and 2440 for the points next the white scrolls. The stitches should be a quarter of an inch in length at the points and narrow gradually toward the base of form.

Flowers.—Instructions for embroidering the violet are given on page 294, Design No. 652 A, and as the flower is one common to embroiderers further directions are unnecessary. Bear in mind that all Buttonhole and Outline work should be completed before the linen is mounted in the embroidery frame or hoop preparatory to beginning to embroider the flowers or other solid work. (Easy.)



VIOLET DESIGN No. 661 B.

Maidenhair Fern Design No. 662 A.

Materials.—Filo Silk, 1 skein each 2282, 2283, 2284, 2285. Caspian Floss, 5 skeins 2002. Dealers can furnish stamped linen of this design in 6, 9, 12, 18, and 22 inch sizes. See note, page 288.

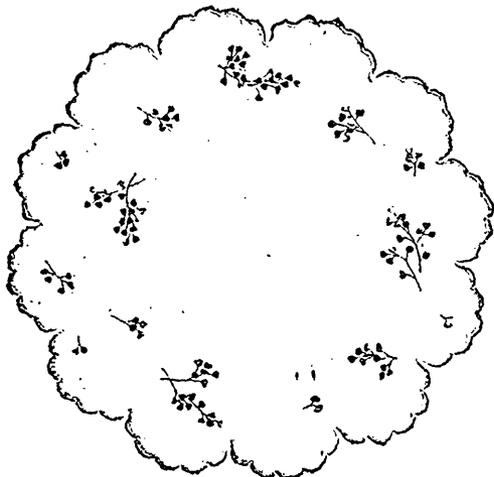
If a little care is taken in the shading of this design the result will be a very attractive centerpiece. Some of the smaller sizes in the same pattern are particularly recommended for beginners.

Border.—The border is very simple and is worked in Buttonhole stitch with Caspian Floss, White 2002.

Ferns.—The main caution in embroidering maiden hair ferns on white linen is not to use too brilliant greens. Green 2282, 2283, and 2284 are well suited to this work, using 2285 for stems. One row of the Long and Short stitch will nearly cover the fronds, and a

BE SURE AND ASK FOR B. & A. WASH SILKS IN HOLDERS.

few additional stitches will make them solid. The fronds at the ends of sprays are a lighter



MAIDENHAIR FERN DESIGN No 662 A.

Border.—The border is worked in simple Buttonhole stitch with Caspian Floss, White 2002.

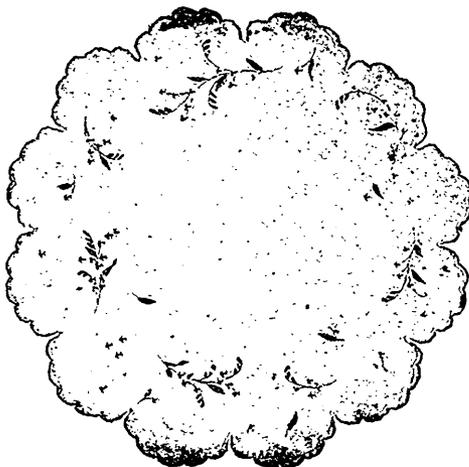
Flowers.—The flowers should be worked solid. They are so small that one row of Long and Short stitch with a few extra stitches will be sufficient to cover the petals. Use Filo Silk, Blue 2220, 2221, 2222, and make a French Knot in the center with Yellow 2014. Do not attempt to shade these flowers. Use but one shade in a single flower, making some light and others dark. The effect of light and shade is thus well brought out. Use a little Pink 2060a in the buds.

Leaves—Work the leaves solid in Feather stitch with Green 2282, 2283, 2284, working from mid rib of leaf to edge. The stems are in Outline stitch with Filo Silk 2284.

green than those below. Work the stems in Outline stitch. (Easy.) See Colored Plate XV, opposite page 70, in the January CORTICELLI HOME NEEDLEWORK. Copies of this issue can be obtained by sending 10 cents to the publishers Ask for January (1899) number.

—————
*Forget-me-not Design
No. 662 C.*

Materials—Filo Silk, 1 skein each 2282, 2283, 2284, 2014, 2060a, 2220, 2221, 2222. Caspian Floss, 4 skeins 2002. Dealers can furnish stamped linen of this design in 6, 9, 12, 18, and 22 inch sizes. See note, page 288.



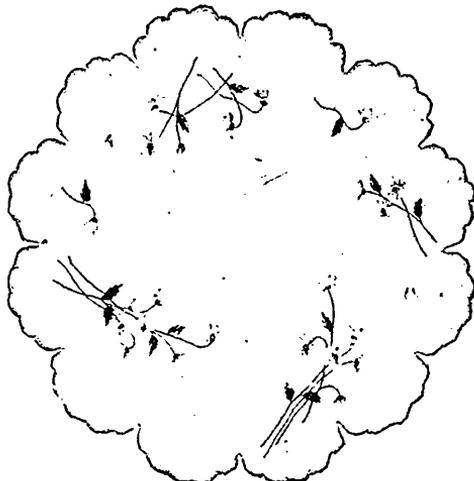
FORGET-ME-NOT DESIGN No. 662 C.

Daisy Design No. 662 D.

Materials: Filo Silk, 3 skeins 2002, 2 skeins 2281, 1 skein each 2014, 2016, 2180, 2180a, 2181. Caspian Floss, 5 skeins 2002. Dealers can furnish stamped linen of this design in 6, 9, 12, and 22 inch sizes. See note, page 288.

Border.—The border should be worked in simple Buttonhole stitch with Caspian Floss, White 2002.

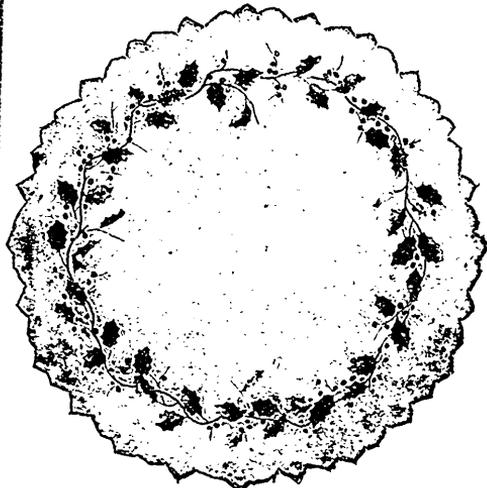
Flowers.—Complete instructions for working both the flowers and leaves of the daisy are given in Mrs. Wilson's lesson on this flower which appears in this number. See page 275. The daisy may be classed as one of the "easy" flowers, and it furnishes a very attractive motive for embroidery. (Easy)



DAISY DESIGN No. 662 D.

Holly Design No. 664 A.

Materials.—Filo Silk, 2 skeins each 2451, 2452, 2453, 2454. 1 skein each 2091, 2061a, 2062, 2064, 2450. Caspian Floss, 6 skeins 2002. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes. See note, page 288.



HOLLY DESIGN No. 664 A.

This design gives the worker an excellent opportunity to apply the principles set forth in the Third Lesson, "How to Embroider the Holly." In this lesson Mrs. Wilson gives not only the correct colors to use, but also the proper method of shading as applied to the Holly. With the exception of the border, which is worked in Buttonhole stitch with Caspian Floss, White 2002, complete instructions are given in the lesson for working this design. An excellent Colored Plate of Holly appeared in the January (1899) issue

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

of CORTICELLI HOME NEEDLEWORK, opposite page 74. Copies of this number may still be supplied by sending 10 cents to the publishers. Ask for January (1899) book. (Easy)

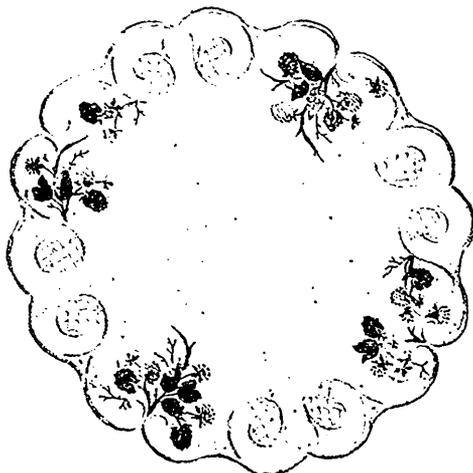
Blackberry Design No. A 3643.

BY REBECCA EVANS.

Materials.—Filo Silk, 2 skeins each 2483, 2233, 1 skein each 2481, 2482, 2060a, 2062a, 2585, 2561, 2560, 2353, 2354. Caspian Floss, 6 skeins 2002, 1 skein 2483. Dealer can furnish stamped linen of this design in 22 and 27 inch sizes. See note, page 288.

Blackberries are seldom chosen for centerpiece designs, yet with careful treatment they prove quite decorative. The arrangement of this pattern is very graceful.

Border.—The scrolls forming the edge are worked in Buttonhole stitch with Caspian Floss, White 2002. The scrolls curving toward the center are worked in Overlap stitch



BLACKBERRY DESIGN NO. A 3643.

with the same silk. Outline the cross lines between the scrolls with Caspian Floss, Green 2483 and make a small cross stitch where the lines intersect, with Filo Silk, Pink 2060a. The eight jewels in the border are first padded and then worked in Satin stitch with Filo Silk, Pink 2060a.

Flowers.—The flowers should be worked in Long and Short stitch with Filo Silk, White 2002. Work the center of the open flower with a few stitches of Green 2561 and put in stamens with Green 2560, using 2585 for the anthers. These same shades may be used in blossoms from which the petals have fallen. The sepals should be worked in Feather stitch with Green 2565.

Berries.—The berries should be represented in the different stages of maturity, using Green 2481, 2482, 2483, Red 2060a, 2062, 2062a, and Purple 2353, 2354, 2233. In some berries use principally shades of green with a little red, and other unripe berries may be almost entirely in the shades of red. Each tiny section of the berry should be padded slightly and worked in Satin stitch.

B. & A. WASH SILKS IN HOLDERS ARE THE FAVORITES.

Leaves.—Work the leaves in Long and Short stitch with 2563, 2564, 2565, and vein with 2566. Do not use more than two shades in a single leaf. The stems should be worked in Outline stitch with 2566, using 2565 for some of the fine stems. (Somewhat difficult.)

Mistletoe Design No. 664 B.

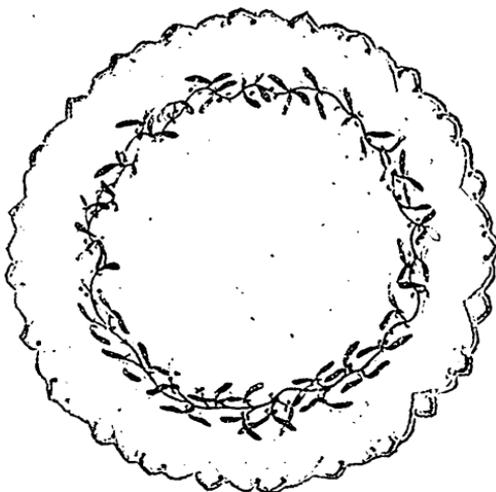
Materials.—Filo Silk, 1 skein each 2002, 2560, 2561, 2563, 2564, 2566. Caspian Floss, 5 skeins 2002. Dealers can furnish stamped linen of this design in 12, 18, and 22 inch sizes. See note, page 288.

The coloring of this Center-piece is very delicate, and the wreath of mistletoe is especially appropriate for a piece intended for a Christmas gift.

Border.—The border is very simple. It should be worked in plain Buttonhole stitch with Caspian Floss, White 2002.

Berries.—Pad the berries with embroidery cotton and work in Satin stitch with Filo Silk, White 2002, shaded with Green 2560. The covering stitches should be laid at right angles to the padding.

Leaves.—The thick fleshy leaves should be worked in Feather stitch with Filo Silk, Green 2560, 2561, 2563, 2564, 2566. Most of the leaves are in the lighter greens, 2560, 2561, and 2563, but a few should be worked in 2564 and 2566. Shade from light on tip of leaf to dark at base. Always remember that leaves in the foreground are in the lightest shades and should be worked before those behind them. The thick stem should be worked in Feather stitch with Green 2564. (Easy.)



MISTLETOE DESIGN NO. 664 B.

Forget-me-not Basket Design No. A 3644.

Materials—Filo Silk, 2 skeins each 2221, 2161. 1 skein each 2060a, 2220, 2222, 2162, 2561, 2562, 2563, 2564. Caspian Floss, 6 skeins 2002, 3 skeins 2561. Dealers can furnish stamped linen of this design in 22 and 24 inch sizes. See note, page 288.



FORGET-ME-NOT BASKET DESIGN No. A 3644.

Filo Silk, Blue 2221. The jewels are padded and worked in Satin stitch, with Filo Silk Green 2561.

Baskets.—Outline the handle and ribs of the basket with Filo Silk, Golden Brown 2165, and fill in the space between the ribs with the Ismit stitch or Turkish Cross stitch (see Fig. IXh, page 47, January magazine), using Golden Brown 2161. The tiny form at base of handle may be worked in Satin stitch, with Brown 2165. All the Buttonhole, Outline and Turkish Cross stitch work should be completed before lacing the linen on to the embroidery frame or hoops.

Flowers.—While the Forget-me-not is classed among the "easy" flowers, on account of its size it is not as easy for the beginner as the wild rose or some other flowers which have more surface. One row of the Long and Short stitch with a few additional stitches is all that is necessary to cover the petals. Use Filo Silk, Blue 2220, 2221, 2222 for the flowers and Pink 2060a for the buds. Use but one shade for each flower. The effect of light and

The shell shaped basket is the principal decoration of this pattern. The border is rather elaborate although the amount of work on the entire design is not as much as one would expect at first suppose.

Border.—The scallops and the parts of the scrolls are worked in Buttonhole stitch with Caspian Floss, White 2002. The scrolls which come inside the border are worked in Satin stitch. Fill in the space between the scallops and the ends of the scrolls which come just inside above with cross bar work, using Caspian Floss, Green 2561. See note engraving. Where the lines intersect, catch down with a small stitch in same color. The lines which connect the divisions of the scrolls are worked in Cat or Seamstress Feather stitch (see Fig. VIg, page 41, January Magazine,) with

shade may be obtained by varying the colors in the different flowers. Make a small French knot in the center of each open flower with Yellow 201.

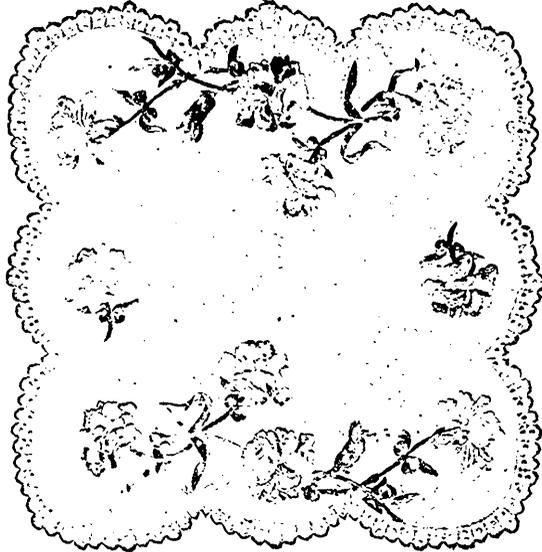
Leaves—Work the leaves in Feather stitch with Filo. Silk, Green 2561, 2562, 2563, 2564, making some darker than others. Outline the stems with 2564.

Lawson Pink Design No. 665 A.

Materials—Filo Silk, 3 skeins each 2882, 2883; 2 skeins each 2881, 2884, 2565; 1 skein each 2885, 2305, 2002, 2560, 2561, 2563, 2564. Caspian Floss, 6 skeins 2002; 4 skeins 2561. Dealers can furnish

stamped linen of this design in 12, 18, and 24 inch sizes. See note, page 288.

The Lawson Carnation Pink, which has recently attracted considerable attention from those interested in floriculture, was first introduced in Boston. It lends itself readily for the motive of this very showy centerpiece.



LAWSON PINK DESIGN No. 665 A.

Border.—The edge of the border is worked in Butterfly stitch with Caspian Floss, White 2002, and the inner band is worked in Satin stitch with Caspian Floss, Green 2561. The jewels are first padded and then worked in Satin stitch with Filo Silk, 2560. The lines connecting the band in Satin stitch with the edge are worked in Cat or Seamstress Feather stitch with Filo Silk, White 2002.

Flowers.—The colors used for the Lawson Pink are 2881, 2882, 2883, 2884, 2885, 2305. Work in Feather stitch and make each petal distinct. The back petals should be in the darkest shades. Vary the coloring in the different petals, in some shading dark toward the center and in others vice versa. Use the deepest shade sparingly. The worker is referred to Colored Plate XIII in the January (1899, number of this magazine, which is an excellent reproduction of the Red Carnation. Copies of the January number can still be supplied for 10 cents each. Of course the coloring of the Lawson Pink is different from that shown in Colored Plate, but the stitch direction and principle of shading is the same.

Calyx.—Work the calyx in Feather stitch with 2563, shading into 2561 at base. The divisions of the calyx to which the stem is joined should be in 2563.

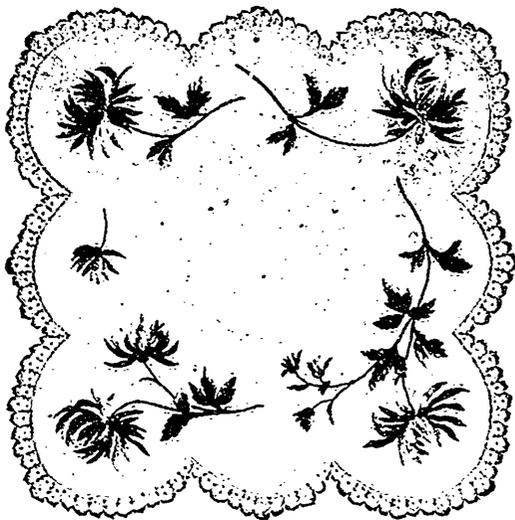
Leaves.—Work the leaves in Feather stitch with 2561, 2562, 2563, 2564. Shade light toward the tips of leaves, and make some much darker than others. Frequently the leaves are found to curl over, and this feature must be carefully observed. The part which is in shadow should be in the darkest shades. Work the stems solid with 2560 (Somewhat difficult)

Chrysanthemum Design No. 665 C.

COLORED PLATE LI.

BY VIRGINIA MITCHELL.

Materials.—Filo Silk, 3 skeins each 2239, 2240a; 1 skein each 2232, 2283, 2284, 2285, 2237, 2241, 2560. Caspian Floss, 5 skeins 2002; 3 skeins 2561. Dealers can furnish stamped linen of these designs in 12, 18, and 24 inch sizes. See note, page 288.



CHRYSANTHEMUM DESIGN No. 665 C.

Filo Silk, Green 2560. The lines connecting the inner and outer edge of border should be worked in Cat or Seamstress Feather stitch (see Fig. VIg, page 41, January number) with Caspian Floss, White 2002.

Large flowers, provided their petals are simple, are easy to embroider. The chrysanthemum offers a good surface and for this reason well suited for beginners. A little study of Colored Plate LI will give one the key to the stitch direction and with this once mastered the question of shading is an easy one. See Mrs. Wilson's article in this number entitled "How to Embroider the Chrysanthemum."

Border.—Work the edge in Buttonhole stitch with Caspian Floss, White 2002. The narrow band on the inside should be worked in Satin stitch with Caspian Floss Green 2561. Pad the jewel and work in Satin stitch with

WASH SILKS IN HOLDERS SAVE ANNOYANCE.

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CHRYSANTHEMUM DESIGN.
COLORED PLATE LI.

Flowers.—As the petals of the chrysanthemum are very narrow the most effective treatment is to use Long and Short stitch on both edges, slanting the stitches in toward the center. See Colored Plate LI. The colors used for embroidering these flowers were Pink 2237, 2239, 2240a, 2241. Those petals which are in the foreground should be in the lighter shades and those at the back darker. Shade the petals from light at the tips, darker toward the base. In place of pink other colors may be used if desired such as Yellow 2160b, 2161, 2162, 2163, 2163a, and White 2002 shaded with 2774 and Gray 2593 for shadows.

Leaves.—Half work or Long and Short stitch may be used for leaves also. Use Filo Silk, Green 2282, 2283, 2284, 2285. Leaves which appear to be in the foreground should be in the lighter shades. Use 2284, 2285 for the others. Work the stems in Outline stitch with 2285. (Not difficult.)

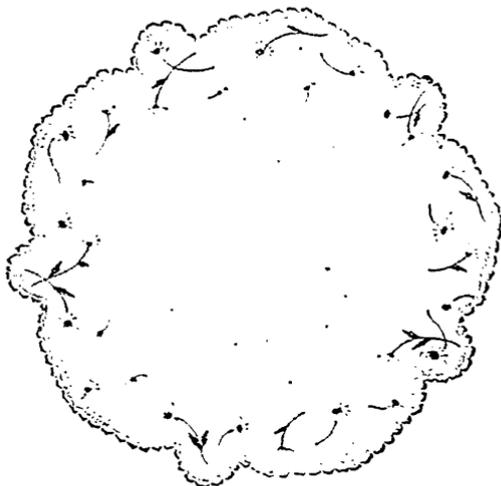
Daisy Design No. A 3648.

Materials.—Filo Silk, 3 skeins 2002, 2 skeins 2180, 1 skein each 2231, 2014, 2016, 2180a. Caspian Floss, 5 skeins 2002. Dealers can furnish stamped linen of this design. in 9, 12, 18, and 22 inch sizes. See note, page 288.

While this pattern is a very simple one it is at the same time one of the most beautiful that we have recently seen. The edge is particularly dainty and sets off the flowers to the best possible advantage. It is especially adapted for beginners.

Border.—Work the scalloped edge in Buttonhole stitch with Caspian Floss, White 2002, and just above this work three rows of French knots with Filo Silk, Green 2180.

Flowers and Leaves.—Instructions for working this flower are given under Mrs. Wilson's Second lesson entitled "How to Embroider the Daisy," on page 275 in this number. As this is illustrated by a series of new engravings showing every detail as to do the work, the reader is referred to that article as more complete than anything we could give here.

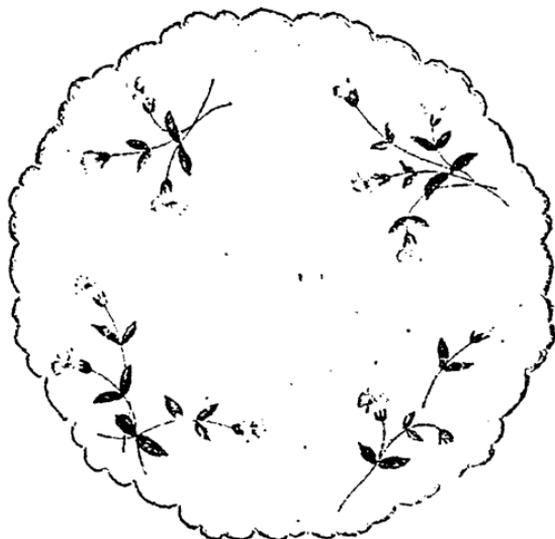


DAISY DESIGN No. A3648.

INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.

Fringed Gentian Design No. 666 B.

Materials.—Filo Silk, 1 skein each 2440, 2180, 2180a, 2181, 2183, 2795, 2541, 2542, 2543, 2544. Caspian Floss, 5 skeins 2002. Dealers can furnish stamped linen of this in 18 and 22 inch sizes. See note, page 288.



FRINGED GENTIAN DESIGN NO. 666 B.

This should be darker than the overhanging petal as it is in the shadow. The buds and half opened flowers should be in Blue 2544 and 2795. The petals should be worked to show off the fringe-like edge from which the flower take its name. A few very fine stitches in one thread of Filo Silk worked in afterward will make this fringe. Work a few stitches in 2440 into the flower tubes.

Leaves.—Green 2180, 2180a, 2181, 2183 are used for leaves which are worked solid in Feather stitch. The small leaves at the ends of sprays are in 2180 and 2180a. Vein the leaves with 2183 and work the stems in Outline stitch with the same. (Not difficult.)

The Fringed Gentian is a beautiful deep blue purple and is found in the fall in damp places by the side of brooks or marshes. It is an annual; frequently you cannot find it in the same place for two successive years.

Border.—Work the Border in plain Buttonhole stitch with Caspian Floss, White 2002.

Flowers.—The flowers are embroidered in Feather stitch with Filo Silk, Blue 2795, 2541, 2542, 2543, 2544. Use two or three shades in a single flower, making some petals dark and others light. Petals which seem to be in the foreground should be in the lighter shades. The flower cup just above the calyx shows more or less in all the flowers.

Blue-Eyed Mary Design No. A3668.

Materials.—Filo Silk, 1 skein each 2016, 2050, 2051, 2053, 2054, 2591, 2593, 2594, 2753. Caspian Floss, 6 skeins 2002, 2 skeins 2481. Dealers can furnish stamped linen of this design in 22 inch size only. See note, page 288.

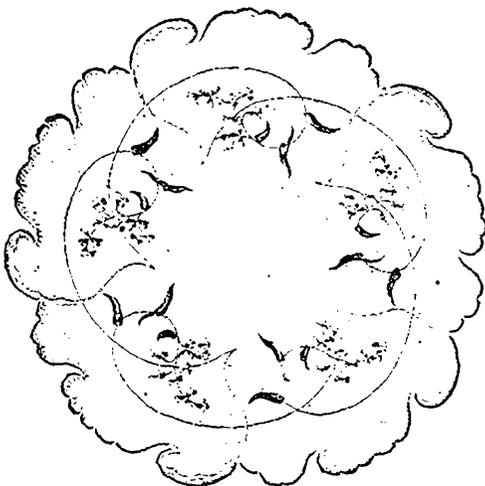
HOLDERS MAKE GOOD WORK BY SAVING TROUBLE.

Simplicity has a charm all its own when applied to embroidery designs, and this pattern is attractive by reason of this characteristic.

Border.—The five scrolls which form part of the border are worked in Buttonhole stitch with Caspian Floss, White 2002. The stitches should come up to the inner lines of these scrolls. The upper part of the scroll, where it joins the flower stems, should be worked in Outline stitch with Caspian Floss, White 2002. The entire inner line of the scroll is then worked in Reverse Buttonhole stitch with Caspian Floss, Green 2481. The rest of the border is worked in Long and Short Buttonhole stitch with Caspian Floss, White 2002. This work, as well as all the outlining in the design, should be completed before the solid embroidery is commenced.

Flowers.—Work the flowers solid in Feather stitch with Filo Silk, Blue 2591, 2593, 2594, 2753. Make some flowers much darker than others. A very pretty effect is produced by using 2591 and taking a little 2593 for the center. For the half opened flowers use 2753. The centers of the open flowers should be made with a few French Knots in Yellow 2016.

Leaves.—Use 2050, 2051, 2053, 2054 for leaves, working them in Satin stitch. Do not take more than two shades for a single leaf, making some with 2050 and 2051, and others darker. Work from the center vein to edge of leaf. Work the stems in Outline stitch with 2054. The little sepals at base of flower should be worked with 2053.



BLUE EYED MARY DESIGN No. A 3668.

Maple Autumn Leaf Design No. 15495.

COLORED PLATE LII.

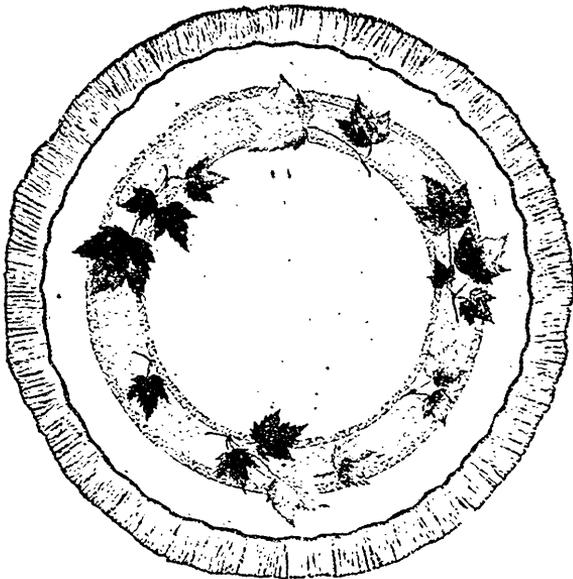
BY ROSINA J. BARRETT,
Principal Ottawa School of Art Needlework.

Materials—Filo Silk, 4 skeins each 2280, 2281, 2282, 2283, 2284; 2 skeins each 2110a, 2110, 2111, 2112, 2113, 2010a, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2450, 2451, 2452, 2453, 2454, 2702, 2703, 2704, 2705; 1 skein each 2440, 2441, 2442, 2443, 2444, 2065, 2066, 2165, 2560, 2561, 2562, 2563, 2564, 2565, 2163, 2165. Caspian Floss, 12 skeins 2561; 3 skeins 2002. Dealers can furnish stamped linen of this design in 28 inch size. See note, 288.

INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.

At the request of some of the experienced embroiderers who are readers of CORTICELLI HOME NEEDLEWORK for something more elaborate than the average pattern shown in its pages, we present herewith a design which will be welcomed by those who are anxious for an opportunity to display their originality in coloring and shading. The Colored Plate will give them a hint, and with this assistance the finished result should not fail to be successful.

Border.—The edge should be worked in Buttonhole stitch with Caspian Floss, 2561. The outline should first be stitched on the sewing machine to make a firm edge for fringing.



MAPLE AUTUMN LEAF DESIGN No. 15495.

Leaves.—Work the leaves in "Opus Plumarium," or Feather stitch (see January issue, page 29), using two threads of Filo Silk. Four or five shades, and at least two sets of colors, may be used in a single leaf; but the colors should be carefully blended. Each spray should have its distinctive coloring, that is, in some the shades of red will predominate, in others brown and green, and in others yellow. For example, commence one side of a leaf with the lightest shade of Brown 2440. Shade into 2441 and 2442 and take a green set, beginning with 2563, and work to the other side of the leaf, using the darker shades 2564 and 2565. Where the green and brown meet, take one thread of either green or brown and shade the colors more finely together. Then shade in a few spots of green on the brown part or a little brown on the green and you will have a very pretty light Autumn leaf. It is better not to put too many different colors in one leaf, as the desired effect of a rich Autumn coloring in a design of this kind,

Disc.—The disc under the leaves calls for quite elaborate treatment and makes a very effective background. The narrow borders on the inner and outer edge of this disc are worked in two rows of Outline stitch with Caspian Floss, Green 2561 and White 2002, the white being on the outer edges of the border. The spaces between the rows of outline are filled in with Bullion stitch (see Fig. Vc, page 38, January number), with Caspian Floss, Green 2561, and the rest of the disc is worked in Seed stitch with 2561. See Fig. VIIc, page 43.

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

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AUTUMN LEAF DESIGN.
COLORED PLATE LII

with so many leaves, is more readily obtained by working the various leaves differently and so making a brilliant and variegated whole. Anyone who is familiar with the brilliant Autumn leaf colorings will realize the possibilities of this design. Colored Plate LII shows a very beautiful spray. In this shades of yellow, brown, and red are softly blended. The stems should be worked solid in Filo Silk, Green 2281, 2283, 2284; Brown 2165 and Terra Cotta 2113. (Difficult.)

Conventional Design No. 667 A.

Materials.—Filo Silk, 4 skeins 2239; 2 skeins each 2303, 2162, 2242; 1 skein each 2160b, 2161, 2164. Caspian Floss, 6 skeins 2002, 5 skeins 2050a, 4 skeins 2050b, 2 skeins 2160b, 1 skein 2161. Dealers can furnish stamped linen of this design in 18 and 22 inch sizes. See note, page 288.

The only criticism of this design is that some might say it was too elaborate. That, however, is largely a matter of personal taste. Most of the work is easy and the design develops rapidly. The color scheme is very pleasing.

Work the curved band around center of the design in Satin stitch with Caspian Floss, White 2002. For the four figures inside of band use Filo Silk, Red 2303, 2239, 2242, and Brown 2162. Work the outer edge of these figures in Feather stitch with 2303, and into this shade a little 2162. Finish on the inside edge with a reverse, buttonholing with Red 2239, leaving a small space between the stitches.

The veins in the center of these figures should be worked in Outline stitch with the same shade. Outline the six scrolls on the outside of each figure with 2242. Work the edge of the four full figures outside of band in Buttonhole stitch with Caspian Floss, Brown 2160b. Into this work a row of Long and Short stitch with Filo Silk, Pink 2239. Outline veins with Red 2242. The six leaf forms should be worked solid in Feather stitch with Caspian Floss, Green 2050b, and into this on the straight edges shade Filo Silk, Pink 2239. Toward the center of the



CONVENTIONAL DESIGN NO. 667 A.

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

figure use a little 2303. The six oval spaces between the leaf forms should be filled with cross bars with Caspian Floss, White 2002, caught down where the lines intersect with a stitch of the same color. The three point figures, of which there are four should be worked like the full figures. The single point figures should be worked on the edge in Buttonhole stitch with Caspian Floss, Green 2050b, and into this shade Filo Silk, Brown 2162. The scroll leaf edge in this figure is worked solid in Caspian Floss, Brown 2160b, 2161 and Filo Silk, Brown 2164. Commence with 2160b on the uneven edge and shade into 2161, using a little 2164 on the straight edge. Outline the veins with Filo Silk, Brown 2161. (Not difficult.)

Palm Leaf Design No. A 3656.

Materials—Caspian Floss, 6 skeins 2182, 2 skeins 2181. Dealers can furnish stamped linen of this design in 22 and 27 inch sizes. See note, page 288.



FIG. 183. DETAIL OF DESIGN No. A 3656.

A conventional treatment of the Palm Leaf and the introduction of net in every other leaf makes a design quite easy to work, and at the same time something out of the ordinary run of needlework patterns.

The leaves which furnish the motive for this design are worked in Buttonhole stitch with Caspian Floss, Green 2182. Commencing at the base of the leaf each alternate section is underlaid with net. See engraving. When the buttonholing is completed the linen is cut away from these sections and the midrib worked in Outline stitch on the net with Caspian Floss 2181. On the other parts of the leaf the midrib is worked in Outline stitch on the linen with Caspian Floss 2181. Stitches about a quarter of an inch apart are then

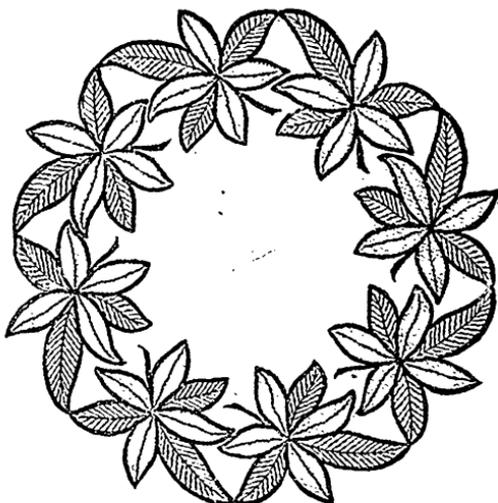
taken from the center vein to the edge of the leaf, slanting upwards as is shown by engraving. Each stitch is caught down two or three times at equal distances apart

B. & A. WASH SILKS ARE THE MOST ENDURING.

with Caspian Floss 2181. The stems of the leaves should be worked in Satin stitch with Caspian Floss, Green 2182. (Easy.)

*Red Poppy Design
No. 15479.*

Materials.—Filo Silk, 2 skeins each 2060b, 2181; 1 skein each 2282, 2283, 2284, 2285, 2060, 2060a, 2061a, 2062, 2062a, 2000. Caspian Floss, 7 skeins 2002. Dealers can furnish stamped linen of this design in 22 and 24 inch sizes. See note, page 288.



PALM LEAF DESIGN NO. A. 3656.

Large poppies are well adapted for bold designs like tea cloths, but if "half solid" work is employed they may be modified so as to make a very desirable decoration for centerpieces.



FIG. 184. DETAIL OF BORDER.

Border—The small figures on each side of the design between the scrolls are worked in Buttonhole stitch with Caspian Floss, White 2002. The lines running from the edge to the point where two scrolls meet are worked in Cat, Brier or Seamstress Feather stitch with Filo Silk, Green 2181. These are shown clearly in Fig. 184. The edge of the rest of the border is worked in indented Buttonhole stitch with Caspian Floss, White 2002 (see cut Detail of Border), and the line just inside is outlined with Filo Silk, Green 2181.

This completes the outer edge of the border. The band which forms the inner edge and incloses the space dotted with tiny round forms is outlined on the outer edge and buttonholed on the inner edge, or toward the center of the design, with Filo Silk, Green 2181. Leave a small space between each of the

WASH SILKS IN HOLDERS SAVES ANNOYANCE.

Buttonhole stitches. The space between these two lines is filled with Cross stitch with Caspian Floss, White 2002. The tiny round forms should be worked in Satin



RED POPPY DES'GN No. 15479.

Filo Silk, Pink 2060, 2060b, 2060a, 2061a, 2062, 2062a. Two and three rows of Long and Short stitch may be used, and in some cases the entire petal may be covered. The shading should be varied in different petals. Usually the poppy is cup shaped, and this may well be expressed by shading darker toward center of the flower. If preferred, solid embroidery or Feather stitch may be used in embroidering these flowers. See Colored Plate XI in January CORTICELLI HOME NEEDLEWORK. This plate shows also the method of working the seed vessels, which are quite prominent in some of the flowers. Green 2282 should be used for this work. Work stamens in Knot and Stem stitch with Green 2282 and Black 2000, using one thread of each at the same time.

Leaves—Work in Long and Short stitch with 2282, 2283, 2284, 2285, shading lighter toward tip of leaf. Work stems in Outline stitch with 2284 and vein leaves with 2285. (Not difficult.)

Japonica Design No. A 3667.

Materials.—Filo Silk, 2 skeins each 2236, 2470, 1 skein each 2237, 2471, 2472, 2163, 2182, 2050, 2051, 2053. Caspian Floss, 5 skeins 2002, 2 skeins each 2237 and 2561. Dealers can furnish stamped linen of this design in 22 and 27 inch sizes. See note, page 288.

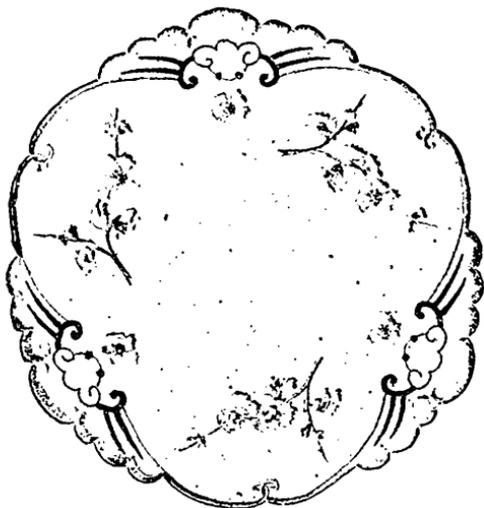
YOU CANNOT AFFORD TO BE WITHOUT THE PATENT HOLDER.

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As attractive a subject as the Japonica should be more frequently employed as a motive for needlework designs. This centerpiece pattern, which comes from a Cincinnati designer, is made in two sizes, as noted below.

Border.—The scallops, which form part of the border, are first worked in Buttonhole stitch with Caspian Floss, White 2002. Into this a row of Long and Short stitches are taken, using Caspian Floss, Green 2561. Another row of stitches, using Pink 2237, and leaving a long and short edge on inside, completes these scallops. The three scalloped figure just inside the edge is worked in the same manner. Outline the line above with Pink 2237, and work the Jewels with White 2002. The small scrolls which spring from each side are worked in Satin stitch with a double strand of Filo Silk, Green 2'82. The lines



JAPONICA DESIGN No. A 3667.

which connect these scrolls with the scrolls in the border are outlined with Filo Silk, Green 2182. The narrow pointed forms are worked in Satin stitch with a double strand of Filo Silk, Brown 2163. The scrolls which form the rest of the border are worked in Buttonhole stitch with Caspian Floss, White 2002.

Flowers.—Use Filo Silk, Pink 2236, 2237, 2470, 2471, and 2472, and work in Long and Short stitch. Some flowers should be quite dark and others almost entirely in 2236. Petals which appear to be back of others should be darker than those in the foreground. Stamens are in Knot and Stem stitch (see Fig. V5, page 38, January number,) with Red 2090 and Yellow 2014, using a thread of each in working. The tiny buds at ends of sprays should be in deep Pink, 2470 and 2472. For the calyx use Green 2050 and 2051, working in Long and Short stitch.

Stems.—Work stems in Outline stitch with Filo Silk Green, 2051 and 2053, using 2051 for the side which takes the light, and 2054 for the other. (Easy.)



B. & A. SILKS IN HOLDERS ARE WONDERFULLY POPULAR.

Nasturtium Design No. 645 B.

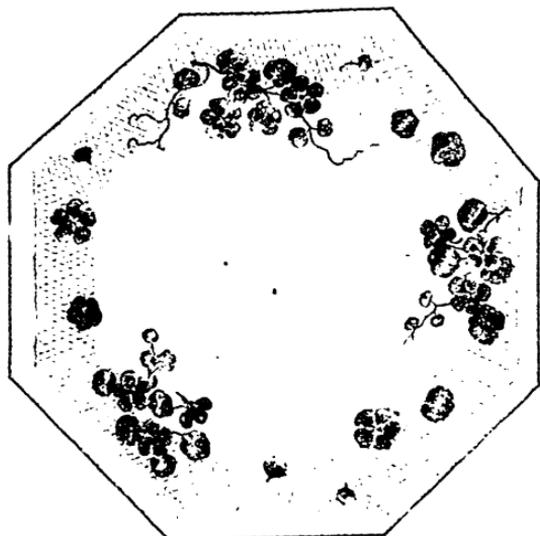
COLORED PLATE LIII.

BY VIRGINA MITCHELL.

Materials.—Filo Silk, 2 skeins each 2483, 2631, 2632, 2635, 2050a, 2050, 2051, 1 skein each 2740, 2703, 2704, 2705, 2091, 2093. Dealers can furnish stamped linen of this design in 9, 12, 18, and 22 inch sizes. See note, page 288.

This design is octagon shaped, with the edge turned under and fastened with silk machine stitching. Above this is a lattice work which is worked in Outline

stitch with Filo Silk, Green 2483.



NASTURTIUM DESIGN No. 645 B.

are used. The flowers are worked solid in Feather stitch, shading darker toward the base of each petal. Do not use many shades in one flower, but vary the coloring in different blossoms. See Colored Plate. Work a few stitches with Filo Silk 2050 where the calyx shows between the petals. Work the buds in 2705 and 2635. The buds in the Colored Plate, by Mrs. L. Barton Wilson, are very accurate.

Leaves—It is quite difficult to fitly express the character of nasturtium leaves by embroidery. Long and short stitch is perhaps the most effective method, the high lights on the leaves being then brought out by the white linen which shows between the stitches. Use Green 2740, 2050a, 2050, 2051. The small leaves towards ends of sprays should be in the lighter shades. Outline both sides of the stems with Filo Silk, Green 2051, shading into 2050 towards top of spray, and work a few irregular stitches in between with 2051. See Colored Plate.

Flowers—With the assistance of Colored Plate LIII no one should have difficulty in embroidering the nasturtium, even though the colors found in this flower are quite varied. The regular nasturtium shades are 2700, 2701, 2702, 2703, 2704, 2705, 2314, 2091, 2092, 2093, but Yellow 2631, 2632, 2634, 2635, 2636, 2637, 2638, 2639, 2640, and Terra Cotta 2090a, 2090, 2090b, may also be used. In Design No. 645 B, Yellow 2631, 2632, 2635, is combined with 2093 in some flowers, and in others 2703, 2704, 2705, 2091

BE SURE AND ASK FOR B. & A. WASH SILKS IN HOLDERS.



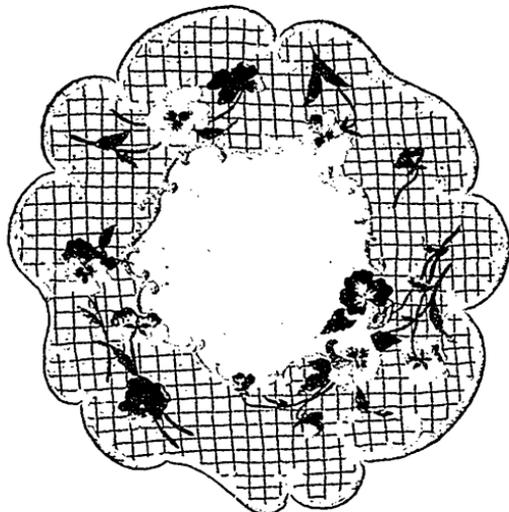
NASTURTIUM DESIGN.
COLORED PLATE LIII.

Pansy Design No. A 3671.

BY REBECCA EVANS.

Materials.—Filo Silk, 2 skeins each 2520b, 252⁷, 2521a, 2522, 2523, 2524, 2795, 1 skein each 2015, 2640. Caspian Floss, 7 skeins 2180, 4 skeins 2002. Dealers can

furnish stamped linen of this design in 22 inch size only. See note, page 288.



PANSY DESIGN No. A 3671.

Border.—The scrolls forming the border should be worked in Buttonhole stitch with Caspian Floss, Green 2180. The little projections on the inside of these scrolls should be worked in Satin stitch with the same. The scrolls forming a ring in the center of the design should be worked in Satin stitch with Caspian Floss, Green 2180. Work the cross bars in the border in Outline stitch with Caspian Floss, White 2002.

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

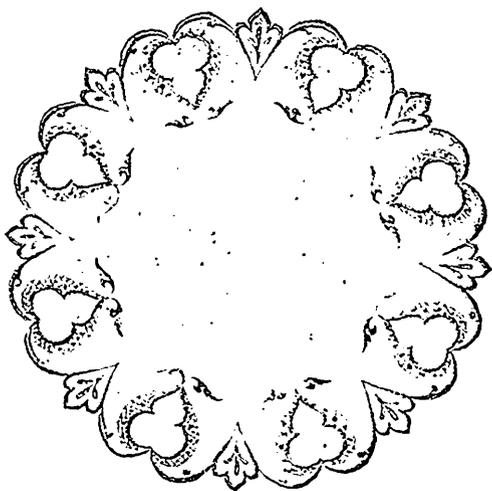
IT IS A PLEASURE TO HAVE YOUR SILK IN A HOLDER.

Needleworkers who have had difficulty in embroidering pansies are advised to study Colored Plate I, the Frontispiece in the January number of CORTICELLI HOME NEEDLEWORK. This Plate is a very accurate reproduction of embroidered pansies, and with its assistance, together with that which will be obtained by reference to the stitch cuts on page 29 of the same number, success may be guaranteed to almost any worker.

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

Conventional Design No. A 3657.

Materials.—Filo Silk, 1 skein each 2591, 2593, 2594, 2754. Caspian Floss, 5 skeins 2594, 2 skeins 2753. Dealers can furnish stamped linen of this design in 22 and 27 inch sizes. See note, page 288.



CONVENTIONAL DESIGN NO. A 3657

Blue 2591, 2593, 2594, 2753, 2754, is chosen for working this design. The edge is worked in Buttonhole stitch with Caspian Floss, using 2594 for the two scallops directly under the heart shaped figures, and 2753 for the scalloped forms between. Outline the little figures in these forms with 2753. The centers of the heart shaped figures are underlaid with net and are worked in Buttonhole stitch around the edge with Caspian Floss, Blue 2594. The linen is then cut away. The extreme outer edge of this figure is worked in reverse Buttonhole with Filo Silk 2594, and the space between this and the buttonholing surrounding the net is covered with Caspian Cross Stitch (see Fig. IX c, page 46 January magazine), using Caspian Floss 2594. Where the lines intersect catch down with a stitch of the same. The jewel forms are then worked in Satin stitch with Filo Silk 2754. The two small leaf forms at the top of this figure are worked in Feather stitch with Filo Silk 2591, 2593, 2594, shading lighter toward tips of these forms.

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

Blue 2591, 2593, 2594, 2753, 2754, is chosen for working this design. The edge is worked in Buttonhole stitch with Caspian Floss, using 2594 for the two scallops directly under the heart shaped figures, and 2753 for the scalloped forms between. Outline the little figures in these forms with 2753.

The centers of the heart shaped figures are underlaid with net and are worked in Buttonhole stitch around the edge with Caspian Floss, Blue 2594. The linen is then cut away. The extreme outer edge of this figure is worked in reverse Buttonhole with Filo Silk 2594, and the space between this and the buttonholing surrounding the net is covered with Caspian Cross Stitch (see Fig. IX c, page 46 January magazine), using Caspian Floss 2594. Where the lines intersect catch down with a stitch of the same. The jewel forms are then worked in Satin stitch with Filo Silk 2754. The two small leaf forms at the top of this figure are worked in Feather stitch with Filo Silk 2591, 2593, 2594, shading lighter toward tips of these forms.

THE TASK IS EASY WHEN YOUR SILK IS IN HOLDERS.

Royal Battenberg Lace.

BY JENNIE T. WANDLE.

Royal Battenberg Lace is an original product of modern progress—the creation of a natural maker of laces. It is not an English lace, as might be inferred, but was

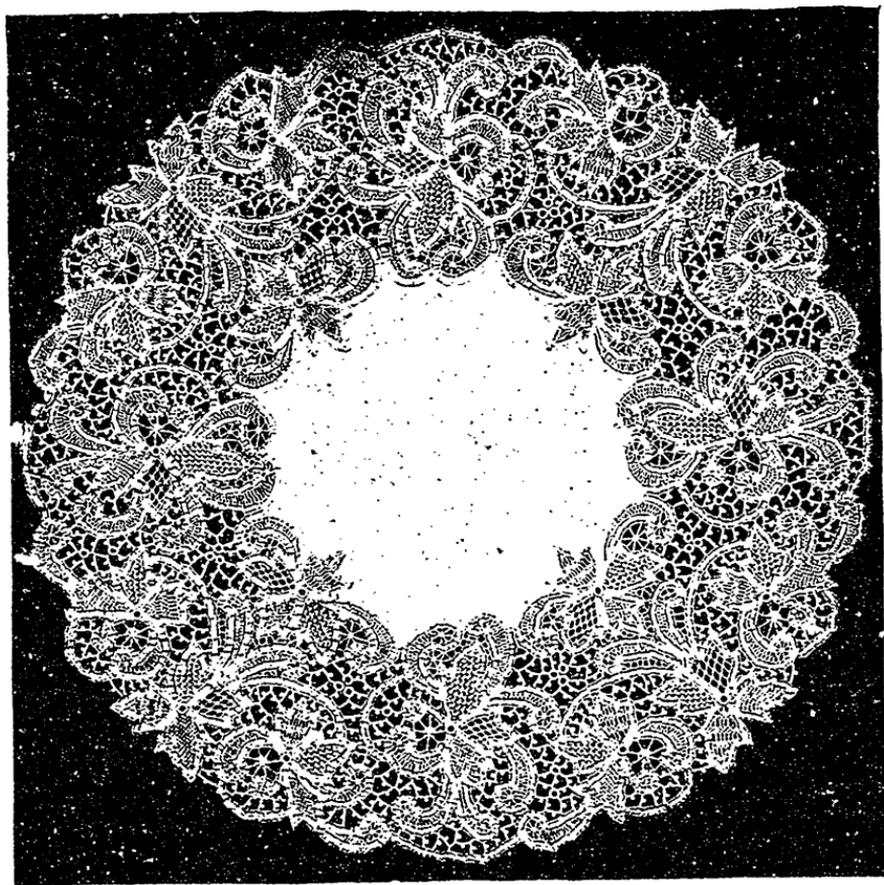


FIG. 185. BATTENBERG TABLE CENTRE.

invented at the time of the Battenberg nuptials, and in honor of that event was christened Royal Battenberg.

Sara Hadley, now of 923 Broadway, New York, but once a Canadian girl, is the

B. & A. SILKS IN HOLDERS ARE POPULAR WITH EMBROIDERERS.

fortunate inventor of this regal lace, which has made her famous as a lace maker on both continents and also given her the foremost place as an authority on all hand-made laces in America.

The rage for lace making which began when Royal Battenberg appeared has grown most rapidly and continues unabated. It is a pastime resulting in something

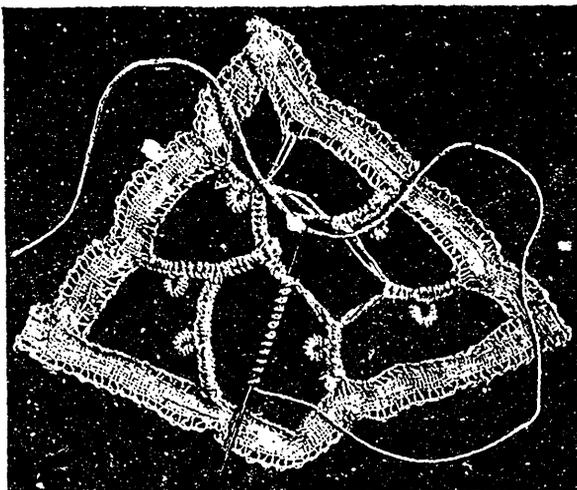


FIG. 186. DETAIL OF BUTTONHOLE BARS AND PICOT.

practical as well as beautiful, something valuable enough to become an heirloom if skillfully made from the best of materials and by a first-class design.

Lace making is now taught as universally as embroidery once was; and next to having lessons direct from a lace maker illustrated directions are the best assistant in learning the beautiful art of modern lace making.

From Sara Hadley direct we have the following instructions for making Royal Battenberg Lace, and in the July issue of *CORTICELLI HOME NEEDLEWORK* were published illustrations of the necessary stitches. As frequent reference will be made to these different stitches it will be best for those who have no copy of the July number to send 10 cents to the publishers for one.

Although many people assert that Royal Battenberg and Renaissance lace are one and the same thing, no greater error can be made in so speaking of the two. While Renaissance lace is filled in in many portions of its designs with the same stitches as those used in filling in similar portions of a Battenberg design, the foundation stitches—those connecting the various parts of the design and holding them together—are entirely dissimilar. Battenberg foundation stitches are always buttonhole, picot bars, made in the manner explained below and illustrated in the July number of *CORTICELLI HOME NEEDLEWORK* by Figs. 71 and 74, pages 194 and 195.

The picot must be made at the center of every bar. The method of working the bars in Battenberg lace is as follows:—

For any space to be filled in with the bars begin at any convenient point in the braid (the latter of course having been basted to the design in the usual way), and

THE B. & A. WASH SILKS ARE UNRIVALLED.

carry the thread to another point along the same edge, forming a sort of semi-taut loop about one third or one half inch in length, and catch it securely; then carry the thread back to the first point, catch and carry again to the second point, in order that each bar may consist of three layers of thread. Now work in Buttonhole stitch over the bar to its center, and there make a picot (see also July number, Fig. 71, page 194) wrapping the thread twelve times around the needle and pulling the picot tight, and fasten with another Buttonhole stitch. Next make another bar from the last Buttonhole stitch (see Fig. 74), leaving the second half of the first bar unworked and catching the second bar at another point further along the braid the same as the first was caught. Work on the second bar the same as on the first, half its length, and make a third bar of three threads. Work in this way around the braid inclosing the space, catching the last bar into the last Buttonhole stitch of the first bar. Now work round in Buttonhole stitch, completing each unfinished bar. If the space needs more filling in, work as many more bars as are necessary, catching them into the bars of the first row or set. In narrow oblong spaces the bars are worked straight across, each being completed before another is begun, but in any portion of the work requiring a divergence of bars, only one half of each is worked when the next is begun, as before.

It will be seen that Battenberg lace cannot be made rapidly, as is the case with most other laces where the connecting bars are simply twisted threads. It is this picot-bar work that is the distinctive feature of Royal Battenberg lace, and it is not used as a foundation stitch in any other laces. Sometimes among these bars, generally at the center of a space, will be placed single rings or clusters of rings made of linen thread wrought over in Buttonhole stitch. Such rings must be carefully made and may be of various sizes; most ladies prefer purchasing them ready made in the size or sizes required. Buttons are sometimes used in place of, or with the rings, and are made on the same plan, but are closely and thickly filled in to make them round and solid

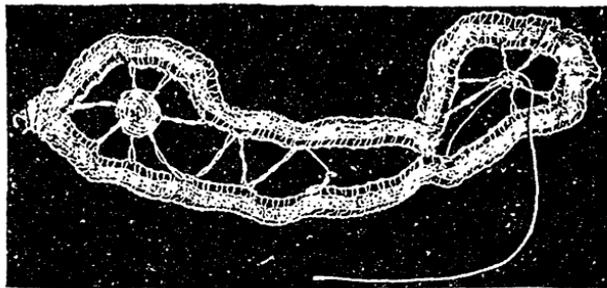


FIG. 187. DETAIL OF FLAT SPIDERS.

Frequently in Battenberg lace the flat rosette or spider is used in small spaces in place of the bars. See Fig. 187. The spokes are made of the thread twisted twice across for each until the required number is made. They are then caught at the center and the single thread is woven in and out around them until the spider is as large as wanted. If a large rosette is desired then the kind known as the raised Point d'Angleterre is chosen. In this in working round the center the thread is also wrapped around each spoke every time it is carried round the rosette. In working these rosettes wrong side out reverse the method and direction of wrapping the spokes.

INSIST UPON HAVING YOUR SILK IN HOLDERS.

It is very essential in making Battenberg lace, which is used for so many purposes where renovation is frequently necessary, that the best of braids, threads, rings, and buttons should be used, else the work will not only look cheap and common when finished, but specially so after renovation, no matter how skillfully the work is done. Cotton braids and threads should *never be used*, and in buying materials it is well to look closely into the matter and refuse to take any over which you are in doubt as to whether they are linen or cotton.

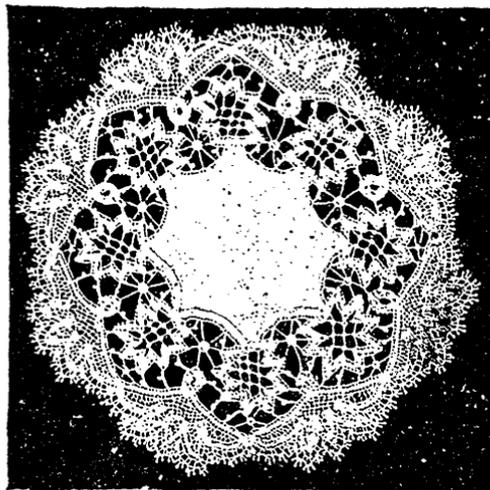


FIG. 188. BATTENBERG FINGER BOWL DOILY.

No special paraphernalia is required in making braid laces, and for Battenberg as the others, brown wrapping paper is as good a foundation as leather or silk upon which to mount the design.

The pressing of Battenberg lace is a matter of some importance, since the heavy bars, rings, buttons, etc., comprising it must not be flattened. Lay the work, when completed, linen center and all, right side down upon several thicknesses of soft muslin; over it spread a cloth wrung out of borax water and then go over the cloth with a hot flatiron. This will give the

fresh, new look seen in ready-made laces, and at the same time add the finish to the center that is always on fresh, uncut linen lawn. A description of the doilies and centerpiece illustrated, including mention of the stitches to be used in working them, is here given.

Battenberg Table Center (Fig. 185).—The center illustrated is twenty-eight inches across from edge to edge of the border, the linen portion being thirteen inches in diameter. The lace is ten inches at its widest points. The linen is of the fine, close variety used for table or dining room linen.

The border is the *fleur de lis* design and its main portions are caught together by the picot bars just described, rings, Point d'Angleterre rosettes, and tiny flat spiders being also used for filling in some of the foundation spaces, as may be seen in the engraving. In the branching portions of the *fleur de lis*, twisted Russian stitch (see Fig. 76, July number of the magazine) is used to fill in the spaces; in the foliage portions are used Point de Bruxelles (see Fig. 91), a combination of Point de Bruxelles and Column stitch (see Fig. 77), "Sixteenth" stitch (see Fig. 106), and a wheel stitch adopted from the one seen at Fig. 86. These stitches, with the exception of the

EACH COLOR BY ITSELF IN A HOLDER. NO TROUBLE.

"combination," are used in completing other foliage portions of the design as may be seen by referring to the engraving of the center.

Battenberg Finger Bowl Doily (Fig 188)—A finger bowl doily with a linen lawn center and a Battenberg border is here shown. The center is a little over three inches in diameter and the border is two and one-half inches wide. The design is of the Marguerite or daisy style and very little of the Battenberg bar is shown—just enough to mark the lace as Battenberg. Rosettes and spiders are used with the bar for the foundation. The Marguerites are filled in with the Wheel stitch :

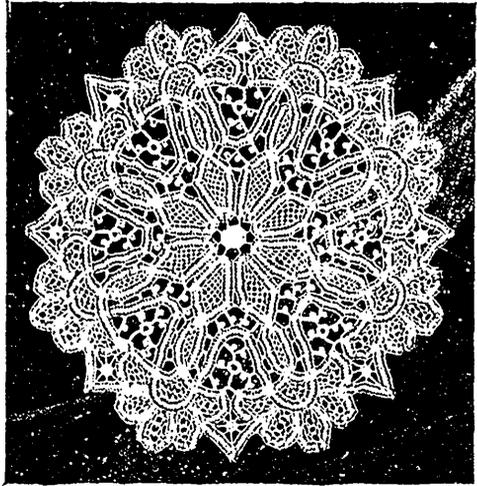


Fig. 188. BATTENBERG FINGER BOWL DOILY.

in the last description, while the border displays in its various portions the plain Russian stitch shown in the July magazine at Fig. 75 and the Double Net stitch seen at Fig. 92. A picot edge is added to the border.

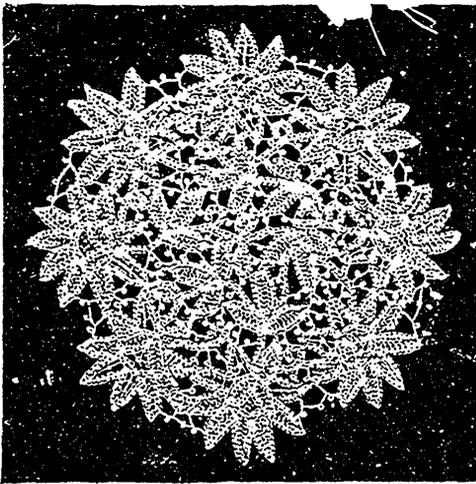


FIG. 189. BATTENBERG DOILY.

Battenberg Finger Bowl Doily (Fig. 189).—Solid Battenberg lace forms this doily, which is about eight inches in diameter. The pattern is conventional but very rich in effect, the regular picot-bars and rings contributing greatly to the general result. At the center is a raised wheel or Point d'Angleterre rosette, and the spaces of the star are filled in in Double Net stitch (Fig. 92, July magazine)

YOU WON'T COMPLAIN IF YOU USE B. & A. WASH SILKS.

Single Russian stitch (Fig. 75), "Sixteenth" stitch (Fig. 106), and an adaptation of "Third" stitch (Fig. 93) are all used in completing the border, in addition to Point d'Angleterre rosettes.

Battenburg Doily (Fig. 190).—An exquisite but most simply made doily is here shown. It is about eight inches in diameter and made of a very transparent braid. Picot bars, Russian lace stitch, tiny spiders and tiny wheels, and straight buttonhole bars complete the work. The combination of braid and Russian stitch results in an effect similar to knot work. The finest materials for lace making are imported and sold by Miss Hadley at 223 Broadway, New York. She also supplies exclusive hand-made designs for any article of lace, makes special designs to order, and also begins a portion of work if so desired. An estimate of cost is also courteously supplied on application, so that anyone desiring to make a piece of lace may know its probable expense before deciding to order.

Drawn Work Doily.

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

The April number of CORTICELLI HOME NEEDLEWORK contained a design, with full instructions, for the new work entitled *Drawn Work in Color*. The design attracted much attention, and many embroiderers have expressed themselves well pleased with the new thought. One charm of drawn work in color is that it not only shows positive color but reflection as well. Like all styles of work it must be given a little study. It is always best to begin with a simple, practicable style, confining yourself to the arrangement of not more than five or six colors. Do your work carefully and neatly, for this is the only way interest is aroused, and success will come. In this issue we confine ourselves to a very pretty doily of simple design in pure white only, but in the next number there will be a more elaborate design illustrated by Colored Plate.

To facilitate the work, it is best to mount the linen into a frame such as is used by professional embroiderers. All beginners should first read the article on "*Drawn Work in Color*" in the April Magazine, page 143. The kind of a frame to use is shown on page 124 of that number. It is not necessary to lace the linen into the frame as tightly for Drawn work as for embroidery. When the linen is secured according to directions it remains in the frame in perfect condition until completed, when it is ready to sponge and press. The size of the finished doily is 10½ inches square. It is suitable for dining table or sideboard, or the idea can be utilized for the border of a lunch cloth.

Having squared your linen,—which should be of the best quality,—to measure 10½x10½ inches each way, draw the threads 1½ inches from each edge to make the fringe. Leave a space of one-quarter inch between hemstitching and first buttonholing. Gauge buttonholing by drawing threads parallel, leaving six or seven threads over which buttonhole Filo Silk, White 2001. The first border is three-quarters of an inch wide. Allow the second buttonholing to unite with the first. Cut the threads against this second buttonholing

B. & A. SILKS ARE BEST SUITED TO YOUR WORK.

and draw lengthwise first, then cut along the edges of both the first and second borders, dividing each side into seven small squares or spaces, leaving six or seven threads between each of these, which are wrapped with White Filo Silk round and round until a smooth silk cord is formed. Do not draw too firmly. Always wrap from the wrong

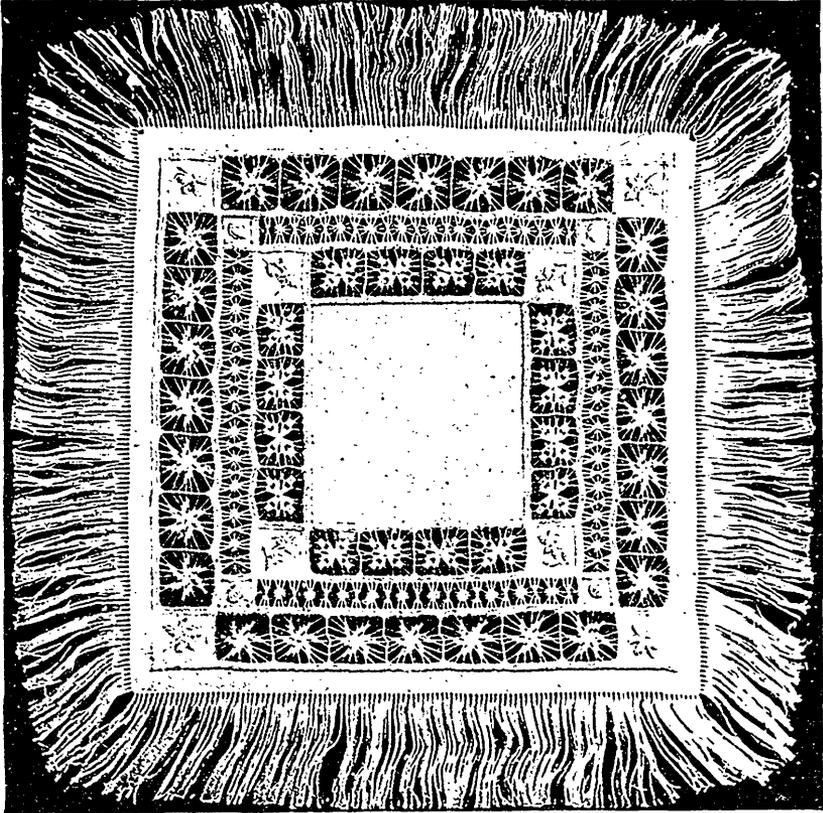


FIG. 101. DRAWN WORK DOILY.

side, carrying the silk through the buttonhole work from one strand to the next.

Through each of these six wrapped cords which divide each side of the outside border into seven squares, lay five outlining threads; one in the center and two on each side, or five in each square from edge to edge of first and second buttonholing, and one from corner to corner. In all there are twenty-four threads on which to weave the wheel figures. These can be clearly seen by reference to the engraving. A little study of these figures will enable one to

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

understand how they are made. Count the threads around the four sides of each square. Then examine the center and see into how many parts the figure is divided. By division the number of threads used for each part is found. The figures in the large squares of this doily are divided into six parts. See engraving. Begin weaving with Filo Silk back and forth four or five times on four threads. Then drop one thread; add one from the other side and repeat weaving three times; ending with but two threads. This completes the first border.

The second or middle border, or line, measures one-half inch in width. The third buttonholing should join the second. Now cut the threads at the ends of the buttonholing, lifting them lengthwise only. Hemstitch the linen threads to the second and third buttonhole edges, taking but three or four linen threads for this work, as the finer it appears the more lacy will be the effect. Three outlining threads are now placed in position and bound together; on every alternate one the thread is looped around and a spider web is woven on the right side, using Filo Silk, 2001.

The inside border, so called, made up of four sides of four squares each, is three-quarters of an inch wide. Have the inside, or fourth row of buttonholing, join the third row. Remove the threads lengthwise, as in previous work; divide the space in four parts, leaving six or seven threads between each square. These are wrapped with Filo Silk 2001. Fine outlining threads are placed through these silk cords, five from one buttonhole edge to the opposite side, and one from corner to corner, making a total of twenty-four threads on which the figures are woven. These figures branch out into four parts. See Fig. 191. On the three squares of plain linen in each corner embroider any small ornamental design to suit the fancy. It is always advisable to do all the buttonhole and hemstitch work before mounting the linen into the frame, for convenience in completing the wrapping and weaving.

Sofa Pillow in Morris Embroidery.

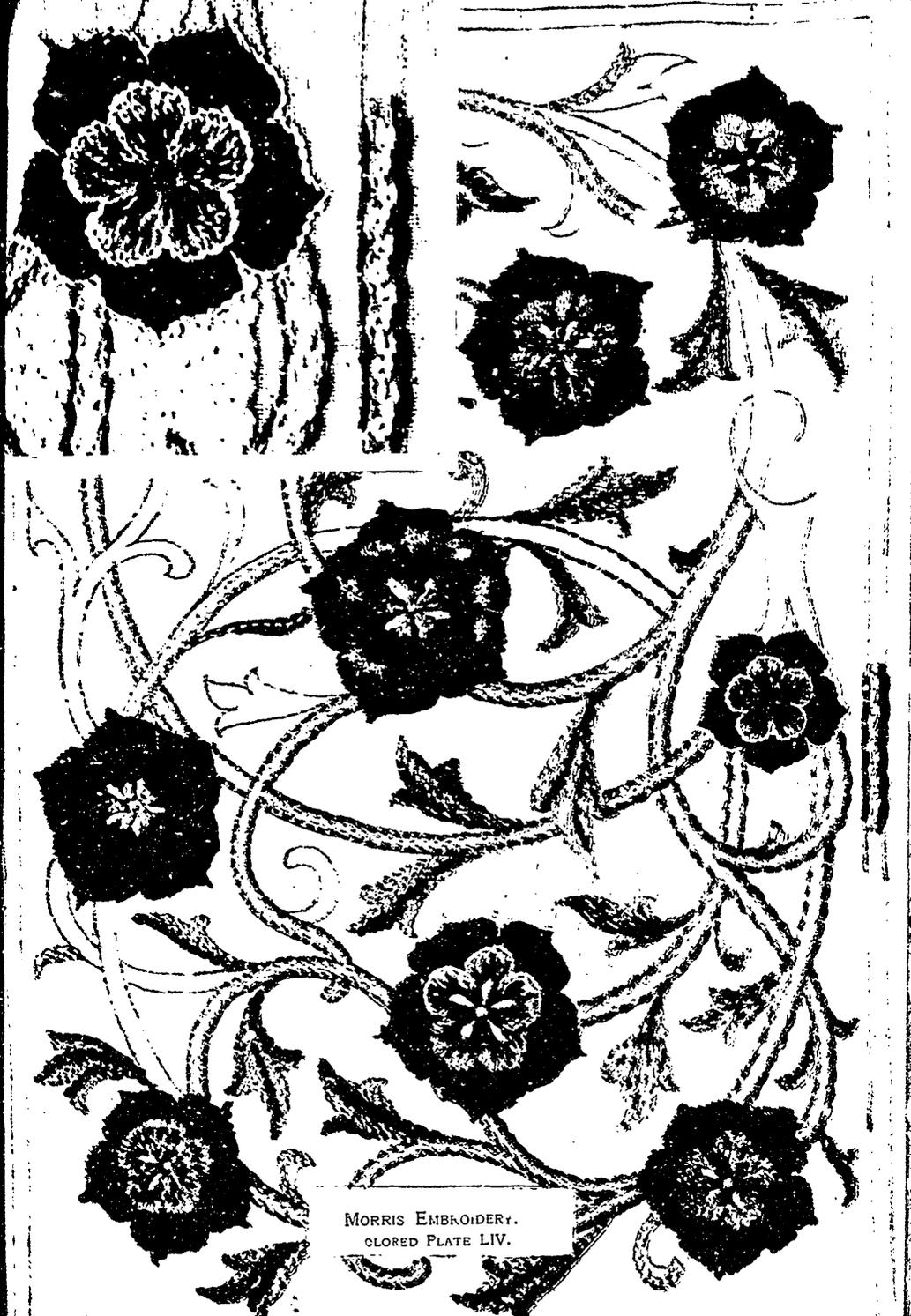
COLORED PLATE LIV.

BY ENMA HAYWOOD.

The beautiful style of needlework known to the public as Morris Embroidery, is unfortunately not as familiar to workers on this side of the Atlantic as in England. It derives its name from the well known designer under whose auspices it was first brought to perfection.

Differing from other styles of embroidery, both design and background are worked solid, and the stitch used is the same in both cases. Darning stitch, the only difference being the direction in which the stitches are taken. For the background the stitches are laid horizontally, and in the design itself they follow

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MORRIS EMBROIDERY.
CLORED PLATE LIV.

CORTICELLI HOME NEEDLEWORK.



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Our next (or October) issue being the last publication for 1899, we wish to notify all subscribers whose subscriptions commenced with the January number that the same will expire with the October edition.

We thank you for this year's order, and hope you have found our books to be exactly as represented. The 1900 editions of "Corticelli Home Needlework" will be even better than the present ones, and will continue to hold the first place in the ranks of high-grade illustrated needlework magazines. Be sure and make no delay in forwarding your subscription for 1900.

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the curves or the scrolls and run from the center to the edge of the flowers. A good illustration of Darning Stitch is shown by Fig. VII a, page 42, January (1899) issue of *CORTICELLI HOME NEEDLEWORK*. A coarse foundation material is used. Scrim is very satisfactory, as the weave is quite coarse and in darning no trouble will be found in picking up single threads. This is quite an essential point and should be carefully observed, as on this depends the evenness and beauty of the work. Of course this method of working is more rapid than Feather stitch, but the work is equally rich and solid. Roman Floss is used, and, except in cases where fine work is required, a double strand of this silk will give added richness. Shading is done in this, as well as in solid embroidery in Feather stitch, but no attempt is made to shade one tone into another. Colored Plate LIV gives a good illustration of how the shading is accomplished.

This novel embroidery may be used in a variety of ways. It will be found very effective as a fire screen, or bands of this work may be applied to heavy draperies, forming a beautiful and rich decoration. It is also very effective on sofa pillows. The design shown by Colored Plate LIV is particularly to be recommended for this use. This pillow top design was imported from England expressly for the readers of *CORTICELLI HOME NEEDLEWORK*.

Select a good quality of scrim a little larger than the proposed pillow and hem the edges. It is best to do this, as otherwise the material will fray badly. Use a long, coarse needle, with an eye large enough to easily admit of two strands of Roman Floss, which is used throughout the work. For the flowers use Red 2230, 2241, 2244, and Blue 2752 for the centers. The outer edge of the flowers and edges of all petals should be worked in Stem stitch with White 2002. This gives a good outline. For the leaves use Green 2563, 2172, shading as shown by Colored Plate. For the scrolls use 2090a, 2090b, 2237, and for the border 2090a, 2090b, 2237 and 2244. The background is filled in with Yellow 2013. The work is novel and beautiful, and will meet with great popularity.

The Colored Plate shows a piece of work in several stages of completion. The only finished flower is the small one at the middle of the page near the border. This is shown actual size in the small corner plate. The yellow background, shown only immediately below and to the left of the finished flower, should be extended to all parts of the design. Notice the outline in the finished flowers includes two rows of white. The blue center is put in last. The size of the piece from which the Colored Plate was made measured about 14x18 inches. A larger pillow may be made from the same design, or the motive may be arranged for a square pillow by anyone with a little knowledge of drawing. It is hoped that this article will induce American needleworkers to try this new style of work that has been so very popular in England or the last few months.

Child's Crocheted Silk Cap.

WITH OR WITHOUT WOOL LINING.

An attractive design for a Child's Crocheted Silk Cap is here given, and it is one which has the advantage of being decidedly new. The instructions will be found complete, but those unfamiliar with the rudiments of crocheting should refer to page 113 in the April number of *CORTICELLI HOME NEEDLEWORK* for an explanation of the terms and abbreviations used herewith. Beginners should not attempt the work without first making a study of this page. Copies of the April magazine may still be obtained from the publishers for 10 cents each. Fig. 192 gives a detail of the work,

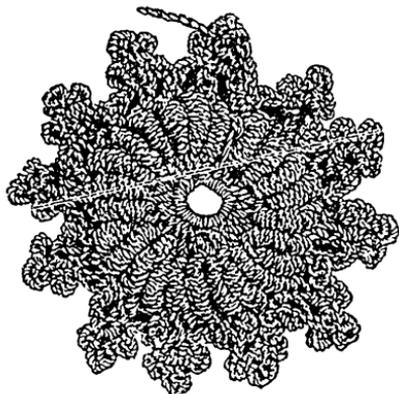


FIG. 192. CENTER WHEEL FOR BACK OF CAP.

and shows the circle or wheel at the center of the back of the cap, from which one works gradually outward. The cone shaped stitches, which are repeatedly used in the design, also come out clearly. The cap is a very handsome one, and is suitable for either warm or cool weather, since the instructions include directions for a wool lining, which may be used or not as desired.

Make a chain of 6 and join. Do 12 single crochets into the ring and join with a slip stitch.

1st round—Draw silk up well on needle and fasten with a slip stitch.* Throw silk over needle 16 times and insert needle in

first single crochet, draw through all loops on needle and fasten with slip stitch.* Repeat in same hole. Continue throughout the round by putting two such stitches into every s.c. of foundation ring. This should give 24 cone shaped stitches in circle. Then join with a slip stitch.

2nd round—*Crochet chain of 3 and do a double crochet between first two cone stitches, chain 3 and fasten with a slip stitch in top of d.c. just made, chain 4 and fasten in same hole, chain 3 and fasten in same hole, chain 3 and do a s.c. between next two cones.* Repeat throughout the round. This should give 12 points. See Fig. 192.

3rd round—Carry silk up the side of the first point by doing single crochets, fasten in top point,* chain 7 and fasten in next top point.* Repeat.

4th round—*Do a d.c. in each of the 7 chains and a s.c. in the next.* Repeat.

5th round—Chain 6 and * do a d.c. in the 2d stitch of previous round, chain one between and do a d.c. into 4th, chain one and do a d.c. into 6th, chain one and do a d.c. in same place.* Repeat.

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

6th round—Same as 2d round, only you should now have 30 points in circle.

7th round—Same as 3d, only chain 6 between instead of 7.

8th round—*Throw silk over needle 16 times, insert needle in first s.c. of previous round, draw through all loops on needle and fasten with a slip stitch. Repeat in same hole 6 times. Do a s.c. into the next s.c. of previous round.* Repeat. This should give you 15 groups of 6 cone-shaped stitches, or shells.

9th round—Chain 8 and * do a s.c. in middle of first group of cones, chain 5 and do a d.c. in the next s.c. of previous round.* Repeat.

10th round—* Do a double crochet into 5 of the chains and a s.c. into the next.* Repeat.

11th round—Chain 6 and * do a double crochet in every other stitch with a chain of one between * Repeat.

12th round—Same as 2d, only you should now have 48 points.

13th round—Same as 3d, only chain 4 between instead of 7.

14th round—Same as 8th round, only you should now have 24 groups of 6 cone stitches, or shells.

15th round—Same as 9th, only chain 4 between instead of 5.

16th round—Same as 2d, leaving off to within 5 groups of shells. This leaves you 38 points.

Turn and crochet now in rows.

1st row—Chain 8 and do a s.c. in first point. *Chain 4 and do a single crochet in the next.* Repeat.

2d row—*Throw silk over needle 16 times and insert needle in first single crochet,

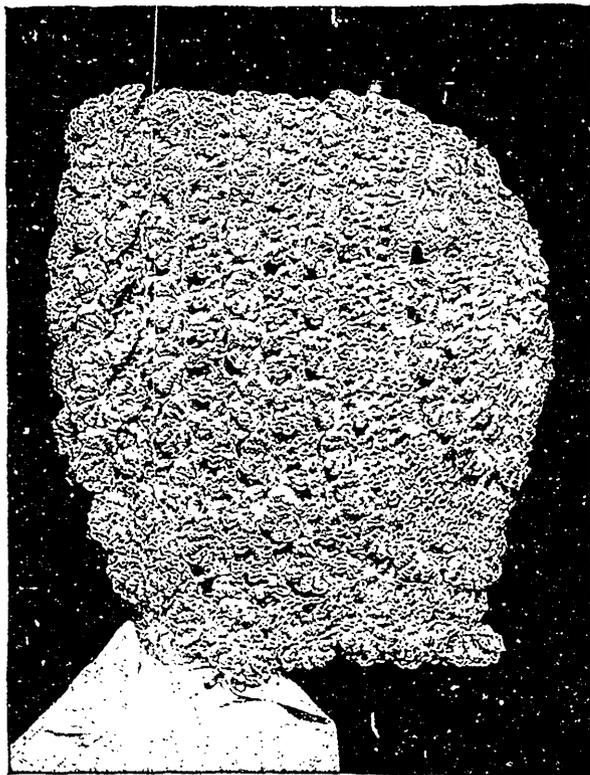


FIG. 193. CHILD'S CROCHETED SILK CAP.

HOLDERS PREVENT SNARLING AND SOILING THE SILK.

draw through all loops on needle and fasten with a slip stitch, repeat in same hole 6 times, then do a single crochet in next s.c.* Repeat, should give 19 groups of 6 cones or shells.

3d row—Chain 8, * do a s.c. in center of group of cones, chain 4 and do a d.c. in the s.c. of previous round.* Repeat.

4th row—*Chain 3 and do a double crochet, chain 3 and fasten in top of stitch just made, chain 4 and fasten in same hole, chain 3 and fasten in same hole, chain 3 and do a s.c. in next stitch.* Repeat, should give 38 points.

5th row—Chain 8 and do a single crochet into first point,* chain 4 and fasten in next point.* Repeat.

6th row—Same as 2d row.

7th row—Same as 3d row.

Now go around entire cap as you did in 2d round, which should give you 60 points; then make a round same as 5th row. Now make a round like the 2d row, which should give you 19 groups of shells across the front of cap, and 11 at the back of neck. Go over these shells by making a chain of 3 and catching between every stitch. Break off silk and fasten in right hand shell with the cap facing you. Crochet group of 6 cone stitches in same holes, being put in on opposite side, gives 12 in each hole. Now go over these with a chain of 3, caught between every stitch. The cap can be lined with a crocheted cap of Saxony, or a made cap of China silk. Make ties of cream white China silk, and hemstitch the ends.

Saxony Lining.

Make a chain of 5 and join, do 20 doubles into ring and join with a slip stitch. Do 6 rounds in plain doubles, widening as you progress to keep from cupping, next 3 rounds do not widen. Begin to work in rows now by leaving off to within 15 stitches of the last round. Make 7 rows of plain doubles. Fasten this foundation cap or lining inside the silk one with a thread of crochet silk.

This can be crocheted with a bone needle, while the silk cap is done with a medium size steel needle.

Materials.—Two $\frac{1}{2}$ ounce balls B. & A. Crochet Silk, size 300, color 2003. 1 ounce Zephyr or Saxony. $\frac{1}{2}$ yard C. an White China Silk for ties. Use a No. 1 Star Crochet hook.

Marking Clothing.

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

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

Doily Book No. 140.

Materials.—Filo Silk, 1 skein each 2281, 2282, 2283, 2284, 2285, 2061a, 2062, 2062a, 2063, 2000. $\frac{3}{4}$ yard $\frac{3}{4}$ inch Ribbon. Green stamped linen 12x20 inches. 1 Doily Book. If desired this design can be furnished stamped on any other color of linen. Blue,

tan, and terra cotta are sometimes used.



DOILY BOOK No. 140.

poppies is in Green 2281, and around this are worked stamens in Black 2000. Work the edge of the petals light, and shade darker toward the center. Pad slightly the turned over portions of petals with embroidery cotton and work with the lightest shade, Green.

Leaves—Green 2282, 2283, 2284, 2285 is used for the leaves. They are worked solid in Feather stitch and veined with one of the darker shades. Work the stems in Outline stitch. The word "Doilies" is in Satin stitch in Red 2062a.

The linen is now pressed and mounted in the same manner as covering a book with paper. At a distance of about an inch each side of the center of the upper and lower edges cut the linen down for about an inch and turn in. This allows for the binding of book. The linen will be found to be about an inch larger all around than book. Firmly fasten this margin on inside of front and back covers with a good glue, and over this paste the first and last pages of book. This gives a neat finish. Ribbon ties about 12 inches in length and $\frac{3}{4}$ inch wide are fastened to the covers of book as shown by illustration. Red may be chosen for the ribbon.

YOU WON'T COMPLAIN IF YOU USE B. & A. WASH SILKS.

Most needleworkers have a number of choice doilies which when not in use should be carefully laid away. A most convenient receptacle for a dozen or more doilies is shown in the accompanying illustration of Doily Book. The book is composed of eleven cardboard leaves of different tints, with covers of neatly embroidered linen. The book from which the engraving was made had green linen covers embroidered with red poppies.

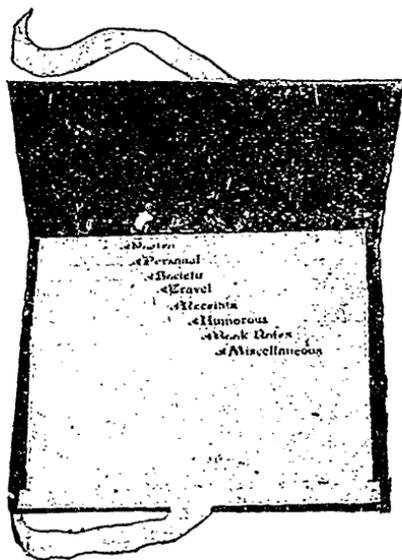
Flowers—The flowers are worked solid in Feather stitch with red 2061a, 2062, 2062a, 2063. The center of the open

Clipping Book No. 136.

Materials.—Roman Floss, 4 skeins 2002. Red canvas 11x20 inches. $\frac{1}{2}$ yard 1 inch Satin Ribbon. 1 Clipping Book.

To be able to find any given newspaper clipping at once will be appreciated by those who have had trouble in preserving the great number of slips that are constantly being accumulated in every household. The Clipping Book overcomes many an obstacle. Eight strong manilla envelopes are securely fastened to the binding of the book in such a manner as to afford easy reference to the contents of each. There are eight different subjects, as follows: Poetry, Personals, Society, Travel, Receipts, Humorous, Book Notes, and Miscellaneous.

The cover of the book is a deep red canvas, on which is worked a cross stitch pattern



in white silk. The word "Clippings" is also in white, as are the ribbon ties. Other color schemes may be chosen with equally good effect.

The letters should first be padded with embroidery cotton and then worked over in Satin stitch with Roman Floss, White 2002, which is used throughout the design. The work is quite simple, and for this reason this design is recommended especially to beginners. When the embroidery is completed securely

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

fasten the canvas to the cover with a good glue. Then take the cloth on which are the envelopes and fasten to the inside of the back cover. The inside front cover is neatly finished with a deep red cloth, which also covers the fastening of the white cloth on which are the envelopes. Where this is joined to the edge of cover glue a strip of white paper, thus concealing the fastening.

Autograph Book No. 115-3.

Materials—Filo Silk, 1 skein each 2062, 2062a, 2064, 2030, 2163a, 2562, 2563, 2564, 2565. 1 Autograph Book. 1 piece stamped linen 10x14 inches. $\frac{2}{3}$ yard $\frac{3}{4}$ inch Red Satin Ribbon.

A book in which to have one's friends inscribe their names is a most charming acquisition to a guest chamber. Its pages will recall many pleasant memories, and be the more highly treasured as time passes. As suggested by the title, space is given on its pages for date and name, as well as some personal thought.

"O welcome guest, before you leave,
A favor I would ask—
To write your name among my friends,
Should be an easy task;
And that, together with the date,
You'll just express a thought,
It matters not what the topic be,
On science, art or sport,
That something more than date and name
Shall stay with me always,
When in years hence I turn these leaves
And think of bygone days."



AUTOGRAPH BOOK No. 115-3.

Thus runs the invitation on the title page. The book is prettily covered with tan linen, on which is embroidered red poppies and a very suggestive pen.

In working the poppies use Filo Silk, Red 2062, 2062a, 2064. The petals in the foreground should be in the lightest color; use 2062 for the edge and shade into 2064 at the base. For the other petals use 2062a and 2064. Use Feather stitch in working these flowers, as well as for the leaves, which should be in 2562, 2563, 2564, 2565. Outline the stems with 2565. The seed vessel is worked solid in 2563 and 2564. Outline the word "Autographs" with Filo Silk, Red 2062a. The pen is also in outline, using Black 2000 for the body of the penholder, and Golden Brown 2163a, for the top of holder and pen.

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

Kodak View Book No. 137.

A companion to the Vacation Book (page 58 July number) is found in the book for kodak views shown by the accompanying cuts. While the pages of the former will contain interesting anecdotes, in the latter will be found the illustrations,—the

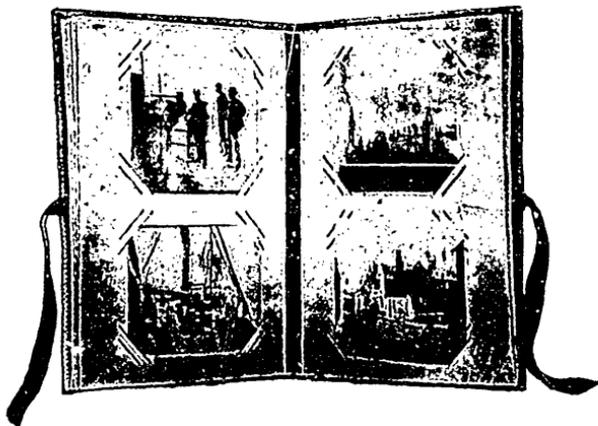
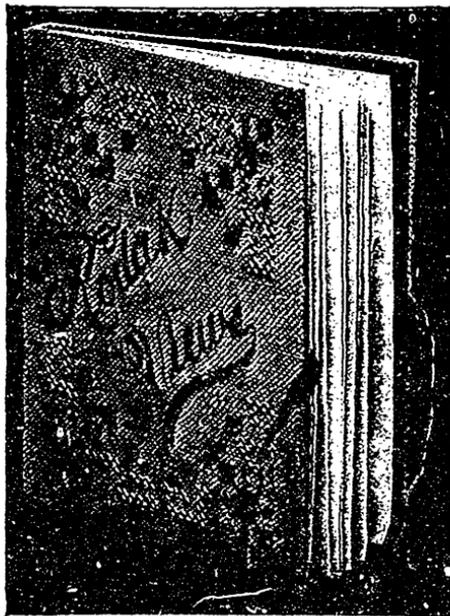


FIG. 194. SHOWING METHOD OF INSERTING PRINTS.

story in picture form,—which is what appeals to ordinary mortals. In these days when a camera is an indispensable part of a traveler's outfit, the inevitable result is a convenient receptacle for the views obtained. One great advantage in the book shown is, that its pages have slits into which to slip the prints, as shown by the accompanying cut, and thus it is possible to change them

for others from "fresh woods, and pastures new."

The cover of this attractive book is of ecru canvas on which is a design for cross stitch. Reds 2061, 2062, 2063, 2064, are chosen, of course selecting Roman Floss as the working material. Commencing in the corner with the darkest shade, shade gradually lighter towards the other points of the triangular form. The three clusters of five cross stitches each on the inner side of this form should be in the darkest shade, and the cluster of six cross stitches between in a shade lighter. The shading should be the same in the four corners. The letters forming the words "Kodak Views" should be padded with embroidery cotton and worked in Satin stitch with Red 2063.

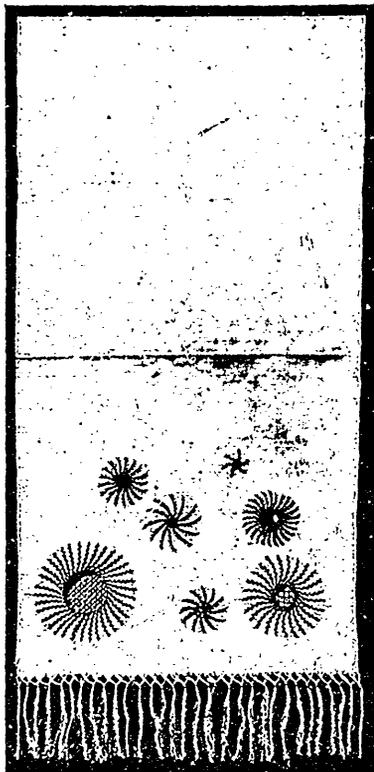


KODAK VIEW BOOK No. 137.

Bureau Scarf Design No. 383C.

Materials.—Caspian Floss, 3 skeins each 2634, 2635, 2636, 2640, 1 skein each 2632, 2637, 2638, 2639. Dealers can furnish this design stamped on cream linen, 15x50 or 15x72 inches. See note, page 288.

The design for this bureau scarf is simple and very effective. The largest disc is outlined with Caspian Floss, Orange 2640, and the section which is not covered with cross bars is worked solid in Satin stitch with 2640. The cross bars are worked in Outline stitch with Caspian Floss, Yellow 2636, and a French knot in 2636 is worked in the center of each of the spaces formed by these bars. The lines radiating from the disc are worked in Brier stitch, those which spring from the solid embroidery being in 2636 and the others in 2634. The disc in the opposite corner is worked in the same manner. Use 2638 for outlining the disc and cross bars and for French knots. That portion of the disc which is not covered by cross bars is worked in Satin stitch with 2635. The rays which spring from this are in Brier stitch with 2634, and the rest of the rays are in 2636. Outline the circle of the small figure between these two and the lines radiating from it with 2636, and work along one side of each of these rays in reverse Buttonhole stitch, slanting the stitches the same as for the Brier stitches



BUREAU SCARF No. 383 C.

and continuing down to the center. Use 2640 for this work. Work a dot in the center about one-quarter inch in diameter in Satin stitch with 2636. Fill in the centers of the remaining forms with Queen Anne darning stitch. See Fig. VII e, page 43, January magazine. Instead of but one, four strands of Caspian Floss are used in this work, and the result is very pleasing. In the figure directly above the largest one use 2634 for the center, 2636 for outlining the center and rays, and 2632 for the reverse buttonholing. The figure on the opposite side is worked in exactly the same manner. Use 2635 for the center, and outline center and rays with 2638. Work reverse buttonholing with 2636. The figure in between is worked the same, using 2639 for the

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

center, 2640 for outlining rays and center, and 2635 for reverse buttonholing. Work the center of the tiny figure above in Queen Anne darning stitch the same as the others, using 2640. Outline the center with the same. The six rays should be worked in Feather stitch with 2637. The other end of the scarf is worked in the same manner.

Bureau Scarf Design No. 383 B.

Materials.—Filo silk, 2 skeins each 2440, 2441, 2442, 2443, 2444, 2445; 1 skein each 2634, 2710, 2711, 2712, 2713, 2714. Dealers can furnish stamped cream linen of this design in one size, 16x50 inches. See note on page 288.

A simple and pretty treatment of a bureau scarf is shown by this design. It is a very inexpensive scarf and is quickly embroidered. The coloring is old blue and golden brown.

Use Filo Silk, Brown 2440, 2441, 2442, 2443, 2444, and 2445 for the scroll work, shading from 2440 at tips darker toward the center. The leaf figures on the scrolls are shaded from 2440 at the edge to 2445 to the center. Work in Feather stitch with Filo Silk 2440, 2441, 2442, and work the pointed section in the center of these leaf forms with 2445. The conventionalized star flowers are worked in Feather stitch with Blue 2710, 2711, 2712, 2713, 2714, making some light and others dark. The centers are in Yellow 2634. Make a few French knots in the center, and take a short stitch from the center on to each of the petals, using the same shade. Both ends of the scarf are embroidered alike.



BUREAU SCARF No. 383 B.

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

Hemstitched Tea Cloth Designs.

Wild Rose Tea Cloth No. 701 C.

Materials.—Filo Silk, 3 skeins each 2237, 2470, 2471, 2472; 2 skeins each 2443, 2446, 2561, 2563, 2564, 2565; 1 skein each 2013, 2017. Dealers can furnish a Tea Cloth with hemstitched border, stamped with this design, in 36 inch size. See note, page 288.

The Wild Rose, as applied to embroidery on linen, is very dainty, and deservedly popular. It is also easy to embroider, and is particularly desirable for beginners.

Mrs. L. Barton Wilson's first lesson, entitled "How to Embroider the Wild Rose," which appeared in the July number of *CORTICELLI HOME NEEDLEWORK*, will be found complete and no detailed instructions for working are necessary here.

The linen is fine, and combined with the dainty coloring used for the design makes a very attractive tea cloth. The cloth is finished with a hemstitched edge. (Easy.)

Bleeding Heart Tea Cloth No. 703 B.

Materials.—Filo Silk, 3 skeins each 2562, 2563, 2564, 2453, 2454; 2 skeins each 2880, 2881, 2882, 2883, 2884, 2885, 2002, 2561, 2565; 1 skein each 2090a, 2631, 2450, 2704. Dealers can furnish Tea Cloth for this design with drawn work and hemstitched edge in 36 inch size. See note, page 288.

Flowers.—Work the flowers solid in Feather stitch with Filo Silk, Pink 2880, 2881, 2882, 2883, 2884, 2885. The flowers on the ends of sprays are in the lighter shades, and those near the main stem in the darker. In every case make the lip of the flower in the two darkest shades, and shade lighter toward the stem. The pistil should be in white with a few stitches in Pink 2090a and Yellow 2631.

Leaves.—Work the leaves solid in Feather stitch with Filo Silk, Green 2561, 2562, 2563, 2564, 2565, 2172, shading some dark toward the center, and others dark on edge and light toward center. Stitches should curve from points of leaves downward toward the stems. On the points of some of the leaves work a few stitches of Brown 2704. Work the veins with the darkest greens and dark brown.

Stems.—The stems should be worked solid in Satin stitch with Filo Silk, using the darkest shade of Green for the heavy part of the stems. The stems which support the flowers should be worked light, shading into Yellow 2631 at the tips.

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

Conventional Tea Cloth No. 704 B.

Materials.—Filo Silk, 3 skeins each 2563, 2564, 2565, 2172; 2 skeins each 2060, 2060a, 2061a, 2063, 2065, 2066, 2631. Dealers can furnish hemstitched Tea Cloth stamped with this design in 36 inch size. See note page 288.

The success of a conventional design depends largely on the scheme of coloring used. In this instance reds, greens, and pale yellow are combined with good effect. The entire design, with the exception of the flower forms (which are in Satin stitch),



WILD ROSE TEA CLOTH No. 701 C.

is worked in Long and Short stitch. The sides of the scrolls are worked in Outline stitch, the points and small projections being in Long and Short stitch. Use Green 2563 for the tips and shade darker toward the center of figure. For the three leaf forms at base of figure use Green 2563, 2564, 2565, and work in Long and Short stitch.

WASH SILKS IN HOLDERS SAVES ANNOYANCE.

The veins are in Coral stitch with Red 2066. For the scales in the conventionalized pineapple figure use Filo Silk, Red 2060, 2060a, 2061a, 2063, 2065, 2066, and work in Long and Short stitch. The scales at the base should be in 2060, using 2060a for the tips of one or two, and work thus to the top, shading gradually into 2066. A single tiny stitch should be taken at the tip of each scale with 2066. Fill the space between the top scales and the surrounding leaves with French knots in 2066. For the leaves surrounding this figure use Green 2563, 2564, 2565, 2172. Commence the tips of the

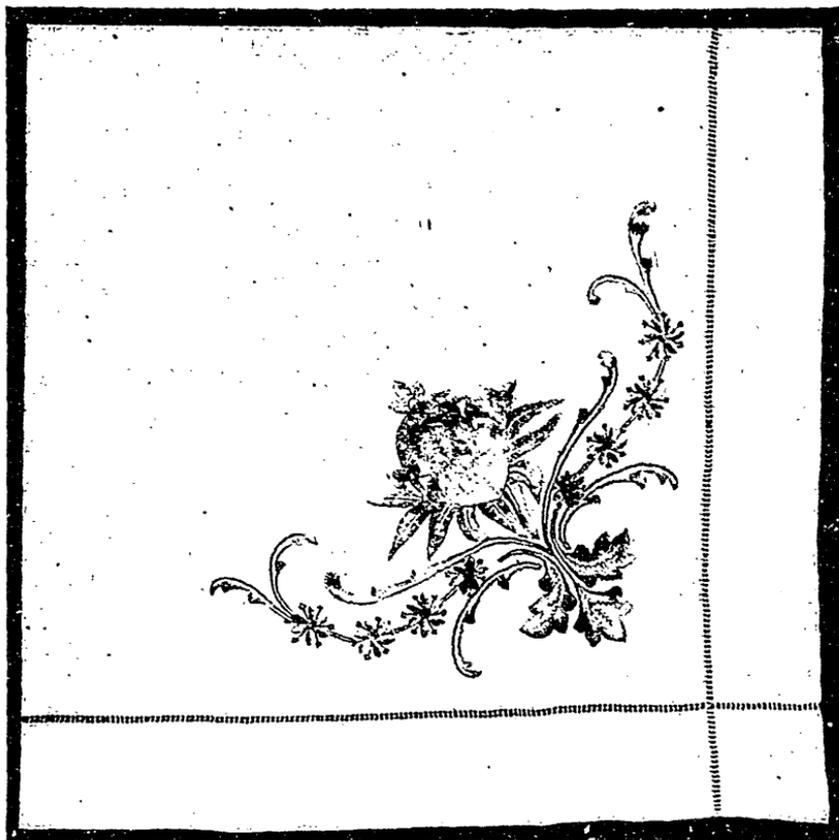


BLEEDING HEART TEA CLOTH No. 703B.

leaves with 2563, and shade darker toward the base. The veins are worked in Outline stitch with Filo Silk, Red 2066. The flower forms are padded and worked in Satin stitch. For the one on each side nearest the center use Red 2061a, 2065, and fill the center with French knots in Red 2066. The stamens are done in Outline stitch with

HOLDERS PREVENT SNARLING AND SOILING THE SILK.

Green 2172, tipped with French knots in Red 2066. Do not use more than one shade on a single petal. The flowers next are in Red 2060a, and Yellow 2631. The French knots in the center are in Red 2063 and 2065, the stamens in 2172, and anthers in 2065. The third flower has petals in Red 2060 and Yellow 2631, French knots in the center in Red 2063 and Yellow 2331, stamens in Green 2564, and anthers in Red 2063. The



CONVENTIONAL TEA CLOTH No. 704 B.

last flower has the same coloring with the exception that the French knots in the center are Red 2061a and Yellow 2631, and French knots at ends of stamens are Red 2061a. The lines connecting the flowers should be outlined with Red 2065.

YOU WON'T COMPLAIN IF YOU USE B. & A. WASH SILKS.

Holly Tea Cloth No. 701 A.

Materials.—Filo Silk, 4 skeins each 2450, 2451, 2452, 2453, 2454; 1 skein each 2061a, 2062, 2064. Dealers can furnish hemstitched tea cloth, stamped with this design in 36 inch size. See note, page 288.

An exceedingly appropriate design for the Christmas season is the Holly. The coloring is very attractive on white linen if the greens selected are not too intense. The design shown by the engraving has bunches and sprays of holly plentifully



HOLLY TEA CLOTH No. 701 A.

sprinkled with berries, and we predict that it will be very popular. Mrs. Wilson's lesson on "How to Embroider the Holly," which appears on page 279 in this number, will be found more complete than any instructions we can give here. Beginners are especially urged to study it carefully before commencing with tea cloth. (Not difficult.)

Sofa Pillow Design No. 1244.

COLORED PLATE LV.

Materials.—Roman Floss, 5 skeins 2002; 2 skeins each 2561, 2562, 2563, 2564, 2565. Caspian Floss, 1 skein 2564. Japanese Gold Thread, 1 skein No. 16. $4\frac{1}{2}$ yards No. 22 Shaded Satin Ribbon. $4\frac{1}{2}$ yards No. 22 Pale Green Satin Ribbon. 1 piece Pale Green Canvas, 24x48 inches, stamped with this design. See note, page 288.

A beautiful pillow both as to design and coloring is shown by Colored Plate LV. The foundation material is a delicate green canvas, and with the exception of the conventionalized flower forms the entire design; is worked in green.

The flower forms are worked in Long and Short stitch with Roman Floss, Black 2002, and into this is worked a row of Long and Short stitch with Caspian Floss 2564. The center of the open flower in the center of the design is filled with French knots with Roman Floss 2563. The calyx of the flower forms in each corner should be padded, covered in Satin stitch with Roman Floss, Black 2002, and this in turn covered with cross bars of Japanese gold thread, couched on. The use of this gold thread adds the finishing touch of beauty to the design. The feathery tendrils springing from the flower forms are in Roman Floss, Green 2561, 2562, 2563, 2564, 2565. They should be worked in Outline stitch, and short stitches taken from each side as indicated. Use but one color for each, but use all five shades in each form. Outline the scrolls between the forms with green coronation braid.

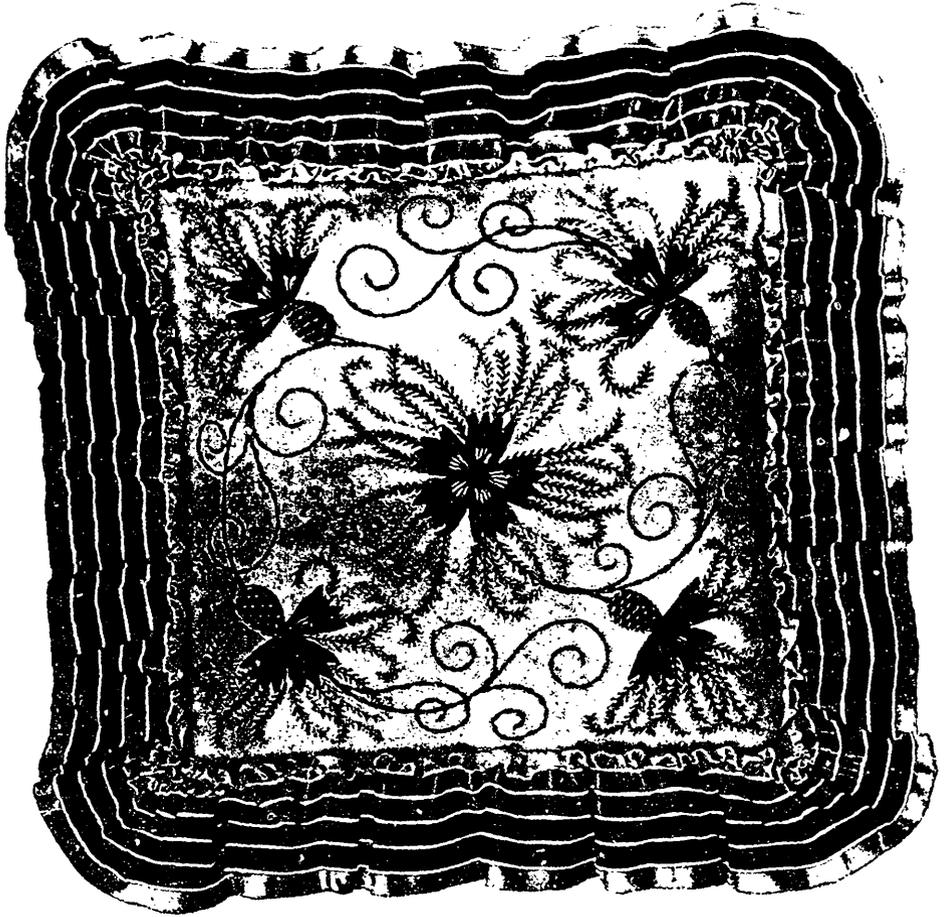
Two kinds of satin ribbon are used for the ruffle which finishes the edge, one a delicate green satin matching the canvas, and the other a shaded satin ribbon embodying all the shades used in working the top. The pale green ribbon which is about four inches in width is stitched to the under side of the fancy ribbon about one inch from one edge. In this way the under ribbon will show at the outer edge. The under ribbon should be stitched to the part of the shaded ribbon which is the lightest in color, this leaves the dark green edge to show up against the pale green of the under ruffle. The ribbon should now be gathered just above the stitching and attached to the edge of the pillow. This gives a very pretty heading above the ruffle.

Decore Crochet Sofa Pillow No. 110.

Materials.—Twisted Embroidery Silk, 4 skeins 2162; 2 skeins 2163; 1 skein 2164. Roman Floss, 2 skeins 2164; 1 skein each 2163, 2163a, 2165. Filo Silk, 1 skein 2440. Decore forms, 76 No. 4 Jewel, 1 No. 3 Round. Two 24 inch squares Brown Villa Cloth. Silk Cord, $4\frac{1}{2}$ yards. See note, page 288.

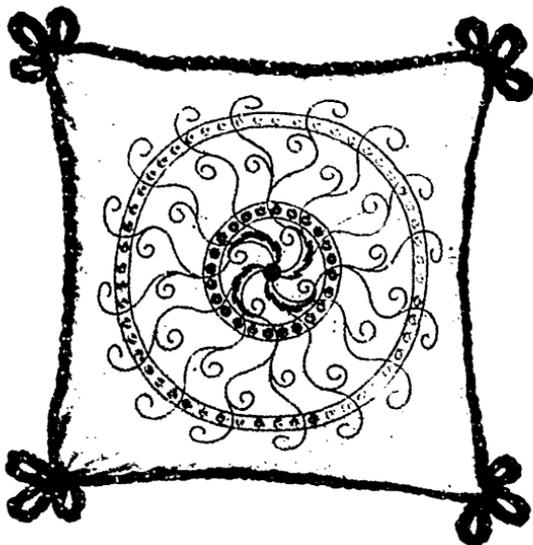
This design is embroidered in golden browns on brown villa cloth, and makes an extremely pretty pillow.

B. & A. SILKS IN HOLDERS ARE POPULAR WITH EMBROIDERERS.



EMBROIDERED SOFA PILLOW. No. 1244.
COLORED PLATE LV.

The center figure is worked in Long and Short and Outline stitch, using Roman Floss, Golden Brown 2164. The ring surrounding this central figure is outlined with Roman Floss, Golden Brown 2165, and the large outer ring with 2164. The scroll lines radiating from the center are outlined with Roman Floss 2163, 2163a, 2164, and 2195, making one line in 2165, the next in 2164, and so on, repeating three times around the circle. Crochet one Round form No. 3 plain with Twisted Embroidery Silk 2164, fill with Filo Silk 2440, and apply to the center of the design. Apply twenty-four Jewels crocheted in 2163 to the inner circle. Work the remaining Jewels in 2162 and apply to the outer circle. Finish the edge with a heavy silk cord combining two of the shades of golden brown used in working the top of pillow.



DECORE CROCHET SOFA PILLOW No. 110.



FRENCH APPLIQUE SOFA PILLOW No. 1019.

French Applique Sofa Pillow No. 1019.

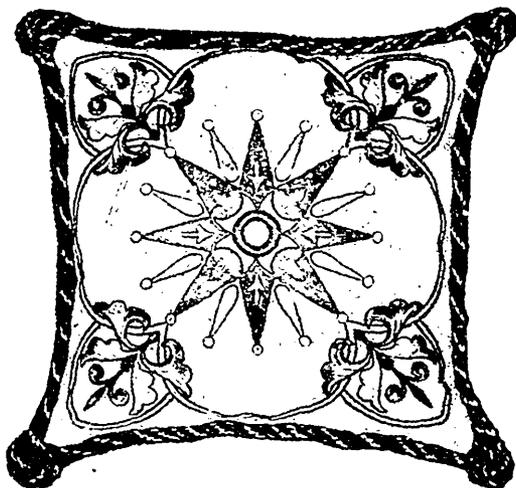
Materials.—Roman Floss, 16 skeins 2166; 3 skeins each 2522a, 2563, 2564, 2172, 2450, 2051, 2781, 2782; 2 skeins each 2160b, 2161, 2163, 2163a, 2164; 1 skein each 2030b, 2002, 2890, 2302a, 2303, 2524, 2795. Coverette, 24x24 inches. 1 yard French Creton. 5 yards 4 inch Yellow Satin Ribbon. 5 yards 1 inch Golden Brown Satin Ribbon. See note, page 288.

A new and most effective sofa pillow shows a bold design in tulips cut from a pretty French cretonne, ap-

pliqued on a white coverette and worked in Long and Short stitch with Roman Floss. Care should be taken in selecting silk to match the varied colors shown in the printed flower. The edges of the petals and leaves are worked in bold Long and Short stitch and many stitches should also be taken in the body of the leaves and flowers emphasizing the printed colors. In the present instance tulips showing shades of yellow, golden brown, and purple were selected, and with their green leaves show up well against the white background. The back of the pillow is French creton and the edge is finished with a deep ruffle of delicate yellow satin ribbon about four inches in width, edged with a golden brown ribbon about an inch in width, joined with a Long and Short Buttonhole stitch, the stitches being taken so as to form Van Dyke points with two or three narrow stitches of even width between. This should be done in golden brown Roman Floss, and the stitches should be taken on to the pale yellow ribbon. In selecting a pillow for an embroidered cover one should always be chosen an inch or two larger than the cover, as this insures a good plump cushion.

Star Sofa Pillow No. 479 A.

Materials.—Roman Floss, 3 skeins each 2110a, 2111, 2564, 2565; 2 skeins each 2092, 2052; 1 skein each 2090b, 2581, 2584, 2585. Rope Silk, 16 skeins 2000. Two squares Brown Linen, 24 x 24 inches and 3½ yards Silk Cord. See note, page 288.



STAR SOFA PILLOW No. 479 A.

This is the first of a series of new and effective designs for sofa pillows. The foundation material is brown linen, and the design may be worked in a variety of different colors. The silk used is Roman Floss, and consequently the work is quite rapid.

The ring in the center of the star figure should be first padded with embroidery cotton, and then worked solid with Roman Floss. Gold 2111, the star points are worked solid with Green 2454. Work the Fleurs-de-lis which appear on four of the star points in Honeycomb stitch with Pink 2090b, and the four globular

B. & A. WASH SILKS ARE THE MOST ENDURING.

The entire center figure, including Jewels, should be outlined with Rope Silk, Black 2000. Work the corner figures in Long and Short stitch, using Green 2565 for the large scroll leaves, 2564 for the smaller, and Brown 2581, 2584, and 2585 for the center figure. This should be worked solid, using the darker shade nearest the scroll leaves, and shading lighter toward the edge of pillow. The corner figures should be outlined with black, as should also the curved lines connecting them. Fill in the space between the lines with some pretty stitch. Cat stitch is quite easy and effective.

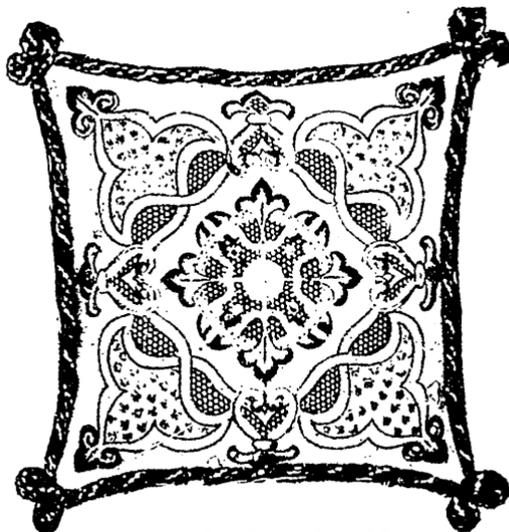
The back of the pillow should be of the same material as the top, and the edge is finished by a heavy silk cord combining the colors used in working the top. In selecting a pillow it is always better to have one two, or three inches larger than the cover, as this will ensure a firm pillow.

Maltese Sofa Pillow No. 473 C.

Materials.—Roman Floss, 4 skeins 2093, 3 skeins each 2090, 2090b, 2091, 2564, 2172; 2 skeins 2000, 1 skein each 2090a, 2180. 1 skein Japanese Gold Thread No. 8. 2 squares Brown Linen, 24 x 24 inches. 3½ yards Silk Cord. See note, page 238.

Although rich and elaborate in appearance this pillow is in reality easy of execution, and will appeal to those who feel that they cannot attempt an intricate piece of embroidery.

Form the small ring in the center of the cross with two rows of Japanese gold thread couched on. The large ring has a row of gold thread on each edge, and the space in between is filled by a Double Cat stitch with Roman Floss, Green 2172 and 2180, working the light shade over the darker. Fill in the background between the two rings with Honeycomb stitch in Black 2000. The four balls in this figure should be worked solid with Green 2180, shaded with 2564, and should be slightly padded. Work the scroll forms in Long and Short stitch with shades of red, making the edges dark and shading lighter toward the center. The straight lines running toward the center ring should be worked in Outline stitch with Red 2093.



MALTESE SOFA PILLOW No. 473 C.

INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.

There now remains the border, which certainly has an elaborate appearance. The fleur-de-lis figures on the sides are to be worked in Long and Short stitch with Green 2564 and 2172, and outlined on the inside edge with gold thread. Work the band around the neck solid with Red 2090 and 2090b. The curved lines throughout the border should be worked in Outline stitch with Red 2093. Fill the space inside the figures with Honeycomb stitch in black, and work the small scroll figures in the corners in Long and Short stitch with red, shading from dark on the edge to lighter toward the center. In the space in the center of these figures make fancy stitches in Red 2090b, as shown. Fill in the small spaces at base of figures with Honeycomb stitch in black. By referring to cut of this pillow a very good idea may be obtained of the method of working.

The finish of this pillow is similar to No. 478 A, and the suggestions as to the size of the pillow apply to this one as well. We cannot too strongly impress on our readers that a firm pillow shows off the embroidered cover to far greater advantage than one which is not well filled.

To Launder Embroidered Linens.

BY AN EXPERT TEACHER OF NEEDLEWORK.

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

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

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

B. & A. SILKS IN HOLDERS ARE WONDERFULLY POPULAR.

Boston Shopping Bag.

By E. & P. VERGES.

Materials.—Rope Silk 2000, 24 skeins. Ecu Canvas, 12x16 inches. Black Satin 21x32 inches. 4 yards Black Flk Braid. 1 pair Leather Handles. See note, page 288.

The simplicity of cross stitch work commends itself to those who do not care to devote much time to solid embroidery which calls for close application. Every woman recognizes the many uses to which a bag like that shown by the engraving can be put. It is in fact a very convenient bag for any household. The Cross stitch design is not elaborate, the bag is easy of construction, and the work progresses rapidly.

Ecu canvas is used for foundation material, and the work is done with Rope Silk, Black 2000. When the Cross stitch work is completed the canvas should be stitched to the center of the satin before the bag is made up. A small pocket may be put on the outside of each bag just between the handles. This should be about five inches in depth and lie between the satin bag and the canvas. The cloth should be turned and stitched up on the wrong side, so that when one upper edge is stitched into the binding of the canvas and the other on to the satin bag, a satin lined pocket is formed. It may be well also to stitch on the handles before making up the bag

The ends of the satin should not be turned together and the sides seamed to within eight inches of the top. From this point to the top both sides should be hemmed. Now turn the top of the bag in to the depth of four inches and stitch in position. About an inch above make another row of stitching, and another at equal distance above that. This gives space for the draw strings, which are of black silk braid one half inch in width. These should be inserted so that the upper on one side of the bag is in the lower casing on the other. As the satin is several inches wider than the canvas, the lower corners of the bag should be drawn in to the canvas by a gathering string.

Mention has been made of Black Satin and Rope Silk in combination with ecu canvas, but Dark Brown Satin and Rope Silk may be used with equally good effect.



FIG. 195. BOSTON SHOPPING BAG.

Photograph Frames.

Directions for Mounting and Framing.

When the embroidery is completed it should be dampened and pressed in the same manner as other embroidered linens. See page 288. It is then ready for mounting. Remove the back of frame. The cardboard with the opening, on which the linen is to be mounted, is first covered with a thin layer of cotton wadding, which should be fastened on with a good glue. Over this the linen is stretched and carefully secured at the edges with pins. See that the stamped outline of the opening is directly over the opening in the mount. Then place the embroidery on its face, draw the linen firmly over the edges and paste on to the back. Do this very carefully, using a good strong glue. When fully dry the linen in the opening should be cut and carefully pasted on to the back. If the opening is a square one, cut a slit from the center to each corner forming an x, draw the four corners through to the back and fasten. If the opening is oval, cut small slits from the center of each opening to the edge, and draw these through to the back and paste as directed.

Clean the glass, place the embroidery and photograph in position and slide in the back. The frame is then completed.

Wild Rose Photograph Frame Design No. 21-O.

Materials.—Filo Silk, 1 skein each 2092, 2236, 2237, 2470a, 2470, 2471, 2634, 2050b, 2050a, 2050, 2051, 2052, 2053. Dealers can furnish stamped linen of this design in 10x12 inch size. See note, page 288.



WILD ROSE PHOTOGRAPH FRAME
DESIGN NO. 21-O.

A simple and graceful design of wild roses forms the decoration of this attractive photograph frame.

Flowers—Shades of Pink 2236, 2237, 2470a, 2470, 2471, are used for the flowers. They may be worked solid in Feather stitch or in Long and Short stitch, as preferred. Mrs. Wilson's lesson on the wild rose in the July number of CORTELLI HOME NEEDLEWORK will be found not only of great assistance to beginners, but of interest to more experienced embroiderers as well. For the centers of the open flowers use Green 2050b, and work in Satin stitch. Work French knots Filo Silk, Yellow 2634, around this

center and scatter a few on the petals near the center. The tips of the buds

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

should be in one of the dark shades in pink, and should shade lighter toward the stem. The calyx should shade from light on tips darker toward stem. Vary the coloring in the buds and flowers, making some much darker than others.

Leaves.—Work the leaves solid in Feather stitch with Filo Silk 2050b, 2050a, 2050, 2051, 2052, 2053. Those leaves which are in the foreground should be in the lightest shades. Although this is one of the fundamental principles of embroidery, it seems necessary to lay particular stress on this point. Another important point is not to use more than two or three shades in a single leaf. Vary the shading in the different leaves. The stems should be in Outline stitch with green 2052 and 2053, and put in the thorns with Red 2092.

For mounting, see instructions on page 350. Any style of frame may be chosen which is of suitable size for a 10x12 inch linen and which has an oval opening for picture.

Daisy Photograph Frame Design No. 117-O.

Materials—Filo Silk, 1 skein each 2001, 2002, 2561, 2239, 2240a, 2242, 2244, 2170b, 2631, 2632, 2050b, 2050a, 2050, 2051, 2052. Stamped linen 10x12 inches. Dealers can furnish stamped linen of this design in 10x12 inch size. See note, page 288.

The daisy is very effective embroidered on white linen, for although there is no contrast in color the white silk used shows very prettily against the dull finish of the linen. The scrolls are in Red.

Flowers—Use Filo Silk, White 2001, 2002, and Green 2561 and 2170b, for the daisies. When the petals have been worked with a single row of Long and Short stitch but few additional stitches are required to make the work solid embroidery. A little grayish green should be shaded into some of the flowers to give the shadow effect. Fill the centers of the open flowers with French knots in Yellow 2631, 2632.



DAISY PHOTOGRAPH FRAME
DESIGN No. 117-O.

Leaves—Work the leaves solid in Feather stitch with Filo Silk, Green 2050b, 2050a, 2050, 2051, 2052, varying the shading in the different leaves to give a light and shade effect. Vein with one of the darker shades. The tendrils should be worked in Outline stitch with Green 2050b, and the stems with one of the dark shades of green.

YOU CANNOT AFFORD TO BE WITHOUT THE PATENT HOLDER.

Scrolls.—For the scrolls use Filo Silk, Red 2239 and work in Satin stitch. Outline the cross bars connecting some of the scrolls with Red 2244, and where the lines intersect make a Cross stitch with 2240a. The jewels should be padded and worked in Satin stitch with 2242.

When the embroidery is completed it should be pressed and mounted in the frame as per instructions given on page 350. The Imperial Passepartout frame is shown in this illustration, but any style may be chosen which is of suitable size for a 10x12 inch linen, and which has an oval opening for photographs.

Violet Photograph Frame Design No. 22 S.

Materials—Filo Silk, 1 skein each 2690, 2790, 2791, 2792, 2793, 2632, 2050b, 2050a, 2050, 2051, 2052, 2053. Stamped linen 12x15 inches. Dealers can furnish stamped linen of this design in 12x15 inch size. See note, page 288.



VIOLET PHOTOGRAPH FRAME DESIGN NO. 22 S.

That popular flower, the violet, furnishes the motif of this design. It is very simple, and the results can hardly fail to be pleasing.

Flowers—Filo Silk 2690, 2790, 2791, 2792, and 2793 are chosen and the flowers are worked in Feather stitch. Use but two or three shades in a single flower, and vary the shading, making some flowers

dark and others light. In the centers make a tiny Δ shaped stitch with Green 2050b and a tiny stitch with Yellow 2632. The buds should be in 2792 and 2793.

Leaves.—Use Filo Silk, Green 2050b, 2050a, 2050, 2051, 2052, 2053, and work in Feather stitch. Use but two or three shades in a single leaf, and make some much darker than others. Vein with one of the darkest shades. Work stems in Outline stitch with 2052 and 2053.

When the embroidery is completed, press and mount in frame as per instructions given on page 350. Any style frame may be used which is of suitable size for a 12x15 inch linen and has two $3\frac{1}{2} \times 5$ inch openings for photographs. The frame illustrated has an easel back, and is also supplied with rings for hanging.

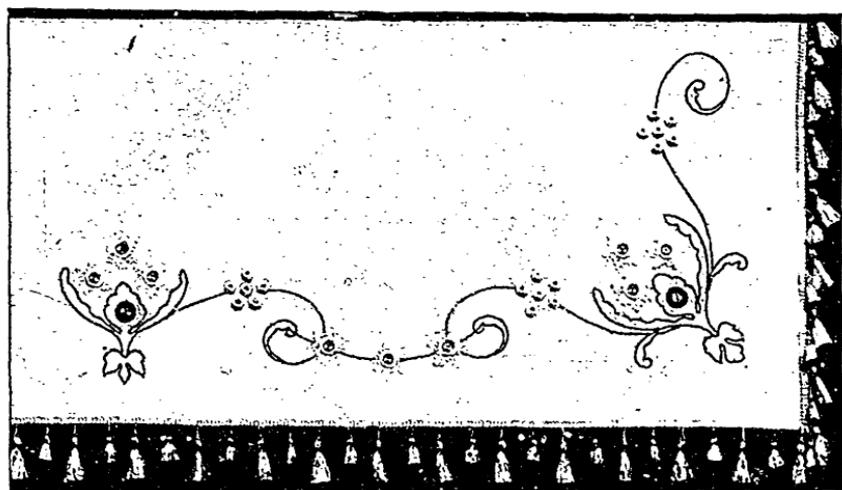
INFERIOR SILK IS NOT ECONOMICAL AT ANY PRICE.

Decore Crochet Lambrequin Design No. 1033.

Materials.—Twisted Embroidery Silk, 5 skeins 2222, 3 skeins 2221, 1 skein each 2111, 2163, 2165. Filo Silk, 1 skein 2161. Decore forms, 36 No. 4 Jewel, 18 No. 3 Round. 2½ yards Silk Tassel Fringe. 1 piece Coverette 18 x 54 inches, stamped with this design. See note. page 288.

Another use has been devised for the popular Decore Crochet work. Handsome lambrequins may be made of coverette decorated with this work, and finished on the edges with a silk tassel fringe.

The small leaf shaped forms at the base of the center and corner figures are worked in Outline stitch with Twisted Embroidery Silk, Golden Brown 2111. The rest



DECORE CROCHET LAMBREQUIN DESIGN No. 1033.

of the design except where the forms are applied is worked in Outline stitch with 2163. Crochet three of the Round forms plain with Golden Brown 2165, and apply one to the center of the corner and center figures. The Scallop Round forms are crocheted with Twisted Embroidery Silk, Blue 2222 and applied as shown. Both the Plain and Scallop Round forms are filled in with Filo Silk, Brown 2161. Crochet the Jewels with Blue 2221 and apply in clusters as shown by design.

Complete directions for Decore crochet work were given in the January issue of *CORTICELLI HOME NEEDLEWORK*. Beginners should send 10 cents to the publishers for a copy.

A narrow hem is stitched around the entire piece, and the lower edge and ends finished with a silk tassel fringe the shade of one of the blues used in the design.

YOU SAVE TIME BY USING B. & A. WASH SILKS IN HOLDERS.

*Neutral Tone Embroidery.**

BY AVIS BEACH.

The course of modern embroidery, especially modern American embroidery, seems to be toward that more complete expression which has generally been conceded to the realm of painting. There are two barriers which keep embroidery confined to the conventional in art: one is that fabrics are generally designed for use—not to be set up on purpose to be looked at, as an easel picture. The ornamentation on them, therefore, cannot consistently be out of keeping with the end in view. In the second place, the materials with which the embroiderer has to work are limited in their application. However, modern scientific work along this line has done much to remove some of the obstacles to full expression and suggestion by means of embroidery; for instance, the beautiful luster of the B. & A. Filo Silk makes it possible to suggest the texture of flowers as has never been done except with the Chinese flosses. The lack of full lines of colors has in the past been a drawback to undertaking many subjects which designers have urged upon embroiderers. When the color cards were increased so as to offer many gradations of all the usable tones there was yet a lack, one element wanting to perfect equipment of the worker so far as color was concerned. This was the need of neutral ones.

We have, in our use of color, to consider two sorts: pure color and opaque. In flowers, and all objects, for that matter, we have the pure color in the lights, that is, where the light falls directly on a surface, and the opaque in the shadows. The shadow tone always bears some relation to the pure colors; it is the pure color modified by red, blue, or yellow, and mixed with white, so as to be no longer transparent. Whether shadows are cold or warm—that is, modified by blue or red—depends upon the original or pure color, and upon surrounding objects which reflect their color. Usually it is better to make shadows warm in tone; this is likely to be more pleasing. However, draperies and linens intended for summer use are more suitable and in harmony with lightly furnished cottage rooms if worked in the cool colors. This is, in fact, a point to be studied.

Washes of pure color can be so disposed in water-color painting that with the aid of the background no opaques need be used. This work is wonderfully fresh and delicate, and thus we have been seeking to embroider by using only pure color, and so disposing it as to supply both light and shadow by means of various shades of the same tone. In this method we are constantly looking for colors which are not vivid, and we are often justified in using shades very far from natural in order to avoid a glare, especially on white backgrounds. The misfortune is that people whose eyes are not trained to appreciate color, especially in combination, are likely to select bright, clear tones, and thus the crude results we so often see. Often, too, the use of such has been unavoidable, because silks of subdued colors have not been attainable.

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

The manufacturers have been quick to respond to any demand, and the B. & A. Color Card has for some time shown the neutral tones corresponding to its clear colors. This style of work is called "Neutral Tone Embroidery," and its popularity during the past year has been constantly increasing.

These shades have a wider possibility than we should find in the silks if they had been modified in tone on a scale of horizontal reduction, so to speak, for then we should often find ourselves in want of pure color, as we have previously been in need of shadow tints. The point of effectiveness in this work is to be found in *contrast*.

The neutral tone flosses may be used in one of two ways: either with pure color silks or with a white or pure color background to supply the high lights. These shades, while making a greater scope possible to the work, are also most restful to the eyes, and therefore pleasing to even those who do not know why they are so.

Their effect may be compared to the perfect rest the eyes experience on a rainy day after a great many sunny ones. Shadows are very necessary to beauty; we do not want to see things always with equal distinctness or as in a glare. But the success of these new shades depends upon knowing how to use them in either of the two ways above referred to.

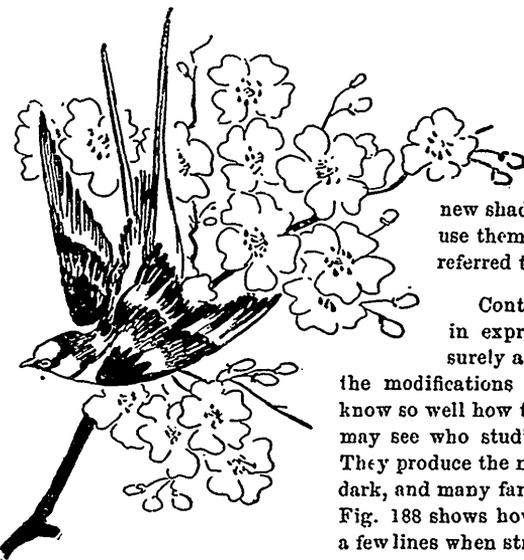


FIG. 188.

Contrast is one of the greatest elements in expression, and there may be just as surely a harmony in contrast as between the modifications of one single tone. The Chinese know so well how to use this art principle, as anyone may see who studies their light and dark pictures. They produce the most startling effects in light and dark, and many famous artists have used this method. Fig. 188 shows how much spirit may be thrown into a few lines when strongly contrasted in tone. "Light and shade" is quite a different thing from "light and dark" as technically used, but the neutral tints may

be used in contrast to clear colors in both cases. They both involve a knowledge of the relative position of light and shadow, and the only way in which a worker who does not understand the primary laws of perspective can be sure of success is to work from a study. The colored studies so widely published now, many by noted artists, may be of the greatest assistance to embroiderers, and their use cannot be too strongly urged. The worker should pin one up in front of her table as a guide to placing her tones. One need not necessarily copy, but if working a rose, for instance, observe the blocking of the tones in a rose in the study which may be in a similar position.

Now with the foregoing in mind we may venture to suggest the way in which the neutral tones may be used with striking effect as a means of shading. Select the neutrals which correspond to the clear color, as for instance, in the case of a pink rose, pure color 2470a, 2470, 2472, 2474; neutral tones for shadows are 2300, 2301, 2302, with a touch of 2090b. Embroider the petals in the light, or on that side of the rose where the light falls directly, in the pure pinks. There will be some parts lighter than others in the light, that is, one will shade somewhat with the pure color in the lights, or more correctly speaking, one will consider the absolute variation in color in the light. Use the neutral tones on the shadow side, and manage them also according to their gradations; that is, the light shades on the edges



FIG. 189.

of the petals, and the dark where the shadow is deepest. Probably in no other way can so much spirit be thrown into the work as by this plan. This will be a fine training for one in masses, and as everybody knows who has studied shading, the only way to get strong effects is to work the light and shade in large masses. See Fig. 189. As soon as one begins to see lights and shadows in detail, and scatter them over a form, just so soon all strength and modeling is lost. The great secret of shading by "laying in masses" is learning to see the *relation* of lights to shadows. When one looks at an object with an eye to picturing it, the first point to be decided, after the form, is where it is lightest and where it is darkest. This once appreciated, keep the relation throughout the work, and never under any circumstances be tempted to make any of the lighter parts which lie within the mass of shadow as light as the high tones which are in the light. This is the most important point about shading, therefore the great advantage of having two sets of tones for the work will be at once apparent. If the opaque or neutral shades are confined to the shadow mass there will be no danger of producing that confused effect which is disastrous to all modelling. Fig. 189 shows the masses of light and shade thus disposed, and one can readily see the value of so applying the clear color and the neutral in contrast.

This idea may be carried further and applied in composition, and the striking effects which can be produced in this way are many. In a cluster of flowers it is evident that the flowers are not all on the same plane. If we work them all in equally clear colors we have one as prominent as another, and in consequence of flat effect. For this reason we avoid clusters, and confine our work to single sprays; but with neutral tints at our command we may produce bunches and

HOLDERS MAKE GOOD WORK BY SAVING TROUBLE.

masses of flowers and leaves together, without producing a glare which is likely to be meaningless as well as far from pleasing.

First work out in regular Long and Short or Feather Stitch (see pages 28 and 29 in January magazine) the few prominent flowers, then work those in the background in the corresponding neutrals. If we learn to manage these shades together harmoniously we shall be able to undertake quite a new set of designs; bouquets, and garlands before unattempted by the embroiderer. Fig. 190 shows a group of three pansies in three different aspects, the dark and the light colored flowers in the light, and the third one in the shadow, or at a greater distance from the eye. In a case of this sort a very decided effect will be produced by using the neutral shades in the flower in shadow in composition with those in the light, which should be embroidered mostly in pure color. The petals of the light blossom which hang over may be in the corresponding neutrals.

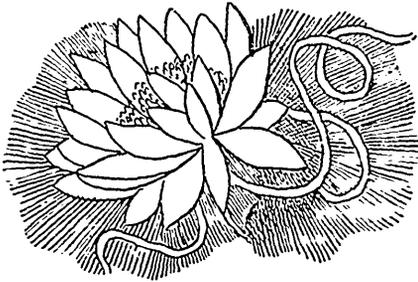


FIG. 190.

Another phase of this work is the increased opportunity to work white flowers successfully. The shadows on white flowers are in some cases blue, in some yellow, or when they are warm, red in tone. Often they are green, and before the increased number of neutrals were to be had the worker's only resource was pale green. With the neutral shades we can model the white flowers without creating in the mind of the observer the suspicion that they are tinted instead of shaded. The masses must be kept in mind, but one must be careful not to exaggerate the shadows. These shadow tones as used on white linen may be most effective if the linen ground is left to indicate the high lights—so in this work we can hold to our always artistic "half work." The linen may present the pure white portions, and the shadows alone may be embroidered in the neutrals. This use of the neutrals is especially commended as simple and artistic as well as consistent, because it will have in a marked degree that element of suggestiveness which is the most charming of all the achievements of the embroidery.

The second opportunity presented to the embroidery by neutral tints is that for background work which shall throw the flowers out, expressed in the ground material. Very little work need be done on the flowers, they will need to be lined in a little, and the stamens will be embroidered and such markings as they may present on the surface. With this exception, all the work will be in the nature of filling in the background. This is another form of suggestive work, and there are great possibilities in it both for embroidery on white linen, which will be perfectly washable, and for more elaborate work, such as on satins. One can at once appreciate how beautiful a bunch of white lilies might come out on white satin if the lustrous texture of the flowers were left to

be expressed in the satin and the work were filling stitches only, on the background. Under such circumstances many workers who would hardly attempt white lilies on satin might feel confident to do so, since—after the plan of the sculptor, who said the lamb was already there, he had just cut the marble from around it—the lilies would be already there, and the embroidery would be but filling in around them. This filling in would, however, fail of its purpose unless one were very skillful, but for the neutral tints with which to work such a background. A fabric should be framed for such work as this, and the method should be simple Satin stitches laid in various directions and in a sketchy way. Pink roses and many other motifs will suggest themselves to the worker to be treated in this way. Sofa cushions could be most



F. 191.

beautifully embroidered after this fashion, and the novelty of the work as well as the ease with which elaborate or simple effects may be produced should make it popular. Bunches of flowers touched up with pure color might also be considered as surrounded with leaves, and these leaves might then be worked in as a background in the green shadow tones, deepened by the bronze and rich opaque shades. Fig. 191 is a suggestion for such a treatment.

The introduction of neutral tones into the embroiderers' work is a new idea, and as such its possibilities can hardly be said to be fully brought out. The work and the beautiful shades are commended to those who are interested in working out original treatments.

Treatment of Neutral Tone Embroideries.

The three centerpieces illustrated on the following pages, the rose, autumn leaf and bird pieces, do not need to be treated in detail in order that they may be embroidered by anyone who has carefully studied Feather stitch (see January, 1899, magazine, pages 28 and 29) and has mastered the principles of stitch direction (see April magazine, page 139, and in addition has read the general instructions in our article on Neutral Tones and the application of these silks in embroidery. Copies of the January and April magazines can still be supplied by the publishers for 10 cents each.

Rose Centerpiece Design No. 654 F.K.

Materials.—Filo Silk, 2 skeins each of the different colors mentioned above, Caspian Floss, 6 skeins 2002. Dealers can furnish this design stamped on linen in 18 and 22 inch sizes. See page 288.

B. & A. WASH SILKS IN HOLDERS ARE THE FAVORITES.

Border.—White Caspian Floss 2002 is used to buttonhole the scalloped edge, carrying the buttonhole work around the elliptical figures which divide the edges into six divisions. Fill in these six spaces with Filo Silk 2050a, using Honeycomb stitch. See page 40 January issue.

Roses—It is very easy to overbalance the light and shadow tones, so it should be kept in mind that the lights should be more prominent than the shadows. Shadow tones are, in embroidery or painting, good servants, as we have endeavored to show in the article on Neutral Tones—but they are bad masters and should not be allowed to get the upper hand.

In this piece of work and in others like it, decide at the outset where you will have the shadow fall—that is which side of the flower. The effect will be much stronger if the clear colors and neutral tones are distributed rather than mixed. Under the turn over petals, which should be worked first and in the lightest clear tone, lay a row of stitches in a color selected from the neutrals, the deepest one if you are working on the shadow side. The clear color may be worked directly into this in the light, but in the shadow lay in the next succeeding shadow tone and proceed to arrange these tones so as to bring out the cupping and form of the roses.



ROSE CENTERPIECE DESIGN No. 654 FX.

The silks for this centerpiece are pinks—clear tones 2237, 2470, 2472, 2474. With these the corresponding neutral tones should be used; these are 2237, 2239, 2240a. The greens are—clear tones 2170b, 2180a, 2181, 2183; neutral tones 2281, 2282, 2283, 2284. The terra cottas, which are also opaque tones, 2090b and 2091, should also be worked into this color scheme.

The Leaves.—When the light shines through leaves they are clear in tone, but when it falls from above upon them they are opaque. Use the clear tones in some leaves and the neutral tints in others to suggest this variety, and in addition to this work the under side of leaves in opaque tones and the shadows under turned over edges in the deepest of these neutrals. See cut No. 654 FX.

THE B. & A. WASH SILKS ARE UNRIVALLED.

Autumn Leaf Centerpiece Design No. 427 P.

BY AVIS BRADY.

Material —Filo Silk, 2 skeins each 2090, 2090b, 2091, 2442, 2443, 2061a, 2062, 2062a, 2063, 2240a, 2242, 2243, 2120, 2121, 2122, 2123. Caspian Floss, 5 skeins 2001; 3 skeins each 2010, 2560. Dealers can furnish this design stamped on linen 22-22 inches. See page 288.



AUTUMN LEAF CENTERPIECE DESIGN No. 427 P.

with Caspian Floss, White 2001. The inside of the border figures which cross over are worked in Buttonhole stitch with Caspian Floss, Pale Yellow 2010 and the under part of these figures with Pale Green 2560. The spaces between the figures are filled in with large Seed stitches made in Roman Floss 2161. The effect is decidedly good, and the whole forms a pretty frame for the bright wreath of leaves.

It is indeed well known that there are very few perfect autumn leaves or even such as present clear color throughout. The portions which are worked in pure color will be intensified by the presence of the dull shades. These may be combined very much as one may fancy, because they are not as expressive of shadow or perspective as they are of variety in actual coloration. The clear color for bright leaves are 2061a, 2062, 2062a, 2063, 2240a, 2242, 2243; russets and dull shades 2120, 2121, 2122, 2123, 2442, 2443, 2090, 2090b, 2091. The same rule for the under side of leaves should be observed in this case and also for shadows, and in addition lay in contrasting clear and neutral tones for mere color's sake.

This is a very showy piece of embroidery, and in it there is an abundance of opportunity to use the brightest, clearest colors and the dull neutral tones in contrast. As an example of this style of work it is exceedingly handsome. Only the most experienced embroiderers should attempt so elaborate a design, especially since there is no colored plate to suggest the proper shading.

Border.—The outer edge of scallops shown in the engraving are worked in Buttonhole stitch

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

Bird Centerpiece Design No. 430 P.

Materials.—The quantity of silk needed depends on the colors chosen for the birds. The border requires Filo Silk, 3 skeins each 2189, 2180a, 2182, 2183. Dealers can furnish stamped linen of this design 22x22 inches. See page 288.

Border.—The edge of this centerpiece deserves especial mention. It reminds one of a ribbon rippled all around the circle. Embroider it in three shades of a clear bluish Green, 2180, 2180a, 2182, 2183, in close Buttonhole stitch.

Birds.—The birds in this design are particularly well drawn, and, as the cut shows, seem to be on a swift wing in pursuit of each other round the circle. They remind one of a flock of "swifts," and the little butterflies complete the suggestion.

Decide upon a single color for each bird—one may be blue, another purple, one green, another yellow. Tip out the prominent parts—the wings, head, and tail—in bright, clear color, and merge these into the neutrals which are relative to the pure color. The wings and tails should be laid in with Feather stitch, as being particularly appropriate in this case. The layers of this stitch are so like feathers that we are told this is the derivation of the term. The bodies and heads may be best expressed in Tapestry stitch. See page 31, January magazine. Endless opportunity is here given for shading and actual blending. It would be very difficult to do this piece of work except in a frame. The cloud lines may be raised a little on the edges and worked in blue with stitches taken from the curved edge *in*, perpendicular to the direction of this edge.



BIRD CENTERPIECE DESIGN NO. 430 P.

Some of the combinations of clear color and neutral tones which may be used in the birds are: Blue—clear, 2030b, 2030a, 2031, 2031a; neutral, 2030b, 2040a, 2040. Pink—clear, 2237, 2470, 2472, 2474; neutral, 2237, 2239, 2240a. Red—clear, 2061a, 2062, 2062a; neutral, 2240a, 2241, 2242. Yellow—clear, 2011, 2012, 2014, 2016; neutral, 2160, 2161, 2162, 2163. Other neutral tones—Bronze, 2440, 2442, 2090a, 2090, 2390a, 2391, 2392, 2001, 2581. Be careful to maintain the balance of the circle—that is, so plan the colors of the various birds that the circle will be symmetrical.

WASH SILKS IN HOLDERS SAVE ANNOYANCE

Styles in Fall Costumes.

By EMMA M. HOPPER.

Great changes come in slowly ; and in the realm of fashion the spring witnesses more startling innovations than the autumn, while the latter shows gradual changes that apparently mean but little, though in reality they mark the new from the old gown and stamp hallmark of style upon the favored gowns. These slight changes are just the things that worry those busy with making new and renovating old gowns : and yet many fashion magazines entirely neglect the little touches of a toilette, and readers seek in vain for this practical information unless blessed with a copy of *CORTICELLI HOME NEEDLEWORK* and a convenience called the Dressmaker's Color Card, which shows samples of the shades of spool silk in vogue ; this bringing the fashionable colors before one gives a better idea of the new shades, combinations, and great variety of colorings prepared by manufacturers. The Dressmaker's Color Card will be sent by the publishers upon receipt of 12 cents, and is as necessary as a measuring tape to the professional or amateur dressmaker bent upon having all possible assistance in her work.

The French dressmakers and their customers have quarreled since early spring over the trimmed and double tunics, the former not caring for them, as they are more trouble to fit and make, and prices can hardly be raised, for they have gone up over there until even the "rich American" is fain to grumble. The result is moderate trimming, simply double effects, if any, and many plain skirts, especially in silk and heavy materials. It is amusing to read of a battle royal between modistes and customers, for the latter always lose in the end. The drop or separate lining is to be noticed more and more in skirts ; the hair-cloth facing continues from five inches in depth ; the designs flare from the feet, lay comfortably, uncleanly, and fashionably on the ground, are close-fitting about the hips without showing every movement of the form, and usually show two plaits on either side of the back ; the button and safety pin fastenings on the back are gone,—never to return, let us hope,—and the top is still fitted with darts wherever the form demands. Skirts are now averaging four yards in width, and are of seven, five, or even three widths, many with the circular back, and all flare below the knees, though the fronts do not lie on the ground in a demi-train as some of the depicted fashion figures would have us believe.

Suit of Two Colors.

The first illustration shown is of the two color effect, as black and gray, lavender and purple, mode and brown, etc. The skirt is of eight gores, a seam down the center front, gored flounce on the edge, and festooned scallops of velvet ; short jacket, tight sleeves, and round waist of the cloth, the latter being in lengthwise plaits and finished by a tiny piping of velvet. The deep yoke is of cream lace guipure, forming a point on either side, with a ribbon stock tie.

B. & A. SILKS ARE BEST SUITED TO YOUR WORK.

in a large bow in front. The cuffs are of velvet, headed with lace, and the sleeves are only eased in the top. Velvet is used as a narrow vest, finishing off the round jacket. Hat of felt with ribbon bow, ostrich edging, and darker feathers.

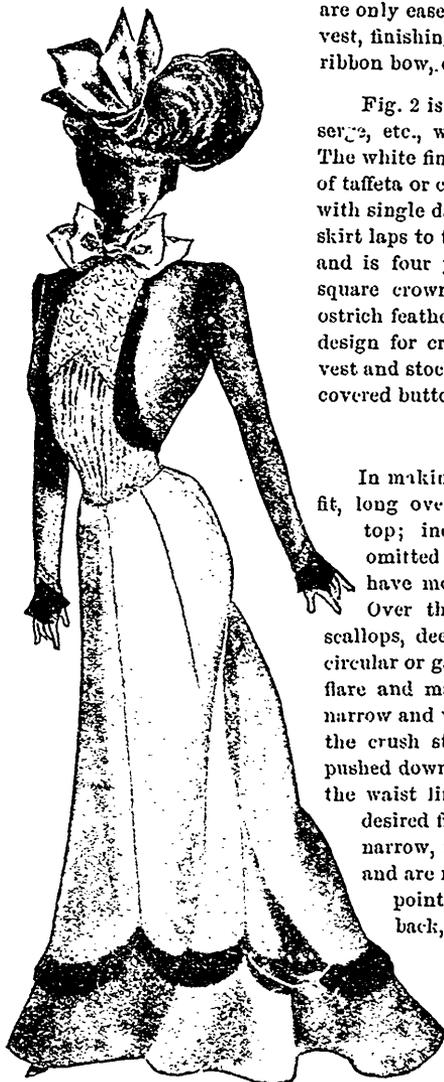


FIG. 1.

Fig. 2 is plainer in effect, but suitable for cloth, serge, etc., with metal or silk buttons and stitching. The white finishings consist of revers, vest, and collar of taffeta or cloth for the short, close fitting jacket, with single darts, flared collar, and plain sleeves. The skirt laps to the left of the front with seven gores, and is four yards wide. Hat of velvet, with high, square crown, band and bow of satin ribbon, and ostrich feathers on the right side. This is an excellent design for cravenette serge for general wear, using vest and stock of darker silk, or plain cloth, and braid covered buttons.

All About the Waist.

In making new sleeves have them of a close coat fit, long over the hand, and simply eased in at the top; indeed, these few "easing" gathers are omitted very often in dress sleeves, but jackets have more of them or the plaits laid in-side. Over the hands the edge is cut in points or scallops, deeper at the back, or finished with a half circular or gauntlet-fitted cuff that has a becoming flare and makes the hand look smaller. Belts are narrow and well stitched, or of ribbon and worn in the crush style, with a buckle in front and well pushed down, but the back reaches to the bottom of the waist line, as a long-waisted appearance is yet a desired finish to the modern woman. Vests are narrow, flat, or soft, but not very baggy in effect, and are not as *chic* as a yoke in square, round, or pointed shape with revers turned down, or back, or left off, and the yoke must be in contrast to show off well. The yoke designs keep tucking in vogue for silk and light weight woolen goods as well as taffeta. A pretty fashion shows yoke and sleeves of a second material, lace, velvet, silk, mousseline, or net, and this

enables one to make over otherwise despaired-of gowns.

EACH COLOR BY ITSELF IN A HOLDER. NO TROUBLE.

We hear so much of high colors darkening necks that a few stylish dames (with pretty throats, however) are making an effort to have them cut lower and of softer make, omitting the stiffest interlining or wear the soft tucked lawn collars of extreme height that are easily crushed lower; but truth compels me to write that the majority still cheerfully wear the very high band, the crushed and tight ribbon, or a fanciful affair of lace, ribbon, velvet, etc., that conceals every inch of neck. High collars are becoming, but they are also a penance.

As to the corsage or waist, it is round, slightly pointed in front, or, in a few cases, for stout figures, has an attempt at a basque, which seldom looks a success in these days.

Dressmakers study their patrons and make the waist accordingly, as the round, dartless design is capable of many changes. The back is close in fit, with a center seam, and the front dartless, opening on the left side or front, and much trimmed in a manner decided by the figure, for so many designs are seen that every one may be pleased. Nothing is perfectly plain, even the tailored gowns showing scalloped revers and vests, as will be seen by the illustrations of this article. A fluffy appearance is aimed at in the upper part of the waists, while the fitted belt and lowered waist line give a slender waist effect. Slashed fronts showing a second color beneath in appliqué style are handsome for woolen bodices, and hand embroidery of silk cord and beads is used as a dainty vine-like finish on all edges, as are jet and appliqué bands; one dress may show velvet, cloth, taffeta, lace, and embroidery without seeming overloaded if the combination is well managed, and it is in these little frivols that French designers walk over us, as they never appear to get too much of a good thing even with the shops ransacked and all put on one gown.

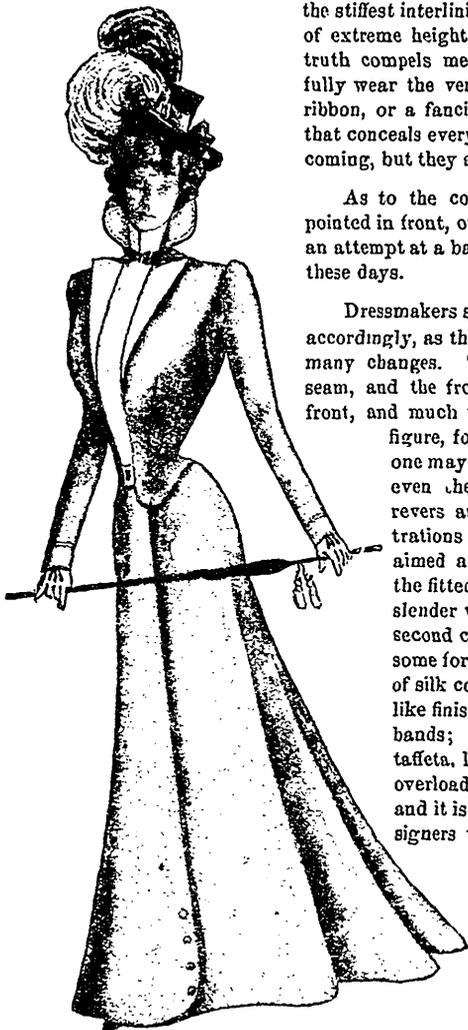


FIG. 2.

and forms a tab extension with single darts, revers, turn over collar, sleeves merely eased in at the top, and ornamental buttons. All edges are finished with a stitched strap of the

Fig. 3 pictures one of the jaunty short coats that are worn in black, blue, brown, mode or tan this fall, with a contrasting or corresponding skirt. The front is double breasted

INSIST UPON HAVING YOUR SILK IN HOLDERS.

material, and the entire effect is stylish. Velvet hat in black, with short black tips, and a large, soft rosette of cream taffeta.

Home Sown of Cashmere.

Velvet ribbon and cashmere form charming home gowns suitable for small dinners, etc., and for this purpose Fig 4 is more than pleasing, and not difficult to copy. The effect of a double skirt is given by a front width on the loose or drop lining, reaching over the hips and seemingly forming a continuation of the gathered round waist, which has a close back. The skirt is cut down over the hips and forms two plaits at the center back. Elbow sleeves and revers all trimmed with No. 7 ribbon velvet, to match the skirt. Collar and belt are of piece velvet, and as a softening touch, ruffles of lace in the sleeves and as wings on the sides of the collar. Crêpon, challis, light serge, and other inexpensive woolen materials can be manipulated after this dainty design.

Materials and Colors.

Like a flock of sheep, all stylishly dressed women are to wear cloth, the leaders being the handsomest costumed patrons of French and American designers, who find that broad, ladies', Venetian, and satin faced cloths are capable of much or little manipulation. Light colors will be seen for calling and house toilettes, as Nos. 1039, 1076½, 927, 1076, 1077, 918, and 1041, according to the Dressmaker's Color Card. See reference to Card on previous page. For street suits in brown, 1129 or 945 are exquisite shades, and a dark violet (No. 1042) is handsome on a rosy blonde, though often selected by a pale brunette, by some strange perversity of taste. No. 916½ is a favorite tone of blue and trims well in black, and among the prevailing tints of gray are such colors as 1176, 1175, 1167, and 1169. Good shades in brown are 962 and 947, and dark shades of red—1067, 1068, and 1082—are striking for mid-winter with black velvet or fur garniture.



FIG. 3.

Serge, henrietta, estamine, crêpon, and the black silk warp eudora are fashionable weaves, the crêpons being in black, as is the rich, glossy eudora. One must acknowledge, however, that just now smooth materials are having the vogue. This brings duchesse satin and peau de soie out for the richest black silks, and next ranks black taffeta of a heavy, supple make, as no fashionable woman buys crisp, rustling taffeta any longer. Plain colored taffeta is the universal friend of every material, and fills a gap not to be closed by another fabric for a trimming, lining, petticoats, shirt and fancy waists, and entire costumes. Striped effects in fancy silks have ousted brocades and figures, and

BE SURE AND ASK FOR B. & A. WASH SILKS IN HOLDERS.

black and white remains, like the poor, ever with us. For evening dresses transparent black or white materials will lead, mousseline, net, gauze, tulle, etc., and colored satins. Full wedding gowns are of rich ivory satin, peau de soie, or taffeta. Black velvet coats, colored velvet trimmings, and fancy velvet waists are all promised by that erratic dame, Fashion. Black is a fashionable note, and a costume lit up with a color and white is a choice entire toilette. Note the difference, please.

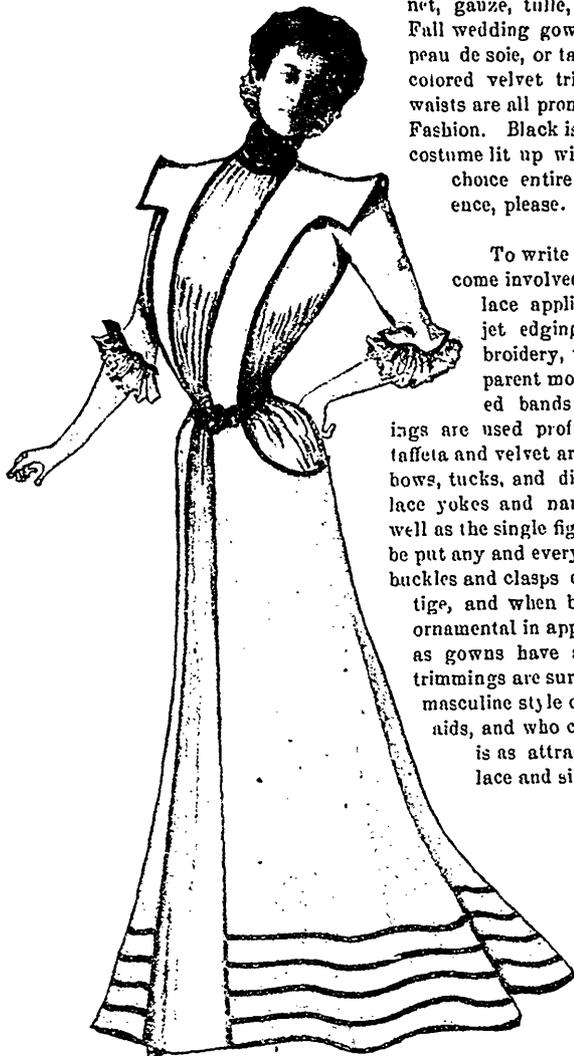


FIG. 4.

To write of the trimmings is to become involved in a list of ruchings, heavy lace appliqués, ribbon embroideries, jet edgings, fancy braid, hand embroidery, velvet appliqués, and transparent mousseline and silk embroidered bands; mousseline and net ruchings are used profusely to finish edges, and taffeta and velvet are in folds, stitched bands, bows, tucks, and different accessories. Heavy lace yokes and narrow edgings are worn, as well as the single figures or appliqués that can be put any and everywhere. Rose gold or steel buckles and clasps obtained a continued prestige, and when buttons are worn they are ornamental in appearance and use. As long as gowns have a soft or womanly effect, trimmings are sure of a welcome; only the masculine style of dressing avoids such extra aids, and who can truthfully say that this is as attractive as the soft frou frou of lace and silk?

Now Round Waist Effect.

Fig. 5 gives some unique effects in the deep, round yoke, which is of mousseline or lace with oval pieces of the same in the sleeves. Velvet is used for the piped edge;

collar and belt, and handsome buttons give a further decoration. The round waist is snug fitting, but dartless, and opens diagonally; above the velvet collar is a band of lace with points of the same back of the ears.

Fig 6 depicts a stylishly simple street suit of grey cloth, combined with black velvet for the collar, and silk covered buttons; stitching forms the seam finish. The jacket has darts to the shoulders, with a long tab front, short, flat back, and the now used plain coat sleeve. Skirt lapped in front and cut in a short point over an outside facing of cloth on the lining, giving the effect of a second tunic. Velvet faced hat of a round flared shape, with velvet and silk crown twist and tall bow.

Model Street Suits.

Among the jacket suits already noticed on the street and in the tailoring departments of the stores are severely plain designs in cloth and serge, fashioned with a close jacket having darts, short, with small sleeves, revers, and turn over collar, without a particle of trimming; even the material bands are omitted, and lapped seams. The skirt of five gores is without any garniture, but the fit and finish are of the best; the lining is taffeta, and the material is of an excellent quality, as a poor, cheap fabric cannot endure the test of being made up in such a simple style. To complete such a suit, which is intended for travelling, shopping or walking, there should be tan of gray piqué kid gloves having the large studs, a neatly furled silk umbrella, soft felt hat in Alpine or golf design, with quills, and a silk shirt waist with ribbon tie, or stiff collar and short dress tie.

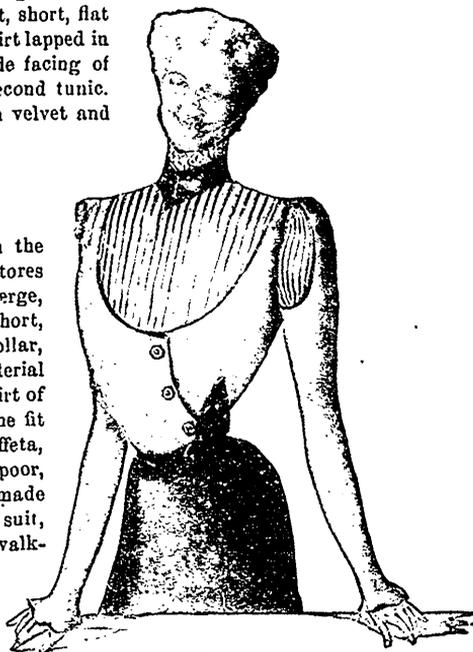


FIG. 5.

The rough homespun kind of chevots are excellent for ordinary wear, and where expense is to be a carefully avoided bugbear the skirts should be lined with percaline, and the jackets may be only faced with taffeta and lined with sateen. A fall jacket, unless of very heavy material, needs an interlining of sleazy flannel besides the one of thin crinoline, and they should be basted together across the back and front. Besides the jacket that is sufficiently snug to call tight, there is a single breasted reefer, darted, but easy in fit, and a short, perfectly close-fitting jacket that was much in vogue at the golf links during the latter part of the summer; this is like a short basque with single darts and one under-arm piece, buttoned up the front and showing a V and stock of taffeta silk. The double faced cloths, for midwinter use, will be of this fashion, with turn over collar and skirt of the dull paid, and jacket of the plain underside. This is the only attempt at plaids that promises much success.

Ladies' cloth at \$1.75 or Venetian at \$1.50 per yard is bought in two shades of

THE TASK IS EASY WHEN YOUR SILK IS IN HOLDERS.

the brown tones numbered above, and the sharper the contrast the better. For a dressy street gown to be worn later with a fur collar and a long straight tunic or overdress slashed at the sides to show an underskirt or facing applied to the lining of cloth several shades lighter; revers squarely outlining a yoke, and belt of the light, stitched with the darker brown, yoke of heavy cream guipure lace over cream taffeta, and bodice with a close round back and tight Eton fronts, only showing the belt, and laced in front with silk cords and buttons, as is the inside seam of the sleeves to the elbow. Light tan kid gloves and a felt hat of moderate size, trimmed in feathers and velvet, give the finishing touch.

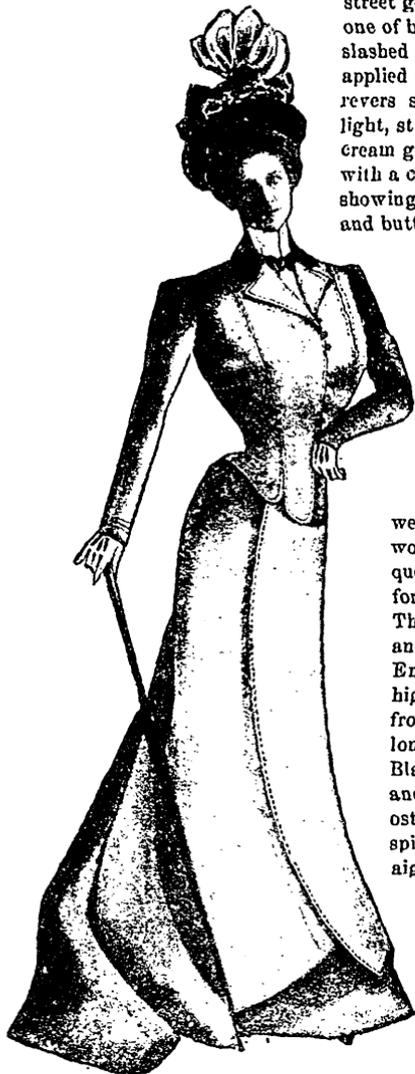


FIG. 6

The new hats, by the way, are remarkable more for their variety than for any sudden change. There will ever be large picture hats, but now the dress hat is of a more moderate size with a Trelawney brim, down in front and upon the sides, or a straight effect, similar to a sailor; then the toques are many and are so convenient for carriage and evening wear when a hat is admissible that well dressed women will not give them up. The Empire toques turned straight back are *passé*, the latest forming a peak of rounded effect over the brow. The ready-made felt hats of Alpine, golf, boat, and such shapes that are usually catalogued as English walking hats are a trifle wider, with high and medium crowns, and the quill trimming from the so-called eagle's plume twenty inches long to a bunch upright of only eight inches. Black hats will be worn with colored costumes and *vice versa*. Velvet is the trimming, and ostrich feathers are stylish and high in price in spite of the many quills seen. Black *paradise aigrettes* are among the choice millinery trimmings reserved for those possessing an ample bank account, as they are from \$2.00 to \$16. Buckles and fancy pins add to the brightness of hats, but for that matter all colorings are distinctly gay.

Fig. 7 may be of silk or satin, with lace, net, or mousseline as a trimming, the thinner fabric forming a loose waist, collar, sleeve ruffles and scarf ends knotted in front, and

WASH SILKS IN HOLDERS SAVES ANNOYANCE.

edged with a tiny black ruching; collar over the shoulders and V of lace, and velvet belt. Short jacket of silk, with tab fronts and points, held by jeweled buttons. To wear with silk, cloth, or fine woolen skirts and appropriate for theater, visiting, etc., wear during day or evening functions.

Odd Waists and Skirts.

Entire costumes of silk or woolen goods are more to the fore than they have been in years, but the convenience of a black skirt and odd waists cannot be overlooked, therefore they remain for the practical and economical dressers. The skirt is generally untrimmed, one without any drapery. Satin, taffeta, cloth, serge, eudora, cheviot, and crêpon are selected for street and house wear, for the odd skirt is never restricted in its wanderings. Navy blue also figures as skirts for contrasting waists, but not in the numbers that black does.

Silk shirt waists will never be laid aside, for their convenience keeps them ever prominent, and as four yards make one they cannot be called expensive. The close coat sleeves with a few gathers or only eased in, and a cluster of tuck-close up to the arm-size, may or may not have a fanciful cuff, and a plain band finishes the neck, as there are so many different stocks in these days to be worn; the lining is darted and lightly stayed with featherbone, the snug back has a yoke, and the front takes on hundreds of forms, plaited lengthwise, tucked crosswise, or diagonally, gathered, etc., as well as the patterns with a V and small revers which are usually of white taffeta, but the genuine shirt is of a plainer style. For midwinter, plain and striped French flannel and fancy velvet and velveteen will be worn in simple designs, but bright colors; black taffeta waists are deservedly popular. More dressy waists are of dotted or striped taffeta or plain satin, and ruchings, tucking, lace, and ribbon, as well as velvet and silk accessories, are lavished upon these, black and white being a favorite garniture. Chiffon vests and lace yokes are among the trimmings, and narrow stitched belts with clasps; nothing seems too fanciful or too over-trimmed in the designs sold in the stores or created by the dressmakers. A shirt waist for general wear and a lighter one excessively trimmed for demi-evening wear goes with every clothsuit where the purse can afford the outlay, one suit answering thus for all occasions.

Silk gowns of black have lace yoke and a touch of jet with the collar and belt in color. Black and white taffeta gowns have black lace, or cream appliqué and colored velvet. Striped taffeta from \$1.00 cents to \$2.00 per yard figures as home, theater, and evening Juliettes, with guipure lace yoke and sleeves, colored velvet or taffeta accessories. Bright colors, plenty of trimming, and smooth effects in woolen goods are keynotes to be followed.

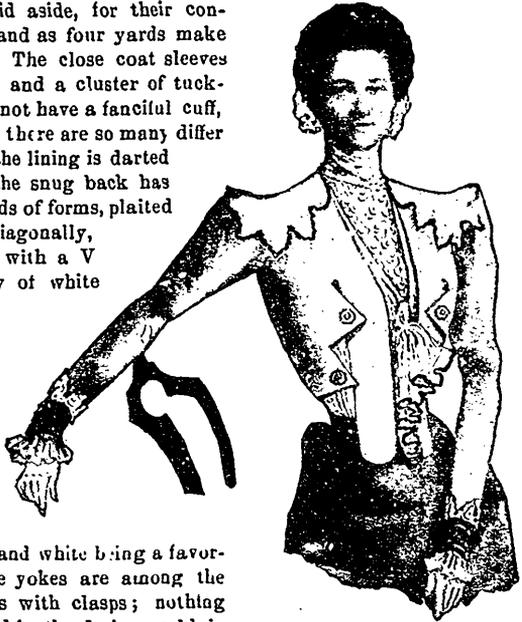


FIG 7

Royal Military College, Kingston, Canada

Design For Sofa Cushion.

BY MISS ALICE ESDAILE, SUPT. MONTREAL SOCIETY DECORATIVE ART.

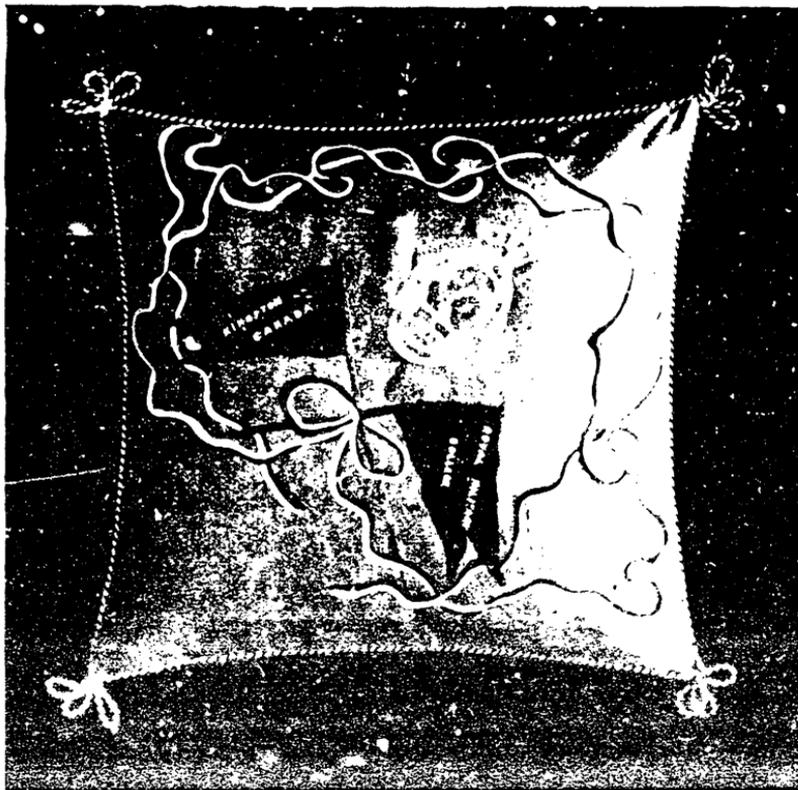


Materials.—Roman Floss, 8 skeins of 2064; Filo.Floss, 8 skeins of 2064, 7 of 2002, 3 of 2162, 2 each of 2714, 2712, 2483, 1 each of 2562, 2000, 2161.

The Crest of the College allows one much scope for a most effective cushion, working it in the following manner: A dark blue or red material would make one most desirable background. If dark blue is used, work the flags in solid Outline Stitch in red Roman Floss, 2064. Then pad the letters with embroidery cotton, and work over in Satin Stitch in 2002. Raise the poles in same manner and work over in Golden Brown, 2162 Filo.

The Ribbons fill in solid outline, doing half in 2064 and half in 2002, these being the College colors.

The band upon which the Crown rests work in Satin Stitch, in 2002, white, with the V's and dots in black 2000.



The lower band of the Crown and remaining parts, with the exception of the Cross at top, fill in solid outline in Gold 2161. The Cross should be padded and then worked over in Satin Stitch. The Stones in the band, work centre line in Satin Stitch, Red 2064, the remaining eight in Green 2483.

The Ribbon that interlaces the scroll, fill in solid outline Blue 2714 and work the letters and stars in Satin Stitch in Gold 2161.

The leaves in hand work in 2562, beginning with the long and short stitches and filling in solid. The arm and hand fill in solid outline stitches in Gold 2181, but where the ridges are, first pad and do over in Satin Stitch 2161.

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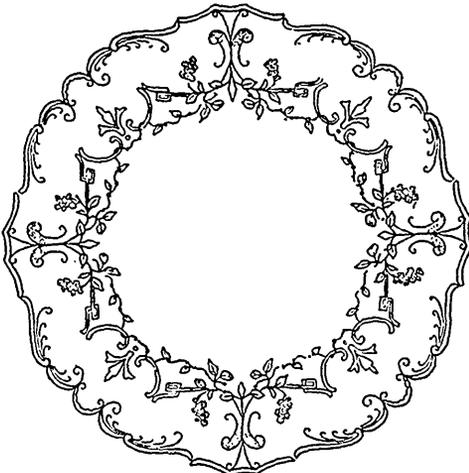
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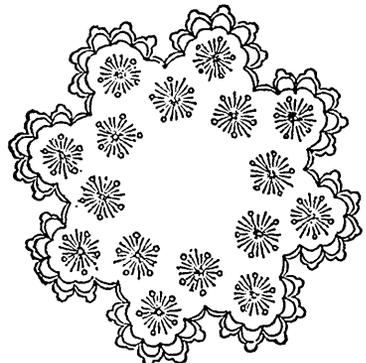
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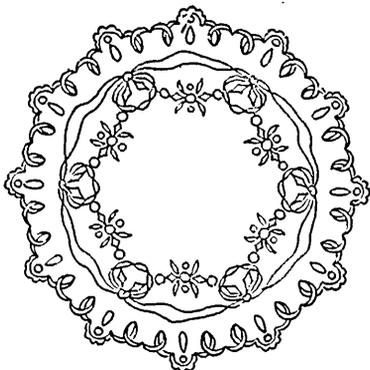
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12 x 12 inches given for three subscribers. Stamped
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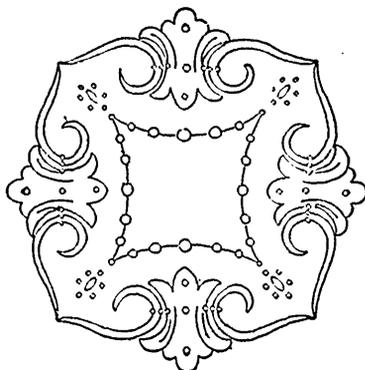


No. 395A. JEWEL DESIGN.

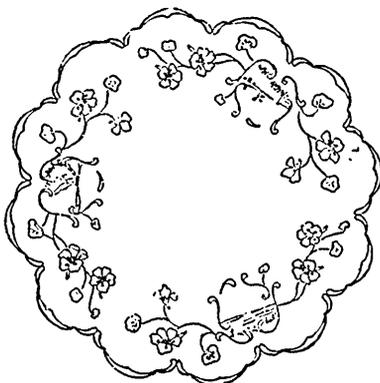
Stamped linen 12 x 12 inches given for 3 sub-
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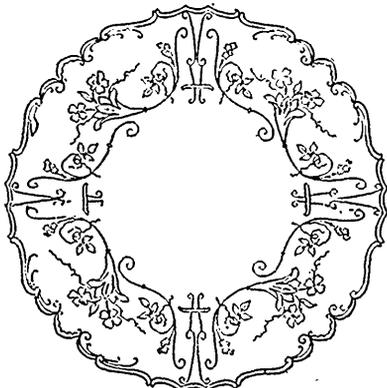
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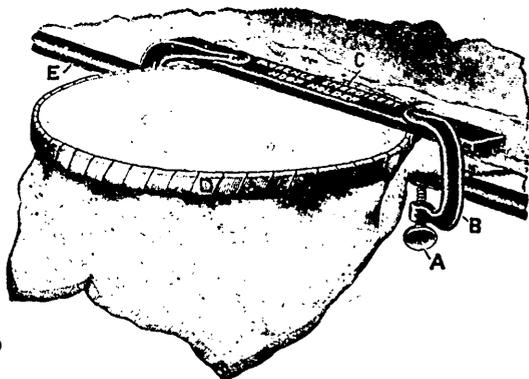


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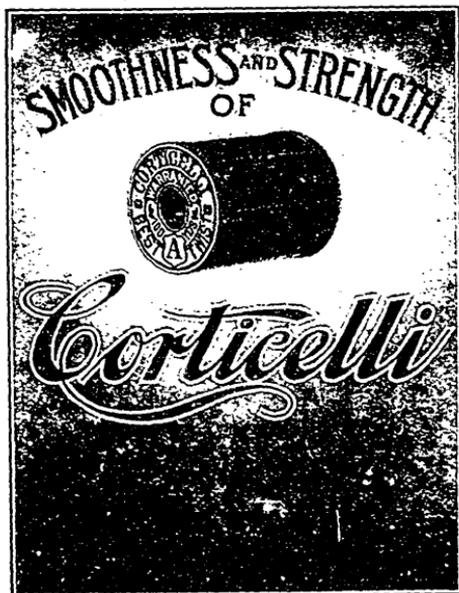
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