

Home
Needle
Work



Corticelli

1896 . . .

last and
Best Book

R. B. SMITH & Son, Printers and Publishers, St. Johns, F.R.

Corticelli Sewing Silk.

ESTABLISHED 1838.



A great many people, particularly dressmakers, are getting to be more and more particular about their spool silk, 60 and 100 yards.

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

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

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

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

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

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

Corticelli Button-Hole Twist.



This is manufactured from stock selected for its strength and smoothness. Much attention is given to dyes which are durable, and which match the colors of Corticelli Sewing Silk in all the seasonable dress goods found in the market.

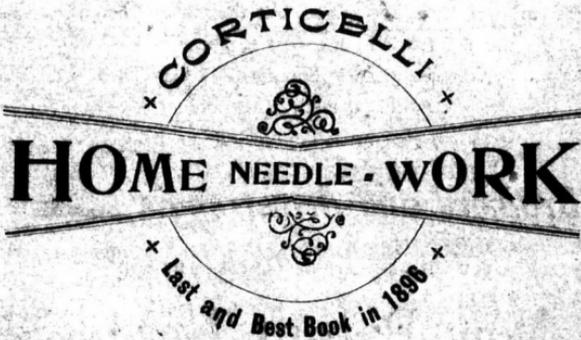
The engraving shows the style in which these goods are sold.

Canadian Edition of Florence Home Needle-Work.

COPYRIGHT-1896.

A copy of this book (1896 edition) will be mailed to any address on receipt of three two-cent stamps. In ordering, the year of publication should be mentioned.

There are ten DIFFERENT editions, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895 and 1896, each wholly unlike the others. One of these will be mailed for six cents, or all for sixty cents.



ST. JOHNS, P.Q.
CORTICELLI SILK CO. LIMITED,
1896

Brainerd ^{AND} Armstrong's

WASH SILKS

THE ONLY FAST COLOR SILKS IN THE MARKET

Why embroider handsome pieces with silks that will not wash? It is labor thrown away. Of course B. & A. Silks are a little higher priced, but they are worth twice the difference in the cost to the experienced Needle-worker. Store-keepers may keep the cheap silk; don't take it; insist on having

Brainerd and Armstrong's 

YOU WILL ALWAYS RECOGNIZE IT BY THE

New Patent Holders

This alone to the Artist is worth the difference in cost as no invention has relieved Art Needle-workers of care and vexation as the **NEW PATENT SKEIN HOLDERS**

ONLY USED WITH

Brainerd & Armstrong's Asiatic Dyes Wash Silk

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INTRODUCTION.

"CORTICELLI HOME NEEDLE WORK"

FOR 1896 is the tenth of a series published annually, the first having been printed in 1887. Like its predecessors, the 1896 edition consists of descriptions of various kinds of work which come properly under this head, and which have been furnished by competent writers on this subject. The descriptions are illustrated by engravings made by our own artists expressly for this edition, and are so clear that we think little difficulty will be experienced by our readers in reproducing the designs in their home needle-work.

The first illustrated chapter is by a writer who has before furnished several articles to this series on various subjects. It will, we hope, receive the same favorable consideration from our readers as have the past contributions. Another contributor furnishes an interesting chapter entitled "Silk Jewels in Embroidery," which has also been well illustrated by our own engraver in a comprehensive manner.

HINTS TO PURCHASERS OF MATERIAL.

In the descriptions of needle-work which are found in the following pages, frequent mention is made of suitable material. In the selection of silk threads care is required. Buyers should note carefully the labels on spools and skeins, for the purpose of obtaining a reliable brand, and should note also the size. If a silk thread is to be used on wash material, then

it must be a wash silk; hence the importance of the *name*. By reference to the advertising pages the reader will find engravings of spools and skeins of Brainerd & Armstrong Wash Silk. On each skein appears a ticket showing the brand, as well as the size and shade numbers. Light material requires light-weight silk, and coarse, heavy stuff should carry a silk of corresponding size, which is indicated by these labels. Mention has been made by the compiler and contributors of some uses for the various kinds of material and work described under different heads, but we shall expect our readers to discover many other ways to usefully apply the numerous suggestions in needle-work to be found in this collection. We desire to add, however, some information as to silk for knitting, which is of special importance to any one desiring to knit or crochet, as either requires silk of great uniformity in size and quality.

Brainerd & Armstrong Victoria Knitting and Crochet Silks are made of the best quality of pure silk, and are dyed with the special "Asiatic Dyes," used by this Company for their fast color wash silks.

CAUTION.

Ladies are cautioned against *all imitations of BRAINERD & ARMSTRONG FAST COLOR WASH SILKS*.

Our readers if using any of the nondescript yarns or so-called knitting silks which we caution them against, although otherwise following the rules laid down in our books, will have no one to blame but themselves if they meet with failure in trying to do good work. To do *good work* one must have the *best silk*. To obtain the *best*, buy only that of established repute. *Brilliance* and *durability of color*, *smoothness* and *evenness* of size in thread, with softness of finish and *freedom* from all deleterious dyestuffs, are the qualities which have established the reputation of these goods. They are for sale

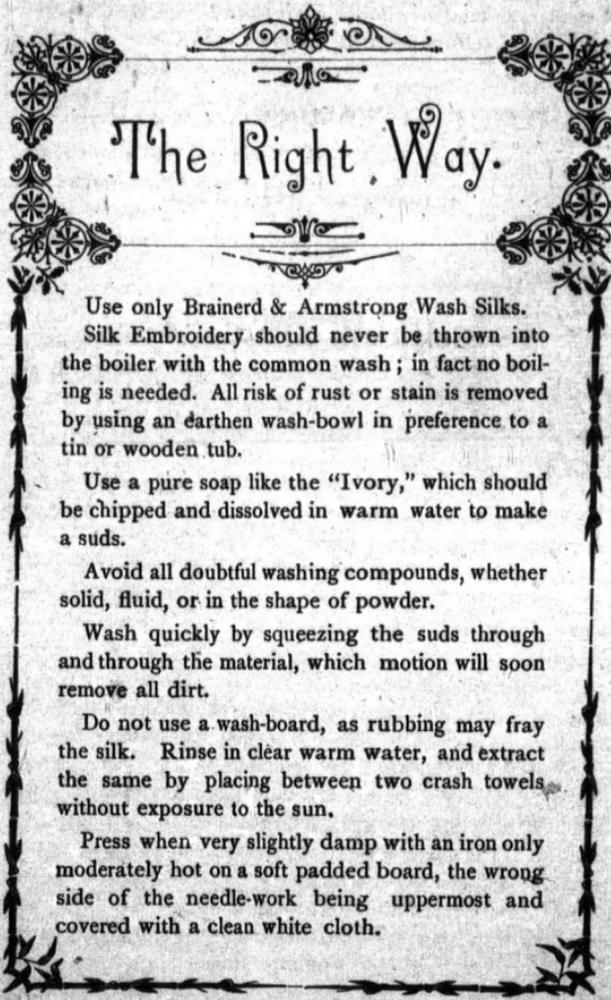
by dealers in fine fancy goods everywhere. Ask for them, and do not allow substitutes to be imposed upon you.

WASHING.

In washing articles made from these silks, use a moderate amount of "Ivory" soap, thoroughly dissolved in tepid water. Extract the water by rolling and twisting in a coarse crash towel, after which put in good form and dry *without exposure to the sun.*

Corticelli Silk Co., Limited.

ST. JOHNS, P. Q.



The Right Way.

Use only Brainerd & Armstrong Wash Silks.

Silk Embroidery should never be thrown into the boiler with the common wash; in fact no boiling is needed. All risk of rust or stain is removed by using an earthen wash-bowl in preference to a tin or wooden tub.

Use a pure soap like the "Ivory," which should be chipped and dissolved in warm water to make a suds.

Avoid all doubtful washing compounds, whether solid, fluid, or in the shape of powder.

Wash quickly by squeezing the suds through and through the material, which motion will soon remove all dirt.

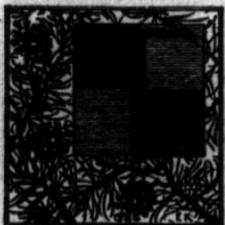
Do not use a wash-board, as rubbing may fray the silk. Rinse in clear warm water, and extract the same by placing between two crash towels, without exposure to the sun.

Press when very slightly damp with an iron only moderately hot on a soft padded board, the wrong side of the needle-work being uppermost and covered with a clean white cloth.

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POPULAR FANCY WORK.

By DOROTHY BRADFORD.



THE interest in needle-work continues unabated in this year of 1896, embroidery, crochet and knitting being leading subjects for the exercise of skill among the lovers of such work. The first of these subjects is perhaps most attractive on account of the great variety of designs now offered.

Schools for instruction in artistic embroidery in many of our cities are graduating good teachers, whose influence is felt among the unprofessional needle-workers in every section. Constant improvement in workmanship is seen, which is due to better teaching, better designs and to the excellence of material.

The most popular foundation for silk embroidery appears to be fine bleached linen, stamped with designs which are executed in washable silk. The favorite articles for the application of this kind of embroidery are centre-pieces, doilies, table covers, photograph frames and sofa pillows, some of which it is the purpose of this article to illustrate and describe. The engravings shown here are from good specimens of needle-work, some of which have received prize medals from recent important expositions. We have not given the same amount of space to crochet and knitting as to embroidery, but the descriptions furnished are interesting and practical for those who love the work.

The selection of colors for silk embroidery is of great importance, and it often perplexes needle-workers who have not ready access to large stocks of material how to make a satisfactory choice. This difficulty is, however, easily overcome by sending twenty cents to the Corticelli Silk Company, St. Johns, P.Q., who will mail to any address a color card (Fig. 1), showing more than three hundred shades of

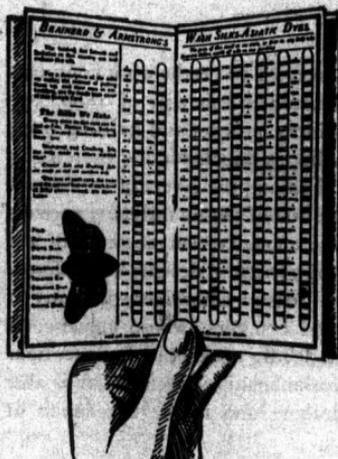


FIG. 1.—COLOR-CARD OF BRAINERD & ARMSTRONG WASH SILK.

of obtaining the best the market affords.

The owner of one of these color cards can order by number Brainerd & Armstrong Wash Silk from the storekeeper, either by mail or in person; and in case of failure to obtain what is required, should seek another dealer, or write to the makers, who will see that all orders are filled by some reliable merchant.

Of the several kinds of silk shown on this card the most useful variety is Filo Silk; being finer than the other kinds it requires more stitches to cover a given space, and for that

Brainerd & Armstrong Wash Silk; small samples representing a variety of kinds, differing from each other in size and in twist, are also attached to the card. An experience of nearly sixty years in silk thread making has given the owners of the brands Corticelli and Brainerd & Armstrong an unequalled reputation, so that purchases of silk bearing these names on spools or tickets can be made with absolute assurance

reason a skillful worker, with a good selection of colors, produces better results. For small floral designs, and the new jewel patterns, which are now popular, Filo Silk is used exclusively. It is sold in skeins in patent holders, and we ask the reader's attention to the latter form, as convenient and economical; the holder protects the silk from injury, and enables the worker to take out a needle-full, avoiding waste and insuring clean, smooth work, with a high lustre. The color number is found on each holder by which the proper shade is easily selected for any given work, and in any light.



FIG. 2.—SHOWING CONVENIENCE OF HOLDER FOR FILO SILK.

Caspian Floss is a new slack-twisted variety lately introduced, and is sold in holders; it is about twice the size of Filo Silk, and is most useful for edges finished in button-hole stitch, and for other purposes. Roman Floss is also a loosely twisted skein silk, coarser than Caspian Floss, but often used for similar work on heavier material or for bolder patterns. Rope Silk is used for very bold designs on heavy material. In the hands of good artists very rich embroidery is wrought on curtains, counterpanes, cushions and other articles, either with Brainerd & Armstrong Rope Silk or Roman Floss.

Some people think that embroidery done in button-hole stitch is more durable and quite as attractive when the harder twisted silk is used, like the Twisted Embroidery Silk (Fig. 3) or the Etching Silk; this last kind is also called Outline Embroidery Silk, and it is used for fine outlines of designs, such as stems, tendrils and the conventional ornamental figures so often used by designers in combination with natural flower forms. Honiton Lace Silk in the size No. 500 is now much used for the purpose indicated by its name. This

kind of work consists chiefly of button-hole stitch applied to Honiton braid, in the shape of conventional designs executed on linen.

The pieces of embroidery which will be described on the following pages are all worked with some of the kinds of silk we have mentioned. We leave our readers to judge of their merit, and hope that many of them will try these very pretty designs, and, with the added charm of beautiful colors and good silk, will be able to show beauties impossible to see in these small engravings.

AN INDIAN CENTRE-PIECE.

(Figs. 3, 4, 5, 6 and 7.)

This beautiful piece of embroidery is called Indian on account of the colors used for the work, which are like those found in draperies and rugs which are brought from India and other Eastern countries.



FIG. 3.—BRAINERD & ARMSTRONG EMBROIDERY SILK FOR BORDER OF FIG. 4.
 This beautiful piece of embroidery is called Indian on account of the colors used for the work, which are like those found in draperies and rugs which are brought from India and other Eastern countries.

The materials required are one piece of fine bleached linen twenty-four inches square, ten spools of Brainerd & Armstrong Wash Embroidery Silk (Fig. 3), white (No. 2001), ten

skeins of Brainerd & Armstrong Filo Silk (Fig. 2) in these washing colors:—

- 1 skein No. 2322, old blue,
- 1 skein No. 2324, old blue,
- 2 skeins No. 2014, yellow,
- 1 skein No. 2016, gold,

- 1 skein No. 2110a, old gold,
- 2 skeins No. 2703, burnt-orange.
- 1 skein No. 2705, dull red,
- 1 skein No. 2623, olive green,

and eight skeins of Brainerd & Armstrong Honiton Lace Silk, size No. 500, the color being white (No. 2001).

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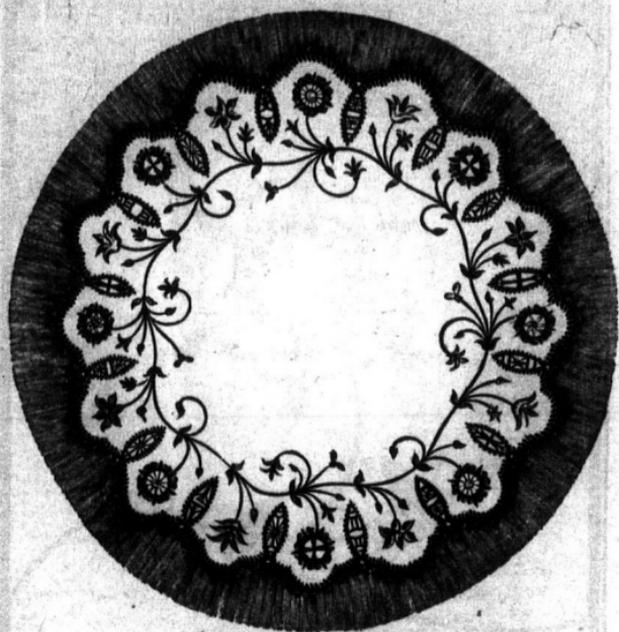


FIG. 4.—INDIAN CENTRE-PIECE.

The scalloped circular border of the design (Fig. 4) is divided into sixteen equal parts, each worked in white with a fancy button-hole 'stitch', as seen in the engraving; the lace stitches which fill the oval figures and separate the scallops are also worked in white with the Brainerd & Armstrong embroidery silk. The fancy button-hole work around each oval is done in white with the Honiton silk (which is finer) after the lace stitches are filled in. The round flowers which appear in the conventional wreath have lace-stitch centres worked in white in the same manner as the ovals, the patterns differing, as shown by the engraving. The linen is not cut away behind the lace filled spaces until after the embroidery is



FIG. 5.—DETAIL OF FIG. 4.

completed. A small hoop should be used while working the lace patterns. The remaining parts of the embroidery which

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go to make up the design, including flowers, leaves and stems, are worked in Kensington stitch, satin stitch, or stem stitch, with Brainerd & Armstrong Filo Silk, using a single thread. The six points of each round flower are old-blue (No. 2322); the spaces between are first worked solid in yellow (No. 2014), being afterwards worked over with scattering stitches of old-gold (No. 2110a), this shade appearing on the inner half of the circle next to the white button-hole edge. The stems and leaves are worked in one shade of olive-green (No. 2623).

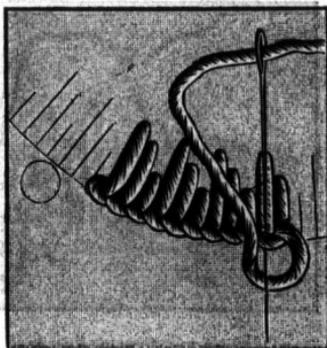


FIG. 6.—DETAIL OF FIG. 4.

A description of Fig. 5 will show the arrangement of colors in other parts of the design. The two lower petals in the bud shown in lower right hand corner are worked in olive-green, the next two petals are worked in dull red, and the upper petal is worked in lightest yellow. The small bud at left of this group is worked in two shades of old-blue, the darkest shade being used only sparingly at the base. The bud at the extreme left lower corner is worked in two shades of yellow, one petal in the light shade, the next in the darker shade of gold, while the round part connecting with stem is worked in dull red. The bud next above this one is worked in dull red and the one showing four parts, still higher up, is worked in three colors; the lower round spot connecting with stem is dark old-blue, the two next petals are dull red, and the upper middle petal is light yellow. The light old-blue, the old-gold and the burnt-orange shades are also used on some of the buds in other parts of the wreath, the seven shades being distributed in a tasteful manner. The full-blown flowers which

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alternate with those having lace centres are of two kinds, both worked in solid Kensington stitch. The colors used in the one showing six parts are burnt-orange, dull red, light

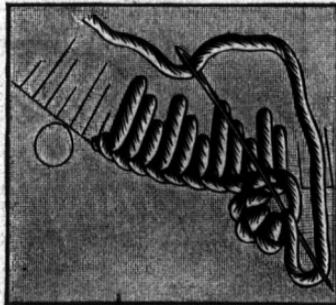


FIG. 7.—DETAIL OF FIG. 4.

and dark old-blue and light yellow. The upper petal is light old-blue at the top, yellow in the middle, and dark old blue at the base; the other five petals are worked first with the burnt-orange, overlaying that shade at the base of each petal, near the centre of flower, with dull red. A touch of light yellow just under the dark old blue, on each of the five petals, finishes the flower. There are four flowers worked in this manner.

The other four full blossoms are worked with burnt-orange, dull red, olive-green and two shades of yellow. The lower part of each flower is worked in olive-green; the middle petal is worked with dull red, streaked afterwards with stitches in two shades of yellow; the other petals are first worked solid with burnt-orange, and then streaked with stitches of dull red and two shades of yellow.

One of the simple but very pretty features of this piece of embroidery is the small projecting "picot" which appears continuously along the button-hole border; each of the sixteen scallops shows seven picots at regular intervals, and the connecting link between the scallops shows one. In order that the manner of making this picot may be clearly understood, the engraver has furnished enlarged cuts, showing the work at two different stages of progress. The first (Fig. 6) shows the fancy indented button-hole edge with the needle passing through the head of the last stitch but one; the thread

is drawn worked thus fill the star form and stitches until the five stitches crowd together.

This is four inches in size; the is only a to be finished cloth mu

This b has received only for the white in the buds and sparingly used for :



is drawn through enough to leave a loop into which are to be worked five button-hole stitches, after which—the loop being thus filled—the button-hole work along the edge proceeds until the stamped pattern on the linen shows that it is the place to form another picot. The engraving (Fig. 7) shows but three stitches taken into the loop, but the work is not complete until the space is full, and if the right size of loop is made, five stitches will be enough to fill. It will be necessary to crowd the needle some in forming the last stitch.

This design, stamped on linen, can be obtained in twenty four inch squares; the instructions printed here are for that size; the measurement refers to the linen, as the design itself is only about twenty-two inches in diameter. If the edge is to be finished in fringe, as shown in engraving (Fig. 4), the cloth must be two inches wider each way.

EASTER LILY CENTRE-PIECE.

(Figs. 8, 9 and 10.)

This beautiful example of embroidery is a prize piece which has received the approbation of many competent judges, not only for the needle-work, but for the color scheme, which is white in nearly all parts, including stems and leaves as well as buds and flowers, touches of light green being used only sparingly for tinting on leaves and buds, this color being also used for stamens, which are tipped with yellow.



FIG. 8.—DETAIL OF FIG. 10.

The materials required are a twenty-two inch square of linen, six skeins of Brainerd & Armstrong Roman Floss, white



FIG. 9.—DETAIL OF FIG. 10.

(No. 2002), eleven skeins of Brainerd & Armstrong Caspian Floss, also white, two skeins of Brainerd & Armstrong Filo Silk, one green (No. 2562), and one yellow (No. 2015). The engravings show the work so clearly that description is hardly needed. Fig. 8 shows the border, done in long and short button-hole stitch with white Roman Floss. Fig. 9 shows the full blossom, the petals being worked with white Caspian Floss in long and short button-hole stitch, the veins being

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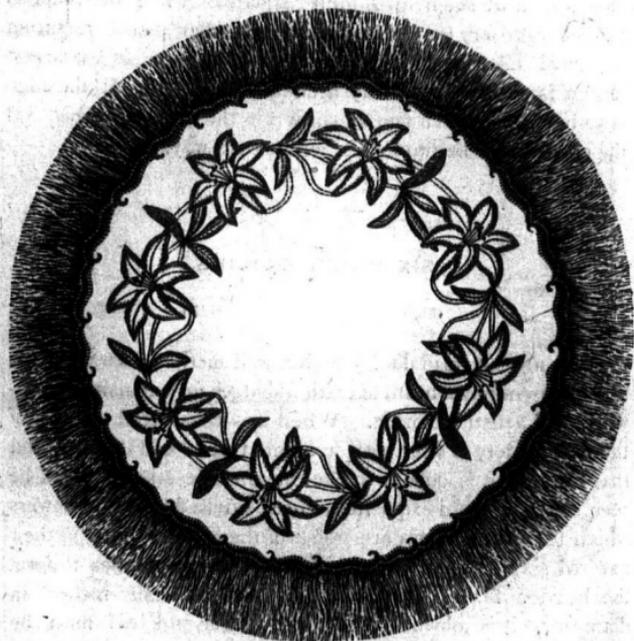


FIG. 10.—EASTER LILY CENTRE-PIECE.

outlined with the same; the tube is also worked in long and short stitch, but without button-hole work; the stamens are outlined with green; and their tips are worked solid with yellow Filo Silk; the pistil is also green, and the tip, which has three divisions, is worked around the edges in button-hole stitch; the leaves are done in long and short stitch with white Caspian Floss, but without button-hole work; they are tinted on points and at base with green Filo Silk, and the veins are also green; the buds are done in solid Kensington stitch with white Caspian Floss, tinted the same as the leaves; the stems are outlined with white Caspian Floss.

This design, stamped on linen can be obtained in twelve,

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eighteen and twenty-two inch squares. The instructions printed here are for the larger size, smaller pieces requiring less silk. These measurements refer to the linen, as the largest design is only about twenty inches in diameter. If the edge is to be finished in fringe, as shown in the engraving (Fig. 10) the cloth must be two inches wider each way.

SIX PRIZE DOILIES.

(Figs. 11, 12, 13, 14, 15, 16 and 17.)

Here are six small doilies which well merit the award made to their owner by a board of critical judges for exquisite needle-work and artistic coloring. When it is considered that all of the embroidery is done with a single thread of Filo Silk, and that most of it is done in close button-hole stitch, it will be seen that the word exquisite is used advisedly. The flowers which form the designs are none of them large when in their natural size, but as each one is repeated many times to form the border for a doily only four and one-half inches in diameter, it is obvious that both flower and leaf must be drawn in miniature. Each doily shows in its design a different flower, as will be seen by the group illustrated by Fig. 11, where one doily is seen entire, with five others partially concealed. The list below gives the name of each flower, and the color numbers of the Brainerd & Armstrong Filo Silk used for the embroidery.

Sweet Pea.—Pink, Nos. 2670b and 2671 ; green, Nos. 2561 and 2562.

Orchid.—Yellow, Nos. 2632, 2633 and 2634; green, Nos. 2561 and 2562 ; red, No. 2067; old-gold, No. 2110.

Pansy.—Purple, Nos. 2520, 2521 and 2522 ; green, Nos. 2170a and 2171 ; yellow, No. 2015.

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Lily of the Valley.—

White, No. 2002; green, Nos. 2180 and 2180a.

Rose.— Pink, Nos. 2470 and 2472; old-gold No. 2110; green, Nos. 2180 and 2180a.

Bluebell.— Blue, Nos. 2030a and 2030; green, Nos. 2561 and 2562.

Only one skein of each shade is required, and this amount is much more than enough so that in case the prospective worker is pleased to use only one line of green shades, two skeins will suffice for six doilies. Our description is given with three different lines of green for the sake of variety.

The six small engravings (Figs. 12, 13, 14, 15, 16 and 17) show sections of the borders in full size, and represent the work in progress. The lightest green silk is used for the button-hole work in all stems, the darker green being used in shading leaves as well as on the calyx, when that part appears in the drawing. In the design of



FIG. 11.—SIX PRIZE DOILIES.



FIG. 12.—SWEET PEA BORDER. DETAIL OF FIG. 11.

the leaves and blossoms of the other three designs, using lightest shade of green for leaves, shading darker at the base of each. In the orchid blossom the three lower petals are yellow, and are shaded dark towards centre, piling the work moderately



FIG. 13.—ORCHID BORDER, DETAIL OF FIG. 11.



FIG. 14.—PANSY BORDER, DETAIL OF FIG. 11.

The set of prize doilies which was used by our engraver as

sweet peas, the leaf is worked in long and short button-hole stitch, with light green, shading afterwards with the darker number; the pansy and rose designs are worked in the same way. Satin stitch and Kensington stitch are employed for working

with silk at that point; the upper part is worked in outline with old-gold, afterwards dotting the enclosed surface with fine darned stitches of red; the silk for this darning should be split, as the spots are very small.

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his models are finished with fringe about one and one-fourth inches deep, but for lack of space this does not appear in our picture. Either with or without fringe, if the work is well done, the designs are very pleasing.

Seven inch squares of fine bleached linen, stamped with these patterns ready for working, can be obtained through your dealer if you ask him.



FIG. 15.—LILY OF THE VALLEY BORDER. DETAIL OF FIG. 11.

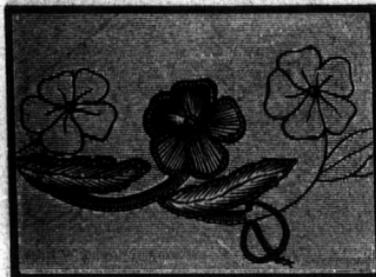


FIG. 16.—ROSE BORDER. DETAIL OF FIG. 11.

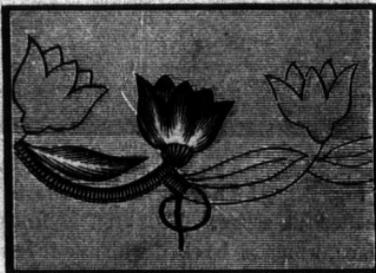


FIG. 17.—BLUEBELL BORDER. DETAIL OF FIG. 11.

See mention of stamped liners on one of the following pages.

Some people think that the difficulty of fringing circular designs like these is great, but this is not the case. After the embroidery is completed on the seven inch square, the

corners should be reduced to circular form with a diameter of seven inches, when all the free threads in warp and woof are pulled out, down to the button-hole edge, after which the small spaces remaining at the corners are easily reduced to fringe by

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EMBROIDERED SOFA PILLOW.

(Figs. 18, 19, 20 and 21.)

A sofa pillow is a pleasing and comfortable addition to the furnishing of a room, especially when made of rich material and well embroidered with silk, using a good design with harmonious colors. Such a design is shown in the engraving



FIG. 18.—SOFA PILLOW DESIGN.

(Fig. 18), which illustrates a square piece of stamped fabric called silk serge. This stuff is lustrous with silk on the surface, which is backed with lisle-thread, to give added strength. The size of the square which we describe here is twenty

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inches, and the color is called " robin's-egg blue ;" on this foundation, the conventional floral pattern, as it appears in the example before us, is very handsome. The details of

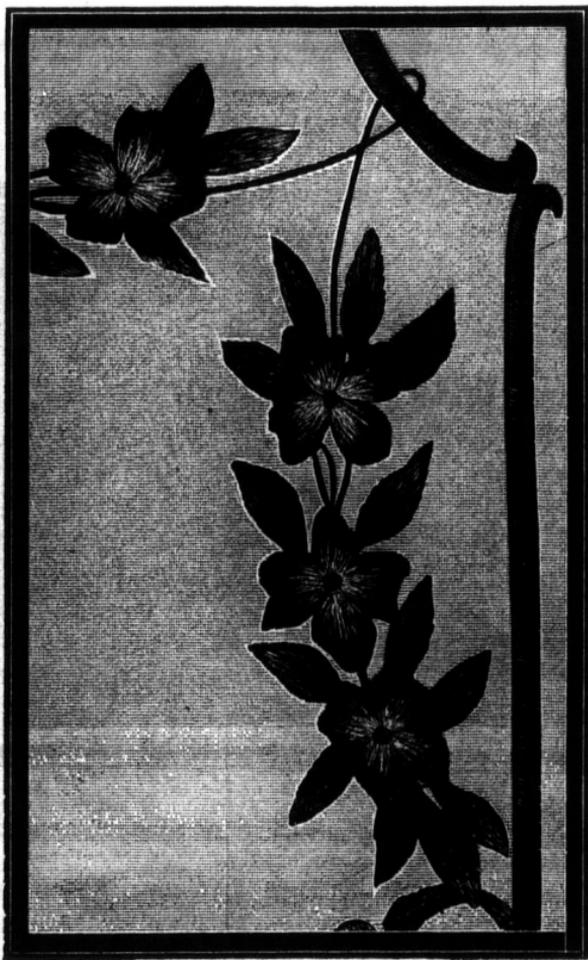


FIG. 19.—DETAIL OF FIG. 18.

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the work are shown in Figs. 19, 20 and 21, representing sections in full size. It is impossible to show in black and white the full effect of the different shades of olive-green,



FIG. 20.—DETAIL OF FIG. 18.

soft brown and sober red, which are so combined as to give a needle-work picture of rare beauty.

The material used is Brainerd & Armstrong Filo Silk, the entire pattern being worked in Kensington stitch, satin stitch and outline, with a single thread of this silk. The colors required are red (Nos. 2130, 2131, 2132 and 2134), olive-green

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(Nos. 2561, 2562 and 2564) and brown (Nos. 2165, 2166, 2440, 2442, 2444 and 2446). The flowers are done in shades of red in raised satin stitch, using the darkest shade for French knots in centres; the leaves are also worked in satin stitch with shades of olive-green, the darkest green being used for tendrils. Do scrolls and shells with brown, using darkest shade for border.



FIG. 21.—DETAIL OF FIG. 18.

Our readers know the common method of finishing pillow edges with a deep ruffle of soft Japan silk, so that no hemming is required. Such a one was illustrated in "Florence Home Needle-work" for 1895. Brown is a correct color for a ruffle for the pillow we are now considering.

A twenty inch square of blue silk serge, stamped with this design, can be obtained through progressive dealers. See remarks on stamped goods on another page.

EMBROIDERED TEA-CLOTH

(FIG. 22.)

The common red clover, which grows in great abundance in the fields in many sections of our country, is a pleasing subject for embroidery. It is also the adopted flower of the

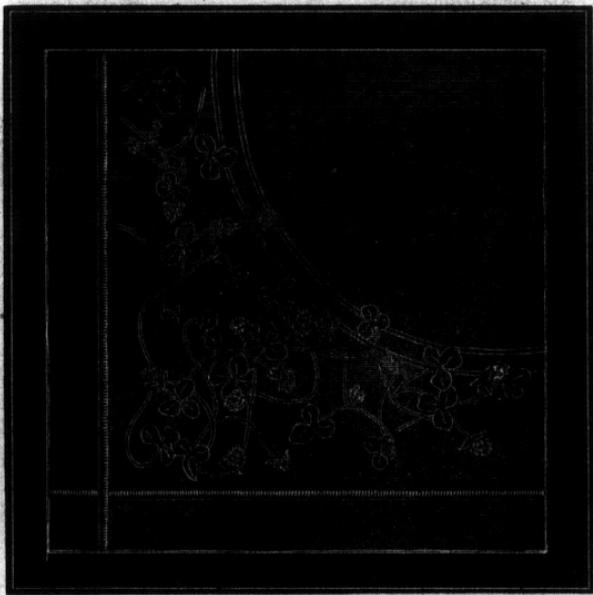


FIG. 22.—EMBROIDERED TEA-CLOTH. CLOVER PATTERN, QUARTER SECTION.

State of Vermont, a circumstance which will increase the interest of many persons in the design shown in our engraving. This arrangement of the flower was made for the embroidery on a tea-cloth for Mrs. Kendall, the eminent and gifted English actress, who is now so favorably known to Americans. On her first visit to the United States, upon landing

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from the steamer, she was presented with a bunch of fragrant red clover blossoms, which so pleased her that the flower was afterwards wrought upon her tea-cloth as a pleasant daily reminder of this incident.

The needle-work in the design is done in simple stitches with Brainerd & Armstrong Wash Silk, as follows, viz. : Caspian Floss, white (No. 2002); Filo Silk, old-pink (Nos. 2300a, 2300, 2301, 2302), green (Nos. 2560a, 2561, 2562, 2563). Outline stems with two darkest shades of green Filo Silk; do leaf in four shades of green, using darkest for base and lightest in centre, working in long and short, stitch; work the divisions of the flower in solid Kensington stitch in four shades of pink, using the darkest at base. The two circles inside the floral pattern are worked in outline with Caspian Floss. The inner circle has a diameter of about twenty inches, the diameter of outer circle being two inches greater. The cloth itself is thirty-six inches square, including a hem of two inches, which is corded on the inner edge and worked over with white silk.

This table cover, with design already stamped, on good bleached linen, with the hem turned and the corded edge worked as described, can be obtained of dealers. Your dealer can get you one if he will; ask him to do so if you like the design. You will be delighted with the simple beauty of the pattern when well worked with correct colors. See reference to stamped linen on another page.

EMBROIDERED TEA-CLOTH.

(FIG. 23.)

The design shown here is made up of butterflies, dragonflies and sprites, arranged in positions both unique and artistic. An unusual opportunity is given to the needle-worker for the play of the imagination in working the sprites, as there is supposed to be no fixed fashion among these creations of the fancy. Nature has also given to the insects a diversity of

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beautiful colorings, so that each worker is left free to make a cloth which is rich yet sober in effect, or one gay with brilliant hues. We give, in one style, a plan of working, which is done entirely with Brainerd & Armstrong Filo Silk. Blue (Nos. 2271, 2272, 2273), pink (Nos. 2237, 2238, 2240), green (Nos. 2050b, 2050), black (No. 2000), white (No. 2002), brown (Nos. 2443, 2445), maize (Nos. 2160b, 2161, 2162), salmon (Nos. 2130, 2131) and yellow (No. 2012) are the colors. One skein of each color is more than enough.



FIG. 23.—EMBROIDERED TEA-CLOTH. BUTTERFLY PATTERN, QUARTER SECTION.

Butterflies.—Work these in outline, using different combinations of color ; for instance, work the two back wings in

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two shades of blue, using the paler for outlines and making veins running from the body in the darker shade ; do the two front wings in two or three shades of maize, using the light shade for outlines, veining from body with the darker shades. You can use a vein of pale blue with good effect in front wings. The body and feelers are to be worked with dark brown ; do the bodies in solid raised work, outlining the feelers with split silk. Work all the butterflies in same way, but in different colors.

If preferred, the wings can be worked with fine effect in Kensington stitch, using light shades on the edges, shading darker toward the body, and veining in a darker or contrasting shade. The bodies must be made either black or brown, and streaked across with maize or yellow.

Dragon-flies.—These creatures are by nature rather sober in color, being dark and inclining to brown and black, yet in the proper light they reflect a brilliant green or yellow, and in working they should be tinted with a light shade of one of these colors.

The Sprites.—Outline the body (face not included) with one thread of silk, working cap in some brighter color ; use split Filo Silk for outlining face, making stitches very short. The sprite figures can also be worked solid, the faces only being done in outline. A variety of colors can be used ; for instance, work the blouse white, the cap blue and the tights brown. Another good combination is a violet blouse, green tights, cap and feet black, hair black or brown, and face dark flesh color.

Squares of good linen ready stamped with this design can be obtained of dealers. The size is thirty-six inches, including a hem of two inches, which is corded and nicely over seamed on inner edge of hem with white silk. See reference to stamped linen on another page.

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EMBROIDERED TEA-CLOTH.

(FIG. 24.)

This design is a tasteful arrangement of the chrysanthemum and the conventional scroll. The materials for working are Brainerd & Armstrong Wash Embroidery Silk, Brainerd & Armstrong Filo Silk green (Nos. 2561, 2562 and 2564) and yellow (Nos. 2630, 2631, 2632 and 2634). Work the scrolls



FIG. 24.—EMBROIDERED TEA-CLOTH, CHRYSANTHEMUM PATTERN, QUARTER SECTION.

in outline with white, and the flowers and leaves in solid Kensington stitch with yellow and green.

If preferred, old-rose shades (Nos. 2530, 2530a, 2531, 2532) may be used for the flowers.

Ask your dealer to get you a ready stamped cloth like this. The size is thirty-six inches square. The hemming is already done, the inner edge of the hem being over-seamed with white silk. See remarks on stamped linens on another page.

CHILD'S KNITTED SILK BONNET.

(Figs. 25 and 26.)

The pretty little bonnet seen in Fig. 25 was knit from silk, after a model which belongs to a lady in Virginia, who cherishes it as an heirloom in her family. The original is



FIG. 25.—CHILD'S KNITTED SILK BONNET.

made of fine linen thread and is a curiosity in knitting, showing much skill in construction. The silk copy which is shown here is made of cream-white Victoria Knitting Silk,

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working with five No. 20 needles. One ounce (two balls) of this silk is enough for the work; besides this, two yards of narrow white satin ribbon (No. 1) will be needed to run into four rows of the latticed open pattern, as seen in the engraving; one yard of wider ribbon will also be used for ends to tie under chin.

The work begins on the edge in front, and ends in the centre of the crown. It is mostly done in rows, knitting back and forth, but it will be best to divide the stitches (owing to their large number) on four needles, and knit with a fifth. For child's bonnet, as shown in Fig. 25, cast on 234 stitches, and knit from directions on following pages.

The border, which is knit separately, is sewed on to the edge in front and around the neck after the other work is complete.

EXPLANATION OF ABBREVIATIONS AND TERMS USED.

Cast On.—The best way to form foundation stitches is to knit them on by first forming a tied loop in the silk, slipping it on the left hand needle; into this loop thrust the right-hand needle, throw thread over, and form a second stitch, which also place on the left-hand needle; into this form another, until the right number is obtained.

K—Means knit plain.

P—Means to purl or seam.

N—Is to narrow, and means to knit two stitches together.

RN—Means reverse narrowing, and is done by passing two stitches (after knitting) from right to left-hand needle, then with the right-hand needle slipping the second stitch over the first, which is then put back on right hand needle, thus disposing of one stitch; this has a different effect from ordinary narrowing and is required in some places.

PN—Means to purl or seam two stitches together.

NB—Means narrow from the back, that is, thrust the needle into the back loops of the two stitches from right to left, instead of into the front loops the reverse way; this differs from the term *pn*, the thread being carried in front in that operation, as for purling, but behind for *nb*, as in plain knitting.

S and B—Is to slip and bind, and means to slip one stitch, knit the next, and pass the slipped stitch over.

O—Means thread thrown over, as if you were about to purl.

S—Is to slip the stitch off without knitting.

Round.—When the work is done with four needles or more in a tubular web, this expression describes one circuit of the web from the first stitch of the first needle to the last stitch of the last needle inclusive.

Row.—This term is made use of only when the work is done on two or more needles in a flat web.

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working with five No. 20 needles. One ounce (two balls) of this silk is enough for the work; besides this, two yards of narrow white satin ribbon (No. 1) will be needed to run into four rows of the latticed open pattern, as seen in the engraving; one yard of wider ribbon will also be used for

reverse way; this differs from the term *pn*, the thread being carried in front in that operation, as for *purling*, but behind for *nb*, as in plain knitting.

S and B—Is to slip and bind, and means to slip one stitch, knit the next, and pass the slipped stitch over.

O—Means thread thrown over, as if you were about to *purl*.

S—Is to slip the stitch off without knitting.

Round.—When the work is done with four needles or more in a tubular web, this expression describes one circuit of the web from the first stitch of the first needle to the last stitch of the last needle inclusive.

Row.—This term is made use of only when the work is done on two or more needles in a flat web.

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Repeat.—This word, following a description of round or row, means that the same work is to be done again, not only once, but throughout the round or row. In other places the word implies a repetition of all rows or rounds preceding it in that rule.

Position of Needles.—The needle where the round begins we style the first; those which follow, the second, third and fourth; and that needle which is out of the work (seldom referred to) we call the fifth. As they are constantly changing places, it is evident that it is the *position* of the needle, rather than the needle itself, which is spoken of.

Cast Off.—This is done by knitting two stitches, passing the first one over the second, repeating as required.

To knit a stitch crossed is to pass the needle into the stitch on the right hand side instead of the left, the rest of the operation being the same as knitting plain.

* One or more stars are used, sometimes as a marginal reference, but more frequently they mark a point which is referred to again in the same paragraph or some other rule.

1st and 2d rows, knit plain.—3d row, k plain, but in forming each stitch throw thread over 4 times instead of once.—4th row, * slip four loops off as 1 stitch 6 times, which gives you 6 long stitches on the right needle; pass the first 3 of these long stitches over the last 3, placing them all on the left needle; knit the last 3 stitches first, afterwards knitting the first 3, *; repeat from * to * through row.—5th row, knit plain.—6th row, k 5, o twice, n, o twice, n, * k 6, o twice, n, o twice, n, *; repeat from * to * through row, ending with k 5.—7th row, * k 6, k 1 loop, n by knitting together a loop and a stitch from the back; k 1 loop, n from the back, *; repeat from * to * through row, ending with k 4.—8th row, * k 4, o twice, n from the back, k 2, o twice, n, *; repeat from * to * through row.—9th row, k 5, k 1 loop, pn, k 2, k 1 loop, pn, * k 4, k 1 loop, pn, k 2, k 1 loop, pn, *; repeat from * to * through row, ending with k 3.—10th row, k 3, o twice, nb, k 4, o twice, n, * k 2, o twice, nb, k 4, o twice, n, *; repeat from * to * through row, ending with k 3.—11th row, k 4, k 1 loop, pn, k 4, k 1 loop, pn, * k 2, k 1 loop, pn, k 4, k 1 loop, pn, *; repeat from * to * through row, ending with k 2.—12th row, k 3, o twice, n, k 4, o twice, n, * k 2, o twice, n, k 4, o twice, n, *; repeat from * to * through row, ending with k 3.—13th row, n, * k 2, k 1 loop, pn, k 4, k 1 loop, pn, *; repeat from * to * through row, ending with k 2.—14th row, n, k 2, o twice, n, k 2, o twice, nb, * k 4, o twice, n, k 2, o twice, nb, *; repeat from * to * through row, ending with k 3.—15th row, n, k 2, k 1 loop, pn, k 2, k 1 loop, pn, * k 4, k 1 loop, pn, k 2, k 1 loop, pn, *; repeat from * to * through row, ending with k 2.—16th row, n, k 2, o twice, n, o twice, nb, * k 6, o twice, n, o twice, nb, *; repeat from * to * through row, ending with k 3.—17th row, n, k 2, k 1 loop, pn, k 1 loop, pn, * k 6, k 1 loop, pn, k 1 loop, pn, *; repeat from * to * through row, ending with k 2.—18th row, n, knit across plain. You should now have 228 stitches on the needles.—19th row, like third row.—20th row, like fourth row.—21st row, like the fifth row. This completes the first section of the design.—22d row, k 11, o twice, n, * k 10, o twice, n, *; repeat from * to * through row, ending with k 11.—23rd row, k 12, k 1 loop, pn, * k 10, k 1 loop, pn, *; repeat from * to * through row, ending with k 10.—24th row, k 10, o twice, nb, o twice, n, * k 8, o twice, nb, o twice, n, *; repeat from * to * through row, ending with k 10.—25th row, k 10, k 1 loop, pn, k 1 loop, pn, * k 8, k 1 loop, pn, k 1 loop, pn, *; repeat from * to *

through row, ending with k 9.—26th row, k 9, o twice, nb, k 2, o twice, n, * k 6, o twice, nb, k 2, o twice, n, *; repeat from * to * through row, ending with k 9.—27th row, n, k 10, k 1 loop, pn, k 2, k 1 loop, pn, * k 6, k 1 loop, pn, k 2, k 1 loop, pn, *; repeat from * to * through row, ending with k 8.—28th row, n, k 6, * o twice, nb, k 1, o twice, n, k 1, o twice, n, k 4, *; repeat from * to * through row, ending with k 8.—29th row, k 7, * k 1 loop, pn, k 1, k 1 loop, pn, k 1, k 1 loop, pn, k 4, *; repeat from * to * through row, ending with k 6.—30th row, k 6, * o twice, nb, k 1, o twice, n, o twice, n, k 1, o twice, n, k 2, *; repeat from * to * through row, ending with k 6.—31st row, n, k 5, * k 1 loop, pn, k 1, k 1 loop, pn, k 1 loop, pn, k 1, k 1 loop, pn, k 2, *; repeat from * to * through row, ending with k 5.—32d row, n, k 3, * o twice, nb, k 1, o twice, nb, k 2, o twice, n, k 1, o twice, n, *; repeat from * to * through row, ending with k 4.—33d row, k 5, * k 1 loop, pn, k 1, k 1 loop, pn, k 2, k 1 loop, pn, k 1, k 1 loop, pn, *; repeat from * to * through row, ending with k 3.—34th row, n, k 1, * o twice, nb, k 1, o twice, nb, k 4, o twice, n, k 1, *; repeat from * to * through row, ending with k 4.—35th row, n, k 3, * k 1 loop, pn, k 1, k 1 loop, pn, k 4, k 1 loop, pn, k 1, *; repeat from * to * through row.—36th row, k 3, * o twice, n, k 1, o twice, n, k 2, o twice, nb, k 1, o twice, n, *; repeat from * to * through row, ending with k 3.—37th row, n, k 2, * k 1 loop, pn, k 1, k 1 loop, pn, k 2, k 1 loop, pn, k 1, k 1 loop, pn, *; repeat from * to * through row, ending with k 2.—38th row, n, k 2, * o twice, n, k 1, o twice, n, o twice, nb, k 1, o twice, nb, k 2, *; repeat from * to * through row, ending with k 3.—39th row, k 4, * k 1 loop, pn, k 1, k 1 loop, pn, k 1 loop, pn, k 1, k 1 loop, pn, k 2, *; repeat from * to * through row, ending with k 2.—40th row, k 4, * o twice, n, k 1, o twice, nb, k 1, o twice, nb, k 4, *; repeat from * to * through row.—41st row, n, k 3, * k 1 loop, pn, k 1, k 1 loop, pn, k 1, k 1 loop, pn, k 4, *; repeat from * to * through row, ending with k 3.—42d row, n, k 3, * o twice, n, k 2, o twice, nb, k 6, *; repeat from * to * through row, ending with k 4.—43d row, k 5, * k 1 loop, pn, k 2, k 1 loop, pn, k 6, *; repeat from * to * through row, ending with k 3.—44th row, k 5, * o twice, n, o twice, nb, k 8, *; repeat from * to * through row, ending with k 5.—45 h row, n, k 4, * k 1 loop, pn, k 1 loop, pn, k 8, *; repeat from * to * through row, ending with k 4.—46th row, n, k 4, * o twice, nb, k 10, *; repeat from * to * through row, ending with k 5.—47th row, k 6, * k 1 loop, pn, k 10, *; repeat from * to * through row, ending with k 4.—48th row, knit plain.—49th row, like third.—50th row, like fourth.—51st row, like fifth.—52nd row, k 7, * o twice, n, k 6, *; repeat from * to * through row, ending with k 7.—53rd row, k 8, * k 1 loop, pn, k 6, *; repeat from * to * through row.—54th row, k 6, * o twice, nb, o twice, n, k 4, *; repeat from * to * through row, ending with k 6.—55th row, k 7, * k 1 loop, pn, k 1 loop, pn, k 4, *; repeat from * to * through row, ending with k 5.—56th row, k 5, * o twice, nb, k 2, o twice, n, k 2, *; repeat from * to * through row, ending with k 5.—57th row, k 6, * k 1 loop, pn, k 2, k 1 loop, pn, k 2, *; repeat from * to * through row, ending with k 4.—58th row, k 4, * o twice, nb, k 4, o twice, n, *; repeat from * to * through row, ending with k 4.—59th row, k 5, * k 1 loop, pn, k 4, k 1 loop, pn, *; repeat from * to * through row, ending with k 3.—60th row, k 4, * o twice, n, k 1, o twice, n, k 1, o twice, n, *; repeat from * to * through row ending with k 4.—61st row, k 5, * k 1 loop, pn, k 1, k 1 loop, pn, k 1, k 1 loop, pn, *; repeat from * to * through row, ending with k 3.—62d row, k 5, * o twice, n, k 2, o twice, nb, k 2, *; repeat from * to * through row, ending with k 5.—63rd row, k 6, * k 1 loop, pn, k 2, k 1 loop, pn, k 2, *; repeat from * to * through row, ending with k 4.—64th row, k 6,

* o twice, k 6.—65 through row from * to *; repeat from * to *; repeat across pl.—71st nb, k 2, o twice, n, k 2, k 1 loop, k 1, k 1 loop, twice, n, k * through 1 loop, pn, k 1, *; repeat from * to *; k 2.—77 loop, pn, k through row 78th row o twice, n, twice, n, k loop, pn, k loop, pn, k o twice, n, row, ending pn, k 1, k 1 repeat from.—82nd repeat from k 1 loop, pn row, ending twice, n, o n, k 7.— repeat from 11, * o twice, nb, k 11.— row, ending like third.— 204 stitches together sb and 44 on fourth need 1st row knit round, * k round.—4 drop 1 loop

o, n, k 6, rn, o twice, n, k 2, o twice, *; repeat from * to * through round.—6th round, * k 5, k 1 loop, k 1, k 1 loop, k 6, rn, k 1 loop, p 1 loop, k 1, o, n, k 1 loop, drop 1 loop, *; repeat from * to * through round.—7th round, * n k 4, o, n k 5, rn, o twice, n, k 1, k 1 loop, k 2, o twice, *; repeat from * to * through round.—8th round, * k 5, k 1 loop, k 5, rn, k 1 loop, p 1 loop, k 5, k 1 loop, drop 1 loop, *; repeat from * to * through round.—9th round, * n, k 8, rn, o twice, n, k 1, o, n, o, n, k 1, o twice, *; repeat from * to * through round.—10th round, * k 8, rn, k 1 loop, p 1 loop, k 2, k 1 loop, k 1, k 1 loop, k 2, k 1 loop, drop 1 loop, *; repeat from * to * through round.—11th round, * n, k 5, rn, o twice, n, k 1, o, n, k 1, o, n, k 2, o twice, *; repeat from * to * through round.—12th round, * k 5, rn, k 1 loop, p 1 loop, k 2, k 1 loop, k 2, k 1 loop, k 3, k 1 loop, drop 1 loop, *; repeat from * to * through round.—13th round, * n, k 2, rn, o twice, n, k 1, o, n, o, n, k 2, o, n, k 1, o twice, *; repeat from * to * through round.—14th round, * k 2, rn, k 1 loop, p 1 loop, k 2, k 1 loop, k 1, k 1 loop, k 3, k 1 loop, k 2, k 1 loop, drop 1 loop, *; repeat from * to * through round. After completing the fourteenth round as described, transfer the extreme right-hand stitch on each of the four needles to the next needle, in order to work the pattern more conveniently later. You have now one stitch on the fourth needle undiposed of, which knit plain, as part of the fourteenth round, and proceed with the next round.—15th round, * o twice, n, k 1, o, n, o, n, k 2, o, n, k 1, o twice, *; repeat from * to * through round.—16th round, * k 1, p 1, k 2, k 1 loop, k 4, k 1 loop, k 3, k 1 loop, k 1, k 1 loop, k 2, rn, *; repeat from * to * through round.—17th round, * o twice, n, k 1, o, n, o, n, k 4, o, n, k 1, rn, *; repeat from * to * through round.—18th round, * k 1, p 1, k 2, k 1 loop, k 1, k 1 loop, k 5, k 1 loop, k 1, rn, *; repeat from * to * through round.—19th round, * o twice, n, k 1, o, n, k 3, o, n, k 3, rn, *; repeat from * to * through round.—20th round, * k 1, p 1, k 2, k 1 loop, k 4, k 1 loop, k 3, rn, *; repeat from * to * through round.—21st round, * o twice, n, k 1, o, n, k 3, o, n, k 2, rn, *; repeat from * to * through round.—22d round, * k 1, p 1, k 2, k 1 loop, k 4, k 1 loop, k 2, rn, *; repeat from * to * through round.—23d round, * o twice, n, k 1, o, n, o, n, k 4, rn, *; repeat from * to * through round.—24th round, * k 1, p 1, k 2, k 1 loop, k 1, k 1 loop, k 4, rn, *; repeat from * to * through round.—25th round, * o twice, n, k 1, o, n, o, n, k 3, rn, *; repeat from * to * through round.—26th round, * k 1, p 1, k 2, k 1 loop, k 1, k 1 loop, k 3, rn, *; repeat from * to * through round.—27th round, * o twice, n, k 1, o, n, k 4, rn, *; repeat from * to * through round.—28th round, * k 1, p 1, k 2, k 1 loop, k 4, rn, *; repeat from * to * through round.—29th round, * o twice, n, k 1, o, n, k 3, rn, *; repeat from * to * through round.—30th round, * k 1, p 1, k 2, k 1 loop, k 3, rn, *; repeat from * to * through round.—31st round, * o twice, n, k 1, o, n, k 2, rn, *; repeat from * to * through round.—32d round, * k 1, p 1, k 2, k 1 loop, k 2, rn, *; repeat from * to * through round.—33d round, * o twice, n, k 1, o, n, k 1, rn, *; repeat from * to * through round.—34th round, * k 1, p 1, k 2, k 1 loop, k 1, rn, *; repeat from * to * through round.—35th round, * o twice, n, k 3, rn, *; repeat from * to * through round.—36th round, * k 1, p 1, k 3, rn, *; repeat from * to * through round.—37th round, * o twice, n, k 2, rn, *; repeat from * to * through round.—38th round, * k 1, p 1, k 2, rn, *; repeat from * to * through round.—39th round, * o twice, n, k 1, rn, *; repeat from * to * through round.—40th round, * k 1, p 1, k 1, rn, *; repeat from * to * through round.—41st round, * k 1, o, *; repeat from * to * through round.—42d round, k 1, and drop loop; draw thread through and fasten.



FIG. 26.

k 2, p 1, k
4th row

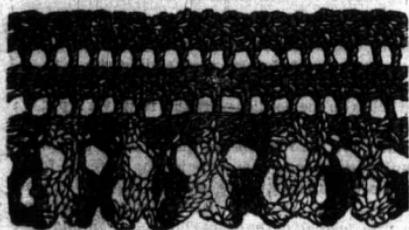


FIG. 26.—KNITTED BORDER. DETAIL OF FIG. 25.

k 2, p 1, k 2, p 1, k 2, p 1, k 3.—3d row, k 3, o, s and b, k 1, o, s and b, k 1, o, s and b, k 7.—4th row, cast off 4, k 3, p 1, k 2, p 1, k 3; repeat.

INFANT'S KNITTED SILK SHIRT.

(Fig. 27.)



FIG. 27.—INFANT'S KNITTED SILK SHIRT.

The lace edging which borders the face and neck of this bonnet is made from the same kind of silk and sewed on, rather full; it requires about one yard of the lace for this purpose, which is knit as follows, viz. :—

Cast on 11 stitches, knit across plain.—1st row, k 3, o, s and b, k 1, o, s and b, k 1, o twice, k 1, o twice, k 1.—2d row, k 2, p 1,

ound.—6th
o, n, k 1 loop,
* n) k 4, o, n
* through
k 5, k 1 loop,
* n, k 3, rn, o
ch round.—
k 2, k 1 loop,
* n, k 5, rn,
ch round.—
loop, k 3, k 1
ound, * n, k
to * through
1, k 1 loop,
ough round,
treme right-
to work the
urth needle
and proceed
2, o, n, o, n,
p 1, k 2, k 1
from * to *
k 1, rn, *;
1 loop, k 1,
1.—19th
* through
* ; repeat
3, o, n, k 2,
2, k 1 loop,
ound, * o
—24th
om * to *
* ; repeat
p, k 1, k 1
* o twice,
und, * k
—29th
ound.—
* through
om * to *
peat from
* ; repeat
1, rn, *;
rn, * ; re-
* ; repeat
peat from
om * to *
m * to *
through
—42d

Materials.—One and one-half ounces Victoria Knitting Silk, two No. 16 steel knitting needles and a No. 1 crochet needle.

Cast on to one needle 89 stitches, and knit across plain.—2d row, * k 1, of k 2, s and b, k 2, o, *; repeat from * to * through row, ending with k 1;—3d row, knit plain; repeat these two rows 13 times more, narrowing one stitch in 29th row, leaving 88 stitches on the needle.—30th row, * k 2, p 2, *; repeat from * to * through row; turn.—31st row, same as last row. Continue knitting in 2 and 2 ribs until you have a web ten inches long; then with the first 16 stitches continue knitting in same style two inches more, to form one-half of one shoulder strap; cast off these stitches loosely; also cast off the 56 stitches in the middle of neck; with the 16 remaining stitches, knit two inches more of 2 and 2 ribs, to form one-half of the other shoulder strap; and cast off these stitches loosely; this completes one-half of the knitted part of the shirt. Make another piece in the same way and sew the two together on the sides within three and one-half inches of the top, leaving this space open for the armholes; sew also across the top of shoulder straps. The short sleeves are crocheted in the following manner, viz.: do 2 doubles into every third stitch around arm opening, making 24 clusters of doubles in all; do 5 rounds of these doubles, building each cluster of last 4 rounds in the centre of cluster of previous round.—6th round, do 1 slip-stitch into centre of first cluster of doubles in previous round, 6 doubles in centre of next cluster, repeating through round, forming 12 complete shells to finish sleeve. Make spaces around the neck by doing 1 double into about every fourth stitch with 2 chain between; do 1 single into the first space, 6 doubles into second space, repeating throughout round, forming 33 shells to finish. The tasselled cord is crocheted closely from three threads of silk worked together as one; the length should be about thirty-six inches, as the shirt is very elastic and must be drawn on over baby's head; it must be made in two pieces, each beginning at tassel, as follows, viz.: make a chain of 3 stitches, and join; then work in rounds, doing 1 single into each of 2 chain and 2 singles into the third; repeat until you have a circle of 7 stitches, then decrease by skipping every third stitch until the number is reduced to one; then continue working in simple close chain stitch until the cord is eighteen inches long; this forms one-half; run this into the spaces from centre of neck to centre of back; make another piece in same way, and run into the spaces on the opposite side; join the ends in back of the neck by sewing.

INFANT'S CROCHETED BONNET.

Explanation of Terms Used. (Figs. 28, 29, 30, 31 and 32.)

Chain—This is the first step in crochet, and is explained by Fig. 28, where thread (A) is drawn through loop (B), in direction shown by arrow, until foundation chain is obtained; hence the name. The position of the needle in forming a chain is shown in Fig. 28.

Slip Stitch—hook, holding direction of motion and are drawn through newly formed

Single.—F x



Fig. 29.—Ma

again leaving

Double.—Ex with thread (1 through, form tion of arrow Complete site hook holding

Treble.—Ma the hook prev leaves four lo a time, putting

Double Treb off the loops b

Materials.—



Fig. 30

first stitch, 2 d the first 2 stitit

No. 16 steel

w, * k 1, of
 with k 1.—
 rowing one
 k 2, p 2, *;
 row. Con-
 then with
 e, to form
 ast off the
 s, knit two
 p; and cast
 of the shirt.
 sides with
 the arms
 are croch-
 ed around
 e doubles,
 rus round.
 a previous
 forming 12
 x doing 1
 le into the
 forming
 threads of
 inches, as
 t must be
 chain of 3
 chain and
 then de-
 ne; then
 n inches
 ik to cen-
 s on the

Slip Stitch.—Explained by Fig. 29, where the hook, holding one loop (C), is to be passed in the direction of arrow through stitch (A) of foundation and around thread (B), which is then drawn through stitch (A) and loop (C), leaving a newly formed loop on hook.

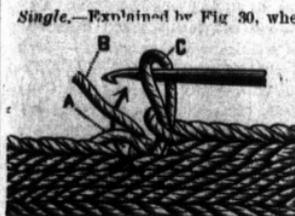


FIG. 29.—MAKING SLIP STITCHES.

again leaving the hook holding one loop.

Double.—Explained by Fig. 31, where the hook, first holding one loop (A), has, with thread (B) over, been thrust through foundation stitch (C) and thread drawn through, forming another loop (D). With thread (E) over, draw it in the direction of arrow through two loops (D and B), which leaves two loops on hook. Complete stitch by drawing thread through these two loops, which again leaves hook holding a single loop.

Treble.—Made the same as double, except that you pass thread twice around the hook previous to putting it in a stitch, which (counting loop D, Fig. 31 leaves four loops on the needle; you then draw the thread through two loops at a time, putting thread over each time, until one only remains.

Double Treble.—With one loop on the hook and three times thread over, work off the loops by twos, as in a treble.

Materials.—One and one-half ounces (three balls) of Brainerd & Armstrong Crochet Silk, two and one-fourth yards of satin ribbon three-fourths inch wide, and a No. 1 Star Crochet needle. The color of the silk and ribbon is cream-white, shade No. 2003.

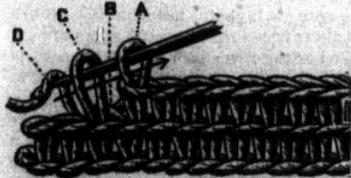


FIG. 30.—MAKING SINGLES.

first stitch, 2 doubles into next; repeat.—4th round, do 1 double into each of the first 2 stitches, 2 doubles into the next; repeat.—5th round, do 1 double

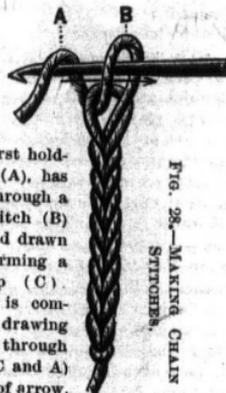


FIG. 28.—MAKING CHAIN STITCHES.

Single.—Explained by Fig. 30, where the hook, first holding one loop (A), has been thrust through a foundation stitch (B) and the thread drawn through, forming a second loop (C). The stitch is completed by drawing thread (D) through two loops (C and A) in direction of arrow,

32.)

s, where
 r, until
 needle in

Make a chain of 7 stitches and join in a ring.—1st round, do 15 doubles into the ring and join with a slip stitch.—2d round, widen in every stitch; that is, do 2 doubles into the top of each double of the previous round.—3d round, do 1 double into top of

into each of the first 3 stitches, 2 doubles into the next; repeat. —6th round, do 1 double into each of the first 4 stitches, 2 doubles into the next; repeat. —7th round, do 1 double into each of the first 5 stitches, 2 doubles into the next; repeat. —8th round, do 1 double into each of the first 6 stitches, 2 doubles into the next; repeat. —9th round, do 1 double into each of the first 7 stitches, 2 doubles into the next; repeat. —10th round, do 1 double into each of the first 8 stitches, 2 doubles into the next; repeat. —11th round, do 1 double into each of the first 9 stitches, 2 doubles into the next; repeat. —12th round, do 1 double into each of the first 10 stitches, 2 doubles into the next; repeat. —13th round, do 1 double into each of the first 11 stitches, 2 doubles into the next; repeat. —14th round, do 2 doubles into each of the first 12 stitches, 2 doubles into the next; repeat. Break the silk and fasten again in the fifteenth stitch from where the previous rounds begin. Do 1 double into the top of every stitch to within 30 stitches from the beginning of this round; turn, and work now in rows back and forth. —1st row, do 1 double into the top of every stitch. —2d, 3d, 4th, 5th, 6th, and 7th row, same as first. —8th row, do 23 chain, fasten in third stitch from the end, * chain 23, fasten 3 stitches further along, *; repeat from * to * throughout row; turn. —9th row, do 12 chain, fasten in the twelfth stitch of the first 23 chain of previous row, * chain 3, fasten in twelfth stitch of next 23 chain, *; repeat from * to * throughout row; turn. —10th row, do 1 double into each stitch of last row; turn. —11th row, do 3 chain, 3 doubles into first stitch of previous row, * skip 3 stitches, do 4 doubles into the next, *; repeat from * to * throughout row; turn. —12th row, do 3 chain, 3 doubles into the middle of first shell and 4 doubles into the middle of each other chain shell of previous row; turn. —13th, 14th, 15th, 16th and 17th rows, same as 12th. —18th row, do 23 chain, fasten in fourth stitch from end, * chain 23, fasten 4 stitches further along, *; repeat from * to * throughout row; turn. —19th row, do 12 chain, fasten in the twelfth stitch of 23 chain of previous row, * chain 4, fasten in the twelfth stitch of next 23 chain, *; repeat from * to * to the end of the row; turn. —20th row, do 3 chain, 1 double into each stitch of previous row; turn, and work hereafter in rounds. —1st round, do 3 chain, 3 doubles into first stitch of previous row, * skip 3 stitches, do 4 doubles into next stitch, *; repeat from * to *, placing the shells at regular intervals along the edge of neck and front of bonnet, to form a border. —2d round, do 4 doubles into the middle of each shell of previous round, and also 4 doubles between the shells, which will make the border very full. —3d round, do 4 doubles into the middle of each shell of previous round. —4th round, do 2 doubles into the middle of first shell of previous round, * chain 3, fasten by a single into first stitch of 3 chain, to form a picot, 2 double into same shell, chain 3, fasten by a single into first of 3 chain, to form another picot, 2 doubles into middle of next shell, *; repeat from * to * all around the bonnet, which is now ready for the ribbon; run this in under every second loop

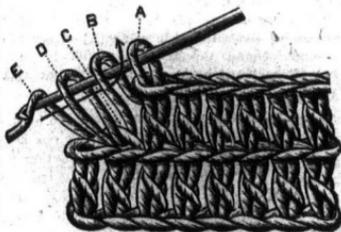


FIG. 31.—MAKING DOUBLES.

of the second
cord of silk
Make a bow
ties to fasten

C
The chara
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resemble th
part of this
ative schen
Knitting Sil
the stitches



FIG. 32.—INFANT'S CROCHETED BONNET.

of the second row and under every second loop of the twelfth row. Crochet a cord of silk and run it in around the neck, to draw that part up if it be too loose. Make a bow for the top and one for the back, as seen in the engraving. Ribbon ties to fasten under the chin complete the work.

CROCHETED APPLIQUE BORDER FOR A TABLE-COVER.

(Figs. 33 and 34.)

The character of the needle-work in the open border shown in Fig. 33 would hardly be recognized as being done with the crochet needle, so closely does it resemble the well-known patterns called drawn-work borders, yet the principal part of this design is crocheted, embroidery being a minor feature in the decorative scheme. The material used for the face pattern is No. 500 Victoria Knitting Silk (Fig. 34, white (No. 2001), and a No. 0 crochet needle. Draw the stitches closely in working.

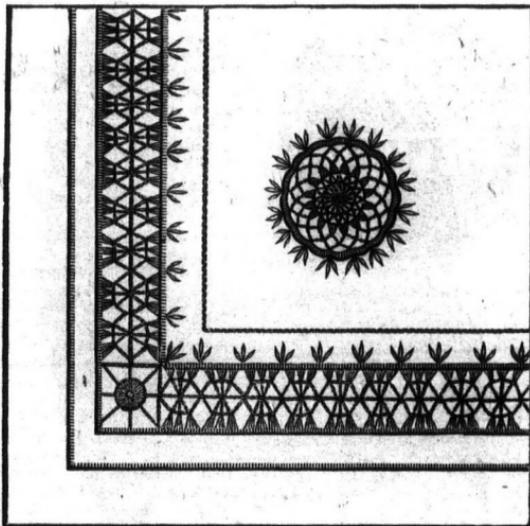


FIG. 33.—TABLE-COVER WITH APPLIQUE BORDER, QUARTER SECTION.

The insertion for the border is made in separate pieces, one for each side of the square. Make a chain of the required length and proceed in rows, as follows, viz.:-

1st row, do 1 treble into the fifth stitch of chain, 1 treble into sixth stitch, keeping the last loop of the trebles on the needle and working them both off together, 2 chain, 1 treble into each of the next 3 stitches, worked in the same way, 2 chain, 1 treble into each of the next 3 stitches, * 9 chain, 1 treble into each of the next 3 stitches, 2 chain, 1 treble into each of the next 3 stitches, 2 chain, 1 treble into each of the next 3 stitches, *; repeat from * to * to the end of the chain; turn.—**2d row**, do 4 chain, 1 treble into first group of 3 trebles of last row, 2 trebles into next 3 trebles, 2 trebles into next 3 trebles, making 6 in all, keeping the last loop of each treble on the needle and working them off together, * 4 chain, 1 single into fifth of 9 chain of last row, 4 chain, 2 trebles into first 3 trebles, 2 trebles into next 3 trebles, 2 trebles into next 3 trebles, working them all off together, *; repeat from * to * to the end of the row, when you make 4 chain and fasten with a treble into last stitch of last row; turn.—**3d row**, * do 4 chain, 2 trebles into top of 6 trebles of last row, 2 chain, 2 trebles into same stitch, 2 chain, 2 trebles into same stitch, 4 chain, 1 single into single of last row, *; repeat from * to * to the end of row; turn.—**4th row**, do 4

FIG. 34.—C
FOI

fourth row
next stitch
double tre
insertion, t

The round
cheted in r
—1st row

treble.—;
between.—

ing the last
* 7 chain, 5
stitch of 4
round, do
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One-half o
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kind of work
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PRICE LIST.

Stamped Linen, 24 inches square, Fig. 4, - - - - -	\$0.65 each.
Stamped Linen, 22 inches square, Figs. 10, 36, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 51, 52, 53, 54, 55, 57, 58, 59, 60, 61, 62 and 63, -	.45 "
Stamped Linen, 18 inches square, Figs. 10, 36, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 51, 52, 53, 54, 55, 57, 58, 59, 60, 61, 62 and 63, -	.35 "
Stamped Linen, 12 inches square, Figs. 10, 36, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 56, 57, 58, 59, 60, 61, 62 and 63, -	.15 "
Stamped Linen, 9 inches square, Figs. 36, 49, 57, 58, 59, 60, 62 and 63, -	.12 "
Stamped Linen, 7 inches square, Figs. 11, 60, 62 and 63, -	.10 "
Stamped Linen, 6 inches square, Figs. 11, 60, 62, and 63, -	.08 "
Stamped Silk Serge, 20 inches square, Fig. 18, - - - - -	1.50 "
Stamped Linen Tea-cloth, 36 inches square, hem-stitched and with silk corded edge, Figs. 22, 23 and 24, - - - - -	2.00 "
Plain Linen Tea-cloth, 36 inches square, hem-stitched and with silk corded edge for crochet-applique design, Fig. 33, - - - - -	2.00 "

Corticelli Silk Co., Ltd.

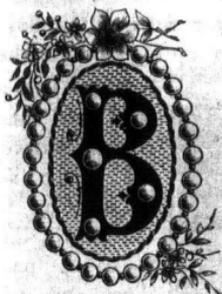
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SILK JEWELS IN EMBROIDERY.

(Figs. 35, 36, 37 and 38.)



BEAUTIFUL imitations of the precious stones, wrought with silk, are a prominent feature in embroidery at the present time, the marvellous lustre of Brainerd & Armstrong Filo Silk, with its brilliant and tenacious dyes, making it possible to faithfully reproduce the shapes and colors of nearly

all of the well-known gems, the diamond only defying the art of the dyer and the needle-worker; the amethyst, the emerald, the garnet, the pearl, the opal, the ruby, the sapphire, the turquoise and other stones finding their proper hues among the colors of this beautiful silk.

This style of embroidery was undoubtedly suggested by the needle-work of Oriental countries as practised in early days,—and perhaps at the present time,—in which, mingled with complicated stitches done in brilliant colored silk, are often found real gems, or their counterfeits in paste or glass. The silk jewel has almost the same effect as these, when well made, and has the advantage of being light and durable, as well as inexpensive; it can be placed on white linen or other material which may require washing.

The jewel designs which are illustrated here consist of circular patterns called centre-pieces, and they can be obtained ready stamped in a number of sizes. As will be seen by the engravings, the jewels are clustered or otherwise placed in such artistic manner as will best display an harmonious color effect, and the beauty of any jewel design is dependent on this. The patterns shown admit of various kinds of treatment, as will be seen by the descriptions which follow, and the same design may be wrought in several ways. The forms of the jewels as

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used in embroidery are usually round or oval, the size being adapted to the design. The material on which the work is done should be held in a hoop to keep it firm. The space to be covered is first darned thickly over with cotton floss or raw silk, which is still better, building up high towards the



FIG. 36.—JEWEL DESIGN.

centre to form a solid and true convex surface, the highest point being in the centre; this is called padding, and it is necessary, for the best result, to lay these foundation stitches exactly at right angles to those which are afterwards worked with the Filo Silk, in the color of the gem desired. Lay the silk very evenly and closely, as illustrated in Fig. 37, which shows the work in several stages of progress, some jewels being complete. For the convenience of our readers a list of the proper colors for the best known precious stones is furnished.

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CORRECT COLORS FOR PRECIOUS STONES AS USED IN JEWEL EMBROIDERY.

Amethyst.—Purple, Nos. 2521, 2524, or 2680, 2683.

Emerald.—Green, Nos. 2080, 2081.

Garnet.—Red, Nos. 2062a, 2065.

Opal.—Violet, No. 2520a; green, No. 2480; pink, No. 2231; and blue, No. 2030b, 2590, are the colors seen in this peculiar gem. The silk can be split, thus securing a closer shading to produce the iridescent effect if care is exercised; the lightest tint appears in centre and darkest on edge. When outlined with pale green the imitation is nearly perfect.

Pearl.—White, Nos. 2001, 2590a, 2600a.

Ruby.—Red, Nos. 2130, 2136.

Sapphire.—Blue, No.

Topaz.—Yellow, Nos. 2630, 2634.

Turquoise.—Blue, Nos. 2270, 2273.

Other pale colors are employed in jewel work, such as Nos. 2280, 2281, 2050b, 2740, 2710, 2030 and 2160b; for the outline stitches, which are worked around some of the forms, metallic yellows are used, representing gold settings; Nos. 2635, 2636, 2815 and 2816 are good for this purpose.

The engravings shown here represent some jewels outlined in close stitches surrounding the raised centre; this outline is sometimes worked in the same color and shade, in other cases a darker shade is used; other jewels are seen which have no outline, but which are raised high. In cases where the padding is very slight, the addition of a dark outline gives the centre the effect of being high, and this is often desirable, especially with large jewels. Another treatment which is very effective is to outline the raised jewels with a shade of yellow which imitates a gold setting, and this is more particularly true of gems which are not yellow, on account of greater contrast.

An examination of illustrated jewel patterns and descriptions which follow will show examples of these different applications.

The design seen in Fig. 36 shows a pleasing and brilliant example of jewel work. It requires for working the following kinds of silk, viz.: three skeins of Brainerd & Armstrong Roman

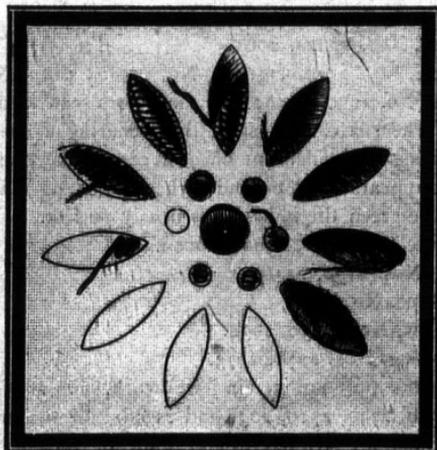


FIG. 37.—DETAIL OF FIG. 36.

Floss, white, 2002, and two of yellow, 2633; nineteen skeins of Brainerd & Armstrong Filo Silk are also used, two purple, 2681, three pink, 2670, one brown, 2443, two blue, 2270, one red, 2065, two green, 2561, one yellow, 2632, four yellow, 2633, two yellow, 2635, and one white, 2002. The following brief description tells where to place the colors. The color numbers are now found on the end of each holder of this silk, a convenience our readers will appreciate.

Border.—Button-hole stitch the four scallops below the parallel lines with Roman Floss in white; work these lines above the scallops with yellow Filo Silk, filling in the space between with the same silk in fine French knots. The crescent-shaped loops which connect the scallops are raised with cotton or raw silk, being afterwards worked with white Filo Silk. Button-hole stitch the edges of the five-leaved rosette between the large scallops with Roman Floss in yellow, 2633;

Floss, white, 2002, and two of yellow, 2633; nineteen skeins of Brainerd & Armstrong Filo Silk are also used, two purple, 2681, three pink, 2670, one brown, 2443, two blue, 2270, one red,

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work in space inside each leaf, as far back as shown by stamping, with Filo Silk in three shades of yellow, the light shade being used nearest the outer edge, shading back to dark;



FIG. 38.—DETAIL OF FIG. 36.

work the centre jewel of this rosette with Filo Silk in red, and the eight smaller jewels of same group with alternate shades of purple and green.

Jewelled Clusters.—Work the eleven oblong jewels in one cluster with Filo Silk in blue, and the next cluster with pink ; work the seven small jewels inside the first group with Filo Silk in brown, and those in the next group with Filo Silk in green. Repeat this order all around. The six jewels which appear in each scallop between the lines are purple amethysts. Outline all the jewels with their own color, raising them.

This design is made in four sizes, twenty-two, eighteen, twelve and nine inch squares.

These instructions are for size twenty-two ; smaller pieces take less silk.

PRACTICAL PATTERNS FOR JEWEL EMBROIDERY.

(Figs 39, 40, 41, 42, 43, 44, 45, 46, 47, 48 and 49.)

These designs can be obtained in three different sizes, stamped on linen squares measuring twenty-two, eighteen and twelve inches each. The diameter of a pattern is less by about one and one-half inches than the square of linen.

In all the descriptions which follow, the material used for embroidery is either Brainerd & Armstrong Roman Floss, Brainerd & Armstrong Caspian Floss, or Brainerd & Armstrong Filo Silk. The first two are coarse and medium sizes used for the borders ; the last is fine, and is used exclusively for jewels and other work within the borders.

The numbers are taken from the Brainerd & Armstrong color card. We do not think it advisable to try to name the amount of silk required for each pattern, but it is well to know that a design which is twenty inches in diameter (the square of linen for this is called twenty-two inches) will require about six skeins of Roman or Caspian Floss for the border, and that smaller pieces will take less silk ; for the jewels and other work, in many cases only a single skein of Filo Silk will be needed in each shade.

Most of the designs are worked in outline, introducing a

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moderate amount of solid work on points and elsewhere for good effect. The jewels are all padded either with white cotton floss or raw silk before covering with the Filo Silk in the proper colors as directed.

It is best to launder your embroidery if soiled before cutting away cloth around the design.

JEWEL DESIGN (Fig. 39).

Material.—Caspian Floss, white, 2001; Filo Silk, blue, 2270; yellow, 2631, 2632, 2633; maize, 2163a; green, 2481, 2484. *Border.*

—Work scallops in indented button-hole stitch, slightly padded, with white Caspian Floss; outline the inner edge of each scallop with pale green Filo Silk, and do the border jewels in blue. *Flower.*—Work in button-hole stitch with shades of yellow, lightest on edges and dark towards base; do the jewel in centre with maize; outline cross-bars with lightest green, and cross-stitch with dark green.

JEWEL DESIGN (Fig. 40). *Material.*—Caspian Floss, white, 2001; Filo Silk, yellow, 2632, 2633, 2635; maize, 2163a; olive, 2482, 2483, 2484; green, 2180; old-pink, 2301. *Border.*—Work scallops between flowers with white Caspian Floss in button-hole stitch; the five petals which show also in the border, as well as those above, do with Filo Silk in three shades of yellow, worked in long and short button-hole

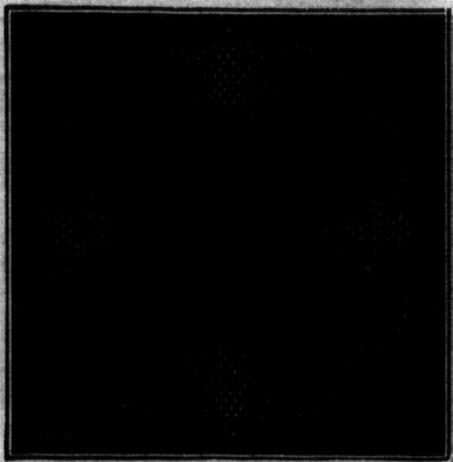


FIG. 39.—JEWEL DESIGN.

stitch ; work the jewels in centre of flower with maize, not outlined. *Jewels and Leaves.*—Work jewels next border with emerald green, not outlined ; do lower chain of pearls in white, outlined with medium olive, and upper chain in old-

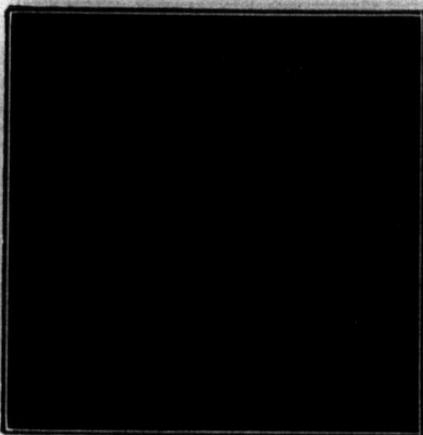


FIG. 40.—JEWEL DESIGN.

pink, outlined also with olive ; work the oval jewel in cluster with pale olive, and those surrounding it with purple, each outlined with self shade ; work the spray of leaves with shades of olive, using darkest at bottom and for stems ; the connecting links between the pearls should be medium olive.

JEWEL DESIGN (Fig. 41). *Material.*—Caspian Floss, white, 2001 ; Filo Silk, green, 2450, 2451, 2452 ; pink, 2240a ; gold, 2161 ; brown, 2581, 2582, 2583. *Border.*—Work scallops solid with white Caspian Floss, using padded button-hole stitch on inner circle and long and short button-hole stitch on the leaves ; after working these in white, shade inside with green filo, placing darkest at base ; a pink jewel looks well at this point, though the stamped pattern does not show it. *Medallion.*—Work leaves in long and short stitch in shades of green, using darkest at base ; do jewels in pink, set in gold ; outline medallion frame in brown, using third

pink, outlined also with olive ; work the oval jewel in cluster with pale olive, and those surrounding it with purple, each outlined with self shade ; work the spray of leaves with shades of olive, using darkest at bottom and for stems ; the connecting links

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JEWEL DESIGN (Fig. 42). *Material.* — Roman Floss, green, 2561; Filo Silk, green, 2562, 2563, 2564; pink, 2300, 2301; white, 2001; maize, 2160b, 2162; old-blue, 2401a; red, 2065. *Border.*—Work in solid padded button-hole stitch with

green Roman Floss. *Jewels*

and Flowers.—

Work the jewels in border with red Filo Silk set in gold; do the strings of jewels alternating white and light pink, outlining with light green and using that color for connecting cord; work the large jewel in

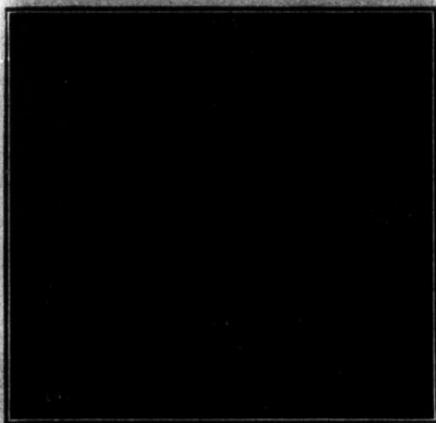


FIG. 41.—JEWEL DESIGN.

cluster between chains with old-blue set in gold, and the small ones with second shade of maize, not outlined; work the jewels in the flower in second shade of pink, outlining with the same; do the petals of flower in shades of green, working in long and short button-hole stitch; do the cross-lines in centre in outline with dark green.

JEWEL DESIGN (Fig. 43). *Material.* — Caspian Floss, white, 2001; Filo Silk, green, 2180a, 2181, 2182; purple, 2521; pink, 2531; gold, 2162; white, 2001. *Border.*—Work scallops in long and short button-hole stitch with white Caspian Floss, padding the edge slightly. *Jewels.* — Work

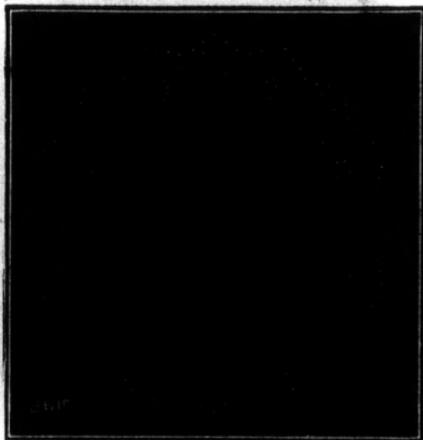


FIG. 42.—JEWEL DESIGN.

in pale green; for the clusters on either side use second shade of green for centre and purple for small ones; for the cluster above the lines use purple for large stone and white for small ones; outline each clustered jewel with its own color, with the exception of the pearls, which are white and should be

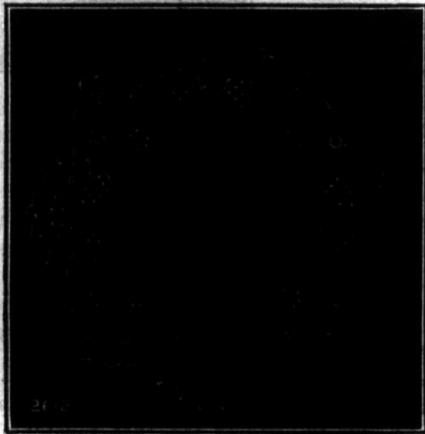


FIG. 43.—JEWEL DESIGN.

small ones near border with Filo Silk in purple, without outline; do those in the medallion with pink, outlined in same color, those between lines with gold, not outlined; for the cluster of jewels near the point of scallop use purple for centre; do the small ones in this group

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set in second shade of green. *Scrolls.*—Work with shades of green touched up with white on points, using darkest green towards the centre; the work can be done mostly in outline, using long and short stitches on points to give the pattern better effect; do cross-bars in palest green outline.

JEWEL D SIGN
(Fig. 44). *Material.*—Caspian

Floss, white, 2002; Filo Silk, white, 2002; green, 2621; blue

2272; red, 2065;
gold, 2162.

Border.—Work centre of large scallop with white Caspian Floss in padded button-hole stitch; do outer edge of scroll on each side in narrow button-hole stitch, also white; outline the inner edge of border scrolls with green Filo

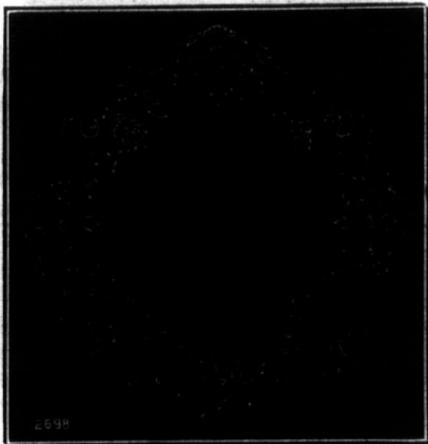


FIG. 44.—JEWEL DESIGN.

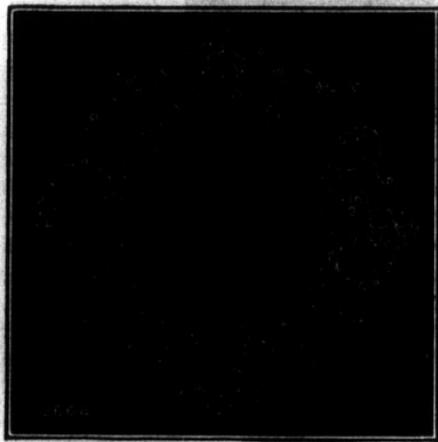
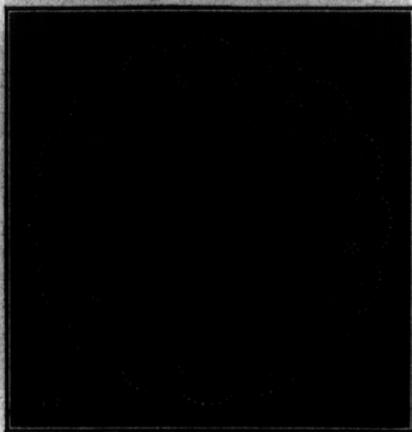


FIG. 45.—JEWEL DESIGN.

Silk, using long and short stitches on points. *Scrolls and Jewels.* — Work jewelled scroll in outline, using white Filo Silk, and making points heavy with long and short stitches; do both round jewels in red, outlined with gold, and the nine jewels above in blue, also set in gold; work the alternate scroll in same way, using white silk for all parts, and touching up with green on points; use padded satin stitch in green for the cross band.

JEWEL DESIGN (Fig. 45). *Material.*—Caspian Floss, white,



2001; Filo Silk, red, 2240, 2241, 2242; green, 2621; blue, 2220a, 2222; white, 2001; gold, 2162. *Border.*

—Work scallops and scrolls in solid button-hole stitch with white Caspian Floss.

Jewels.—Work large jewel in cluster with darkest blue set in gold; do next two in yellow

outlined with same, and next two in green set in gold, with lower one red, also set in gold; do small jewels on either side in light blue; work the jewels in festoons in three shades of red, the smallest being light and largest dark, outlining in same shades. *Scrolls.*—Work in shades of green in outline, but using long and short stitches on points; outline spaces in bottom of festoons with dark green, and fill with fancy stitches in white.

FIG. 46.—JEWEL DESIGN.

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JEWEL DESIGN (Fig. 46). *Material.*—Caspian Floss white, 2002; Filo Silk, green, 2080, 2081 and 2082; purple, 2681, 2682 and 2683; maize, 2161, 2162, 2164. *Border.*—Work scallops in padded solid button-hole stitch with white Caspian Floss; do border jewels with darkest green outlined with first shade of maize. *Flower.*—Outline edge between the jewels with second shade of green; work large jewels in each alternate group with first shade of maize, and medium jewels with second shade; do round jewels in centre with third shade of purple; do the jewels in the next flower in same way, but using light and medium purple for outer jewels and dark maize for round jewels in centre. *Scroll.*—Do this in outline with darkest green.

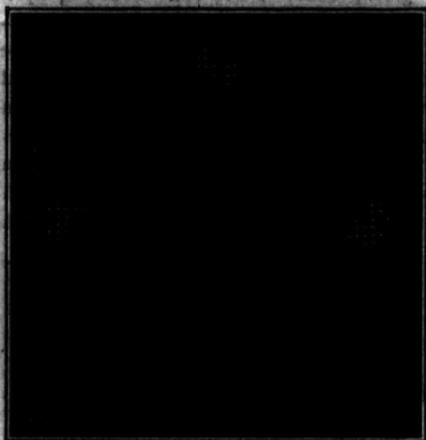
JEWEL DESIGN (Fig. 47). *Material.*—Roman

Floss, yellow, 2011, 2012; Filo Silk, purple, 2521; red, 2240b; olive, 2430a; green, 2180; gold, 2162; blue, 2222. *Border.*—Work seven outer parts of scallop in indented button-hole stitch with first shade of yellow Roman Floss, and the five other parts above in same way with the second shade; outline the inner boundary of these figures in olive Filo Silk. *Jewels.*—Work large round ones nearest edge in red and the small ones near by in blue; do the oval jewel in cluster with purple and the small ones which surround it with green; pad all the gems, and give them a good gold setting; the indented work in border will also look well if slightly padded on edge.



FIG. 47.—JEWEL DESIGN.

JEWEL DESIGN (Fig. 48). *Material.*—Caspian Floss, white,



2001; Filo Silk, green, 2560, 2561, 2563; red, 2241; white, 2001; blue, 2222; pink, 2240.

Border.—Work middle scallops in solid button-hole stitch with white Caspian Floss; do fan-shaped figure in long and short button-hole stitch with same, tinting with green

FIG. 48.—JEWEL DESIGN.

Filo Silk back of the white; do the jewel at base of fan with red, 2241; work string of pearls with white, outlining with light green, and connecting cord with same shade of green. *Medallion.*—Work scrolls in shades of green in outline with long and short stitch on points in lightest shade; do cross-bars in first shade of green again crossed with blue; work jewels in medallion frame with pink.

JEWEL DESIGN (Fig. 49). *Material.*—Roman Floss, green, 2561; Filo Silk, yellow, 2014, 2016; green, 2560a, 2561, *Border.*—Button-hole stitch the lower part of scallops with green Roman Floss, using same shade to work outline above; fill the space between with fancy stitches, either star stitch, double-cross stitch or lace work, using the dark yellow Filo Silk. *Jewels nearest Scallop.*—Work alternate jewels in light and dark yellow Filo Silk, first working over the spaces in opposite way with cotton or raw silk to raise them; outline around

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—Work the
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the intermediate
rays with the
lightest green.

This is for the
clusters of
yellow jewels;
reverse the
colors, and

work the outspreading rays between the green jewels with
two shades of yellow. *Inside Row of Jewels.*—Work each
alternate jewel with light green and each intermediate with
dark green, raising as before.

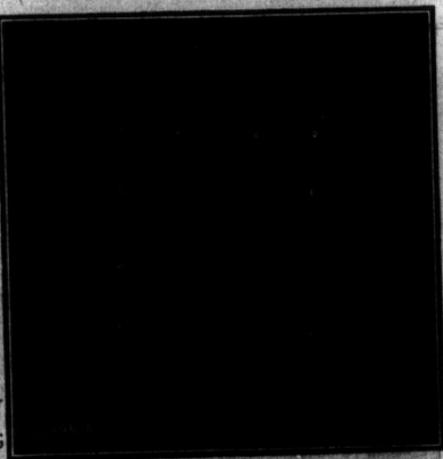
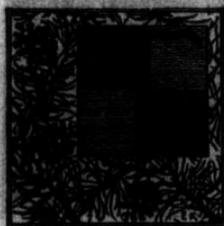


FIG. 49.—JEWEL DESIGN.

SOME SELECTED DESIGNS
FOR
CENTRE-PIECES and DOILIES.



THE selection of a pattern for embroidery is difficult for some people, owing to the bewildering variety of subjects which are offered by dealers. It is to be regretted that some of the designs are not of a character to encourage progress in fine art needle-work ; but good ones are to be had, and it is our purpose to illustrate and describe briefly some of these which are meeting with favor among good workers. Floral patterns are favorites, while fruit and conventional pieces find many admirers ; all find places in our descriptions.

One good design successfully carried out will create a desire in the ambitious worker to do other and more difficult work, until, with practice, nothing will be considered beyond her ability.

Special attention is called to the first five floral patterns, which have borders alike, but which are intended for different color treatment. These descriptions are written after seeing examples of the work of exceptional beauty. It is to be regretted that space forbids showing them in full size, with details of stitches. The scrolls are designed for heavier work than that which is used for the small field flowers, which peep modestly out from underneath, as if suggesting the contrast between them and the showy garden flowers which hold a more conspicuous position within the border.

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The rose and the carnation are popular flowers, and have the advantage of brilliant hues in some varieties, but the white syringa, with its tinted petals and stamens, when placed within a border of small flowers, also tinted with green and yellow, rivals them in modest beauty.

The other floral designs, as well as the fruit and conventional patterns, are good and have practical descriptions. Linen squares showing these patterns in several sizes can be obtained through dealers. See remarks on this subject on other pages.

A PADDED BORDER (Fig. 50). *Material*.—Caspian Floss, white, 2001; Filo Silk, purple, 2521; green, 2080; raw silk

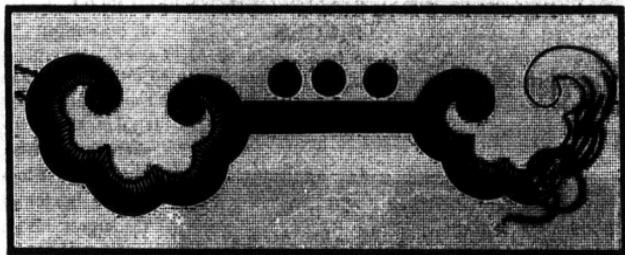


FIG. 50.—A PADDED BORDER.

or Soie Naturelle, white, 2001. We have several times referred in these descriptions to padded borders for centre-pieces.

An example of one is seen in Fig. 50. The foundation material between the stamped lines is first darned with raw silk, to raise the surface, and is afterwards worked over in button-hole stitch with white Caspian Floss. It adds to the beauty of this border to work a row of very short outline stitches in pale green close inside the scallops and the cross-bar. The three dots above—which are padded like the border—represent jewels; the middle one is an amethyst, being worked with purple, while the other two are emeralds

which are worked with green. This border is a fitting frame for a design of purple orchids, or for any floral piece showing purple blossoms.

Lest any of our readers should be in doubt about "raw silk," we will add that this is only one name which has been applied to a soft fluffy silk composed of several strands, and sold in skeins under the name of Soie Naturelle. It is made only in shades of white. It is much superior to cotton for padding any kind of raised embroidery, as when the work is a little worn if padded with cotton this may show through and look badly, while if padded with silk the wear will not show.

PRACTICAL PATTERNS FOR EMBROIDERY,— FLORAL, FRUIT AND CONVENTIONAL PIECES.

(Figs. 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62 and 63.)

In all the descriptions which follow, the material used for embroidery is Brainerd & Armstrong Asiatic Dye Wash Silks. The numbers are taken from the Brainerd & Armstrong color card. It takes about six

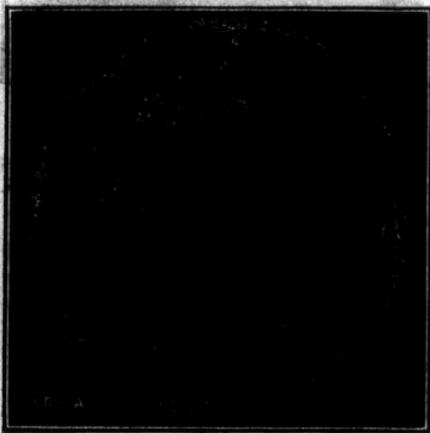


FIG. 51.—TEA ROSE DESIGN.

2001; Filo Silk, white, 2001; yellow, 2011, 2012, 2013, 2014 and 2015; green, 2561, 2563, 2564; bronze, 2452; brown, 2122; pink, 2670b,

skeins of Roman or Caspian Floss for the border of the largest design spoken of here. Smaller pieces take less silk for the same purpose. In many cases the work within the border will require only a single skein of each color in Filo Silk, but this depends on the pattern.

TEA ROSE DESIGN (Fig. 51).
Material.—Caspian Floss, white,

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2670. *Border*.—Work scrolls with white Caspian Floss in solid button-hole stitch; do all edges of flowers with white Filo Silk, in long and short button-hole stitch, tinting inside of petals with shades of pink, dotting centres with yellow French knots and a touch of pale green.

Flower.—Work solid in five shades of yellow; use the lightest on the edge of the petals, shading to darker at the base; pad the turnover petals with cotton or raw silk, and work them in the lightest color.

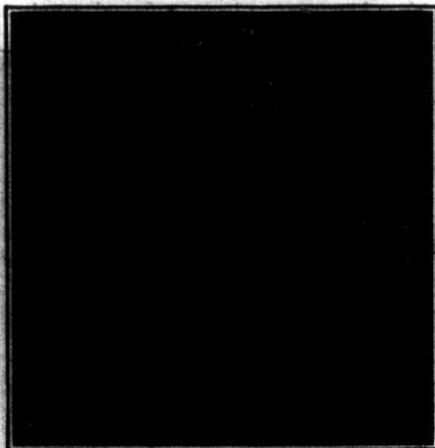


FIG. 52.—ROSE DESIGN.

Buds and Leaves.—Work the buds solid with darkest shade in the centre

of opening and a lighter one on each side; work the calyx with light green on the tips and dark on the base; do the stems and leaves in the same way, using darker shades for large leaves than for small ones; touches of brown are effective on heavy leaves and stems. This design can be obtained stamped on twenty-two and eighteen inch squares of linen.

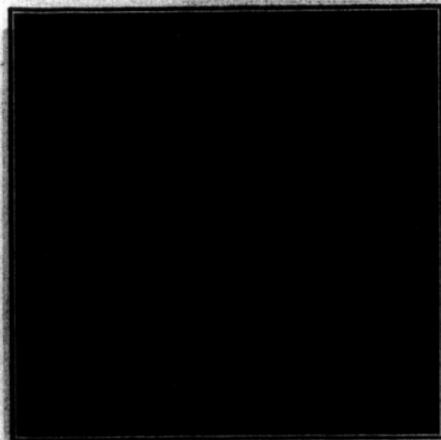


FIG. 53.—ROSE BUD DESIGN.

ROSE DESIGN (Fig. 52). *Material*.—Caspian Floss, white, 2002; Filo Silk, white, 2002; pink, 2471, 2472; green, 2484, 2621, 2622, 2623, 2624; bronze, 2453; brown, 2165; red, 2240b, 2241, 2242, 2243, 2244,

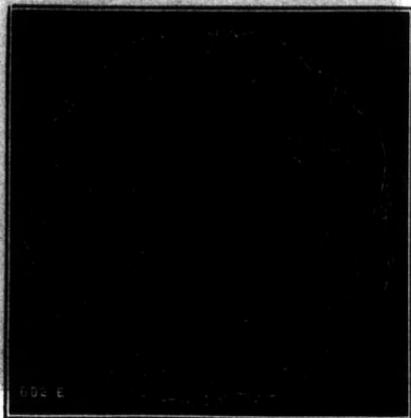


FIG. 54.—CARNATION PINK DESIGN.

small blank space; fill this with fine darning stitches done with first shade

of green. *Flowers and Buds*.—Work solid in six shades of red (including pink). The lightest color is used on the edge and for the turn-over petals, which are raised high by padding, shading gradually to the darkest red at the base; work bud solid, using dark red in the centre, with light-er on each side; do the calyx with shades of green,



FIG. 55.—SYRINGA DESIGN.

2017. *Border*.—Work scrolls with white Caspian Floss in solid button-hole stitch; padding slightly; do the edges of small flowers with white Filo Silk in long and short button-hole stitch, tinting inside of the petals with shades of pink, dotting centres with yellow French knots and a touch of golden-brown; back of each group of small flowers and outside the scrolls there appears a

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lightest on tip and darkest at base. *Stem and Leaf.*—Work with shades of green, dark at base and light on point; the veins are dark, and touches of bronze and golden-brown on stems and large leaves improve the effect. This design can be obtained stamped on twenty-two and eighteen inch squares of linen.

ROSE BUD DESIGN (Fig. 53).

Material.—Caspian Floss, white, 2002; Filo Silk, white, 2002; red, 2241, 2242, 2244, 2066; green, 2621, 2622, 2623; bronze, 2453; yellow, 2634,

2635; golden-brown, 2164. *Border.*—Work scrolls with white Caspian



FIG. 56.—CLOVER DESIGN.

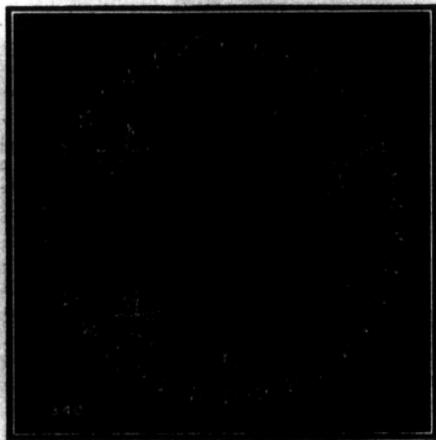


FIG. 57.—CHERRY DESIGN.

Floss in solid button-hole stitch; do the small flowers in long and short button-hole stitch with white Filo Silk, tinting the petals with two shades of yellow and dotting the centres with golden-brown and a touch of green; fill the spaces back of these flowers and outside the scroll with fine darning stitches in bronze, 2453; *Rose Buds.*—Work solid in shades of red Filo

Silk, using the darkest for the back petals; work those petals light which appear on top; the lightest shade is to be used on points, shading darker towards base; the calyx is light on points and dark at base, running still darker on the bulb. *Leaves*.—Work solid in shades of green, using lightest on points, shading darker towards centre; do veins and stems in darkest green and bronze-green. This design can be obtained stamped on twenty-two and eighteen inch squares of linen.

CARNATION PINK DESIGN (Fig. 54). *Material*.—Caspian Floss, white, 2002; Filo Silk, pink, 2470, 2471, 2472, 2473, 2474; green, 2170a, 2171, 2171a, 2172, 2453; white, 2001; maize, 2160, 2161, 2162, 2163. *Border*.—Work scrolls with white Caspian Floss in solid button-

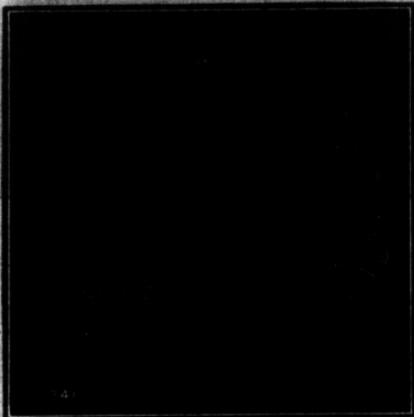


FIG. 58.—STRAWBERRY DESIGN.

hole stitch, slightly padded with raw silk; do the edges of small flowers with white Filo Silk in long and short button-hole stitch, tinting the insides of petals with shades of light maize and dotting the centres with the darkest shade and a slight touch of green. *Flowers*.—Work the carnations solid in shades of pink; the edges of petals are light, and dark shades are used in centres; the buds show but little pink, and that on the points, where two shades will be enough. *Leaves*.—Work in shades of green, using light on points and dark at the base. This design can be obtained stamped on twenty-two and eighteen inch squares of linen.

SYRINGA DESIGN (Fig. 55). *Material*.—Caspian Floss, white, 2001; Filo Silk, white, 2003; green, 2170a, 2171, 2171b; yellow, 2016, 2561, 2562, 2564. *Border*.—Work scrolls with white Caspian Floss in solid button-hole stitch, padded slightly; do the edges of small flowers with Filo Silk in long and short button-hole stitch, tinting the insides of petals with shades of green and dotting centres with yellow French knots. *Flower*.—Work solid with white (2003) Filo Silk, shading with pale

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green; the stamens are white and the anthers yellow. *Leaves and Stems.*—Work solid in shades of green (2561, 2562, 2564), using lightest on leaf points, shading darker towards centre and base; do stems in darkest green. This design can be obtained stamped on twenty-two and eighteen inch squares of linen,

CLOVER DESIGN (Fig. 56). *Material.*—Caspian Floss, white, 2001; Filo Silk, pink, 2300, 2301, 2302; green, 2180, 2181, 2182, 2183. *Border.*—Work scallops with white Caspian Floss in indented button hole stitch. *Flowers.*—Work solid with Filo Silk in shades of pink. *Leaves and Stems.*—Work with Filo Silk in shades of green, using long and short stitch; do the interlaced stems with the two darkest shades of green in outline. This design measures about ten and one-half inches each way and can be obtained stamped on twelve inch squares of linen. It is very attractive when well worked, and is an excellent size for many places where a small centre-piece is wanted in this shape.

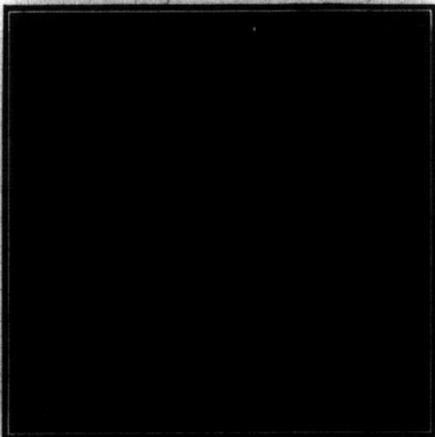


FIG. 59.—DELFT DESIGN.

CHERRY DESIGN (Fig. 57). *Material.*—Wash Embroidery Silk, white, 2001; Filo Silk, red, 2062a, 2063, 2065; green, 2623, 2720, 2721, 2722, 2723. *Border.*—Work outer edges of scallops with white Wash Embroidery Silk in solid button-hole stitch; work the trefoil shape which separates the scallops with Filo Silk in first shade of green, using long and short stitch. *Fruit.*—Work solid in shades of red, piling silk high. *Leaves.*—Work solid in shades of green, using lightest on points; the veins are dark as well as the stems. This design can be obtained stamped on twenty-two, eighteen, twelve and nine inch squares of linen.

STRAWBERRY DESIGN (Fig. 58). *Material.*—Roman Floss, white, 2001; Filo Silk, red, 2060a, 2061, 2062, 2062a, 2064, 2066; green, 2720, 2621, 2622, 2623, 2625; bronze, 2450. *Border.*—Work scallops in outer edge with Roman Floss in solid button-hole stitch; work the tre-

foil shape which separates the scallops with Filo Silk in third shade of green, using long and short stitch. *Fruit*.—Work solid and high with shades of red; the seeds which appear on the surface should be done with first shade of green; do the unripe berry in bronze. *Leaves and Stems*.—Work with shades of green, using lightest on the points and small leaves; the veins and stems are dark. This design can be obtained stamped on twenty-two, eighteen, twelve and nine inch squares of linen.

DELFT DESIGN (Fig. 59). *Material*.—Roman Floss, blue, 2590; Filo Silk, blue, 2592, 2593, 2594, 2596. *Border*.—Work the scallops in button-hole stitch with Roman Floss in blue. *Medallion*.—Work the water lines with Filo Silk, using palest blue, the background in the second

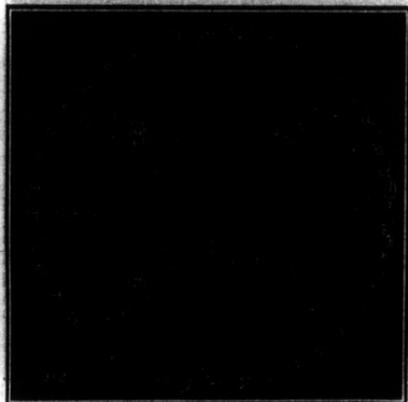


FIG. 60.—EMPIRE DESIGN.

shade, and the hull and masts in the darkest shade; work the disc in outline stitch with darkest blue, and the turnover part in long and short stitch with lighter shade. *Flowers*.—Work with Filo Silk in long and short stitch; use the third shade for the back petals and the next two shades lighter for the front petals; work the small buds in the two darkest shades. *Leaves*.—Work these with

Filo Silk in long and short stitch with two lightest shades of blue; use the darkest shade for stems and veins. This design can be obtained stamped on twenty-two, eighteen, twelve and nine inch squares of linen. EMPIRE DESIGN (Fig. 60). *Material*.—Caspian Floss, white, 2001; Filo Silk, green, 2450, 2451, 2452, 2454, 2455; purple, 2690, 2691, 2692, 2693; pink, 2670b, 2671; flame, 2653, 2654, 2655, 2656; maize, 2161, 2162, 2163, 2165. *Border*.—Work the scallops with Caspian Floss in white with button-hole stitch. *Bow Knot under Flower*.—Work ribbon solid or in slanting stitch with Filo Silk in lightest pink, using darker shade to outline edges. *Bow Knot under Torch*.—Work solid with Filo Silk in lightest purple, outlining edges with second shade darker. *Violets and Leaves*.—Work with Filo Silk in shades of purple, some blossoms in

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two light shades, and some in two dark shades; do centre of each flower with lightest maize; do leaves with shades of green, using light at tips and dark toward base; work stems and veins with darkest green. This design can be obtained stamped on twenty-two, eighteen, twelve and nine inch squares of linen.

LEAF DESIGN
(Fig. 61). *Material*. — Roman Floss, green, 2622; white, 2001; Filo Silk, white, 2001; green, 2621, 2623. *Border*. — Work outer scalloped points with white Roman Floss in

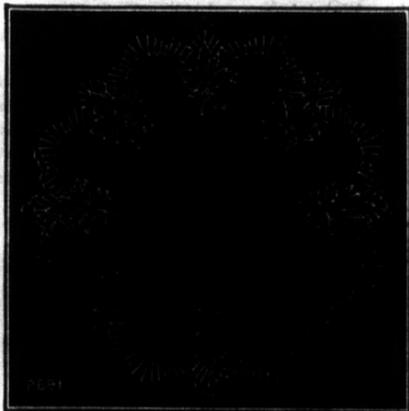


FIG. 61.—LEAF DESIGN.

solid button-hole stitch; work inner points in the same stitch with green;

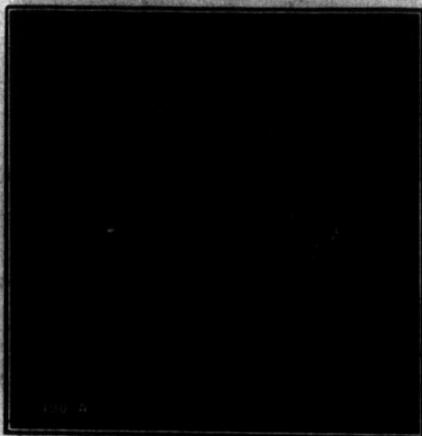
do cross-bars between with dark green Roman Floss, and cat-stitch the spaces between with white Filo Silk; work the eight leaves with two shades of green Filo Silk, using lightest on the edges, and darkest on veins and stems, do the leaves in long and short stitch. This pattern is likely to be a great favorite, as it is very attrac-



FIG. 62.—WILD FLOWER DESIGN.

tive in these soft colors. Many other combinations can be worked; among them are autumn leaf colors, which we do not need to describe; the design is also very effective when done in shades of soft brown with white. We advise our readers to use white for the outside in any combination. This design can be obtained stamped on twenty-two, eighteen and twelve inch squares of linen.

WILD FLOWER DESIGN (Fig. 62). *Material.*—Roman Floss, yellow, 2011; Filo Silk, yellow, 2014, 2015, 2016, 2017, 2018; green, 2620, 2621, 2622, 2623. *Border.*—Work scallops with Roman Floss in yellow with button-hole stitch. *Flowers (Wood Sorrel).*—Work solid with Filo Silk in shades of yellow, using dark for back points, lighter for those in front, and shading darker to base. *Leaves and*



Stems.—Work leaves solid with Filo silk in shades of green from light to medium, with darker at base; vein them with darkest shade, working stems in same with outline stitch; do braided inner circle with Filo Silk in darkest green. This design can be obtained stamped on twenty-two, eighteen, twelve, nine, seven and six inch linen squares.

FIG. 63.—WILD FLOWER DESIGN.

WILD FLOWER DESIGN (Fig. 63).

Material.—Wash Embroidery Silk, white, 2001; Filo Silk, pink, 2670, 2670b, 2671; green, 2620, 2621, 2622, 2623, 2624; yellow, 2015. Use white for border, pink and yellow for flowers, and green for leaves and stems.

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Illustrated Embroidery Stitches.

EVERY lover of needlework will appreciate the pains and expense incurred to get explanations, drawings and engravings to illustrate the following stitches used in embroidery :

By reading carefully the directions, and observing the drawings opposite, any one may be able to understand and make them.

OUTLINE STITCH, OR STEM STITCH.



BRIER, FEATHER, OR CORAL STITCH.



Outline Stitch consists of a long stitch forward on the face of the material, and a very short stitch back on the under side. This is also called *cording stitch* or *stem stitch*. When the needle is brought up *through* the preceding stitch, instead of beside it, the work becomes *split stitch*.

CHAIN STITCH.



Chain Stitch is made by bringing the needle through a loop of the silk, each loop forming a link like a chain.

Brier, feather, or coral stitch, of several varieties, is made by bringing the needle out over a loop of the silk, each loop forming a branch.

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ILLUSTRATED EMBROIDERY STITCHES.

FRENCH KNOT.



French Knot is made by twisting the needle once or twice around the thread, passing the needle straight down through the material, and drawing the knot tight.

Bullion, wound or Point de Minute stitch, is formed by coiling thread tightly around the needle, drawing the needle and thread through the coil, laying the coil out for the de-

sired length, then passing the needle down through the material, to hold the coil in place.

SATIN.



Queen Anne, or weaving stitch is a regular, fine darning. Darning, of various kinds, is now largely used in embroidery, principally in backgrounds.

BULLION, OR POINT DE MINUTE.



Satin Stitch consists of regular long stitches, closely laid together to represent a smooth, raised, satin-like effect.

QUEEN ANNE, OR DARNING.



ILLUSTRATED EMBROIDERY STITCHES.

KENSINGTON FILLING-IN.



Kensington filling-in stitch is an irregular kind of satin stitch.

BIRD'S EYE.



Bird's-eye is a sort of chain stitch, from a central point, the loop caught down by a short stitch.

BEADING.



Beading stitch is a loop or knot formed over the principal thread.

LAID STEM STITCH, OR OVERCAST.



Laid stem stitch is similar to satin stitch or overcast stitch, but is worked over an outline, giving it a raised effect.

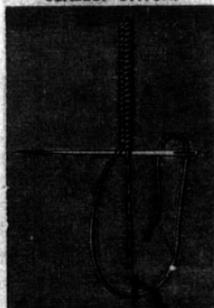
ILLUSTRATED EMBROIDERY STITCHES.

TWISTED.



Twisted stitch. One thread is twisted around another, and the two held in place by invisible stitches.

BUTTONHOLE STITCH, OR SCALLOP STITCH.



Buttonhole stitch, or scallop stitch, is that bordering stitch seen in the edges of ordinary flannel embroidery.

LADDER STITCH.



Ladder stitch. The outlines are first traced, the edges worked in buttonhole stitch, the rounds of the ladder in *overcast*, or *over-seam* stitch, and the material between the rounds of the ladder cut away.

JANINA.



Janina stitch resembles a broad cross-stitch.

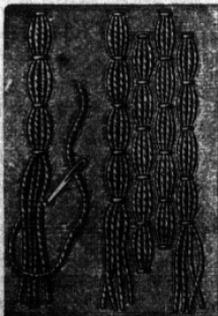
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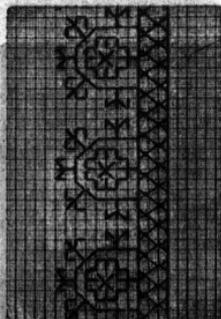
ILLUSTRATED EMBROIDERY STITCHES.

COUCHING.



Couching consists in laying down one or more cords, and securing them by regular stitches. When one fine thread is used in place of a cord, the work is called *tracing*, or *tracing stitch*.

ITALIAN, OR HOLBEIN.



Italian, or Holbein stitches, are perpendicular, horizontal, or diagonal short stitches suitable for canvas embroidery.

POINT DE RUSSE.



Point Russe consists of any number or order of artistically disposed long stitches.

Dot stitch is a mere point, also called *seed stitch*, used for light filling-in. It is made like an ordinary back stitch, except that the needle is not put back to the place from which it is drawn out, but an interval about the length of a stitch remains unworked.

Plush stitch consists in couching pieces of silk upon the material by one invisible stitch in the center of each piece, and raising the ends up like the pile of plush or velvet, trimming the top smooth, if necessary.

New Stitches in Embroidery.

A NUMBER of new stitches have recently made their appearance in art embroidery. They are not, strictly speaking, *new*, but are, in reality, old ones revived. Their adaption, however, is new. Among the stitches newly adapted are the following :



GOBELIN STITCH.

of exactly the same width, so far as the pattern will allow. Gobelin stitch is used to fill large leaves, arabesques and backgrounds in conventional patterns.

Ismit stitch is one borrowed from Turkish embroideries. It is used to fill long leaves and petals, and is generally seen in conventional roses. It is a broad cat stitch, adapted to the shape of the petal. It somewhat resembles Janina, but is looser, not giving the effect of a vein down the middle as Janina does. To work Ismit stitch, begin at the tip of the petal and work *from* you.



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Bulgarian stitch is a system borrowed from the Oriental embroideries, which are executed with the finest silks. It may be described as an artistic combination of back stitch and outline, or even outline alone. The stitches, of course, are not of the same length, but adapt themselves to the curves of the pattern.

Bulgarian differs from ordinary outline in that it gives the effect of satin stitch or Kensington filling, and it differs from these in that it always proceeds along the length of the pattern, never diagonally nor crosswise.



BULGARIAN STITCH.



DARNING.

Darning, of the kind commonly known as "running," is now largely used in decorative needlework. It is now the practice to outline a spray of flowers with one pale tint, and let the foundation-material itself constitute the filling. The background is then made by running in threads of bright color. The darning itself is simple enough, but it may be made as effective as one

chooses. The stitches may be of regular or irregular lengths—they may form regular rows and patterns, or be as fantastically disposed as desired. One color may be used, or half a dozen. Tapestry effects may be copied, and, in some cases, water, sky or grasses suggested. The straight lines of Gobelin filling stitch, described above, may be imitated in darning. If it is desired to use running stitches in the pattern and not in the background, the horizontal lines may appear only on the outline, giving the effect of what is generally known as half-solid Kensington.

Half solid Kensington. As will be seen by the illustration, Half-solid Kensington is done in the regular satin or filling stitch. If a similar effect is to be brought out with running stitches, of course all the lines will be either horizontal or perpendicular, to correspond with the threads of the material. One color, or at most a few, is all that can be employed—the proper colors must come to the surface in the proper places, the greater part being kept underneath. If desired, a different color may be run in for a background.



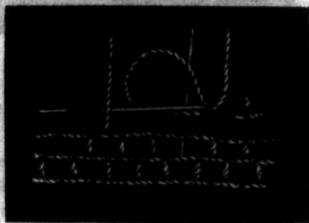
HALF-SOLID KENSINGTON.



BRICK COUCHING.

is particularly suitable for rope-silk embroidery. Gold cord was the material originally used. Brick couching is not the same as brick stitch, of which an example is here given.

Brick Stitch is in reality a system of running or darning. First run a row of stitches of the same length with a space of the same length between each two stitches. Then run another row in the same line, so that the stitches will come in the spaces left vacant. Make a number of rows in the same way, keeping all the rows the same distance apart. These constitute the horizontal lines of the brick-work. Now run in the perpendicular lines, seeing that they alternate properly. One perpendicular always runs from the middle of one brick to the space between the two above it. Of course, in running the horizontal lines, care



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POINT DE BRUXELLES.

be seen from the following :

Point de Feston. This will be easily recognized by those who are familiar with antique lace, or, as it should be called, Guipure d'Art.



POINT DE FESTON.

leaf somewhat as in *Smit stitch*. Begin in the corner of the square, throw the thread *from* you towards the left, pass the needle *under* the perpendicular thread and up again between the floating thread and the corner ; draw close. Then turn the work sidewise; do the same over the horizontal thread. Repeat alternately.

The netting upon which Guipure d'Art is made is generally called *filet*. To make such a netting with the needle constitutes the lace stitch known as POINT DE FILET. Backgrounds, leaves, etc., are now sometimes filled with a needlework imitation of POINT DE FILET as seen in illustration. Upon this is then executed the POINT DE FESTON. A regular, close darning or weaving of the kind now generally called Queen Anne is like the lace stitch known as POINT DE TOILE—only in this, but one thread is used.

must be taken to have the stitches alternate, the space between two coming opposite the middle of another. Brick stitch is suitable for filling large leaves in conventional designs. Rope silk may be used for the purpose, so may silk cord.

Point de Bruxelles. What some call *brick, basket or box stitch*, is in reality an old point-lace stitch—Point de Bruxelles, or Brussels Point. It is simply a loose button-hole stitch. The loops may be drawn into various shapes as desired. Point de Bruxelles is not the only lace stitch now introduced into art needle-work, as will

This kind of lace is made on a coarse netting composed of squares, upon which are worked the lace stitches.

Point de Feston is a triangular mass worked across the corner of a square. It consists of a series of loops around the foundation thread, the netting being turned from side to side in working, so as to form a woven

Besides point-lace stitches, CROCHET STITCHES are often introduced into embroidery. A series of single crochet stitches very readily imitates close button-hole stitch. Sometimes these are worked over brass rings or stout cords, and then fastened to a pattern like appliqué figures. Petals are frequently worked separately in double crochet, and then applied. A simple row of picots, loops or chains sometimes constitute a very effective edging.



CAT STITCH.

Cat Stitch. With this issue, we present our readers with a better illustration of old-fashioned cat stitch than before.

Border Stitch. Also with a variety thereof known as border stitch. In cat stitch, work *from* you; in border stitch, *toward* you. Both of these stitches are sometimes called HERRING-BONE.

Herring-bone. Another kind of Herring-bone is made in much the same way as *Brier*, *Coral* or *Feather Stitch*, which only differ a little in the number of branches and the slant of the needle.



HERRING-BONE.



BORDER STITCH.



SINGLE BRIER STITCH.

Single brier stitch, which may be known by its regular slant. Otherwise it is not very different from loose buttonhole stitch or Point de Bruxelles.

Double Chain. This may be recommended as the most elegant edging for appliqué figures. Work two rows of plain chain stitch, then take a third thread and lace the two rows together by their inner edges.



DOUBLE CHAIN.

Persian stitch resembles *Cat*, *Janina* or *Ismit*, but differs from all of these in that three threads are carried by the needle at once, and the crossings overlap each other the needle always coming up at the edge in the opening between two stitches previously taken. When finished, a row of Persian embroidery looks like a band of braid.

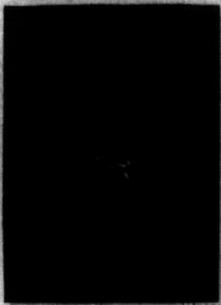


PERSIAN STITCH.

Roman stitch is a mode of filling a leaf, and at the same time forming a vein down the centre. The stitches are like laid or satin stitch, but they are caught down in the centre as in couching. Begin at the tip of the leaf on the left side, lay the thread across to the right, put the needle down, bring it up in the middle of the leaf, between yourself and the laid thread; put the needle down again, from you and over the laid thread; bring it up again beside the point at which it first came up at the beginning, and proceed as before.



ROMAN STITCH.



LEVIATHAN STITCH.

Leviathan stitch. This is one of the old tapestry filling stitches. It is really a double cross stitch. When made much larger it constitutes STAR STITCH.



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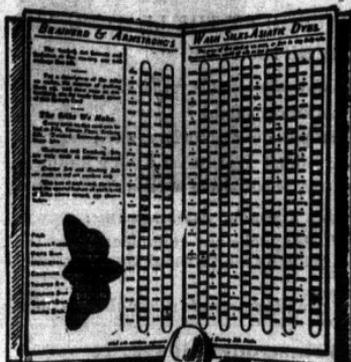
CO

Brainerd & Armstrong's

NEW SAMPLE CARD FOR 1896

SHOWS 380 COLORS

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



"Asiatic" Filo Silk Floss, or "Asiatic" Filo.

"Asiatic Roman" Floss.

"Asiatic Art Rope" Silk.

"Asiatic" Twisted Embroidery.

"Asiatic" Rope Silk.

"Asiatic Honiton Lace" Silk.

"Asiatic" Etching Silk or Outline Silk.

"Asiatic Parian" Floss.

"Asiatic Caspian" Floss.

"Asiatic McNeval" Silk.

"Asiatic" Couching Silk.

"Victoria" Knitting and Crochet Silk.

"B. & A." Crochet Silk.

"Corticelli" Crochet Silk.

"Whip Cord Twist" Crochet Silk (new).

"B. & A." Wash Embroidery on Spools.

PRICE 20 CENTS.

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

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

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

NOVEMBER 18TH, 1894.

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

CORTICELLI SILK CO., LTD.,

ST. JOHNS, P.Q.

IT IS A GENERALLY ACKNOWLEDGED FACT

That Brainerd & Armstrong's Fast Colors are the Most Reliable in this Country.

THEY ARE ENDORSED AND USED BY THE LEADING ART SOCIETIES EVERYWHERE.

ISN'T it better to use silks you know are reliable rather than to experiment with some of which you know nothing?

It's too late when your fine piece of embroidery work has been ruined, to say, as many have, "Why didn't I insist on having Brainerd & Armstrong's silk? Their's, I KNOW, would have washed."

We take the following clipping from a leading Art Magazine:

"Why will ladies run such risks? Many take any embroidery silks the dealer says are just as good as those made by the Brainerd & Armstrong Co.

"The result is their delicate pieces of embroidery are ruined the first time they are washed.

"All know the **Brainerd & Armstrong Silks** can be washed repeatedly without injury.

"See that every skein of silk you buy has their name and guarantee tag.

"An ounce of prevention is worth a pound of cure."

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

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

OCTOBER 30TH, 1894.

"I like your Wash Silk very much, and especially in its new dress, which is such a great convenience and keeps the silk in such good condition."

Mrs. H. T. H., Phila.

For sale at all stores keeping Art Silks. Endorsed and used by all Canadian Art Societies.

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BRAINERD & ARMSTRONG'S . .

DOYLEY AND
CENTREPIECE BOOK

JUST PUBLISHED

Is the most "up to date" book on the subject.

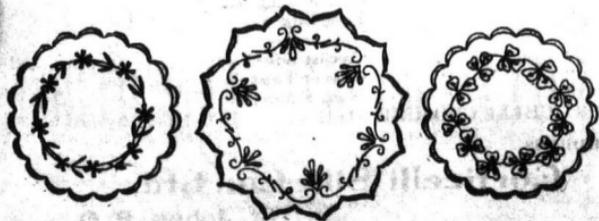
Chapters on Embroidery Stitches, Centrepieces, Doyleys, Ideal Honiton, Luncheon and Tea Cloths, Cut Work and Table Spreads in Denim. Over 70 **Engraved Illustrations.** Instructions for working each pattern are so plain that the beginner need not hesitate to undertake them. Full instructions are given as to Patterns, Linens (stamped or plain as preferred); also as to Silks to be used, and where they may be obtained; also cost of Stamped Linens. Invaluable to every lady who embroiders. **SENT POSTPAID** to any address for 10c; or 10 **HOLDERS**, and 4c to cover postage and packing.



November 14th.

"I am delighted with the New Skein HOLDER. I would rather pay double the price on it than the old way."

Mrs. S. N., Fai mount, W.V.



Gorticelli Silk Co., Ltd., St. Johns, P.Q.

Corticelli Silk Co. Ltd.

ST. JOHNS, P. Q.

Agents in Canada for the

BRAINERD & ARMSTRONG Wash Silks

And other products.

THESE Silks are sold in nearly every town in Canada. Ask your Storekeeper for them.

We, ourselves, do not sell at retail, as we deal only with storekeepers but if you are unable to get these silks in your own town, and if your dealers will not get them for you, then you may send the proper amount to us, and we will see that your order is promptly filled.

Postage on merchandise is one cent per oz., which amount please enclose with order.

BRAINERD & ARMSTRONG'S

"Asiatic Dye" WASH SILKS

Put up in Patent Holders.

B. & A. "Asiatic Dye"	Filo Silk	.06c per skein
" "	Roman Floss	.06 "
" "	Twisted Embroidery	.05 "
" "	Outline Embroidery	.05 "
" "	Rope Silk	.05 "
" "	Honiton Lace Silk	.05 "
" "	Crochet Silk	.45 per ball
" "	Crochet Twist	.10 "
" "	Wash Embroidery	.05 "
CORTICELLI CROCHET	SILK	.25 "

ADDRESS,

Corticelli Silk Co., Ltd.

St. Johns, P. Q.

26 Wellington Street W, Toronto.

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113 St. Peter Street, Quebec.

Have you Seen It?

It is the Newest thing in Embroidery Threads

Brainerd & Armstrong's

"Asiatic Caspian"

Floss

This "ASIATIC CASPIAN" FLOSS is specially suited for scallop work on Doyleys and Centre-pieces, as well as for darning and cross-stitching. It is dyed in the following shades, as shown in BRAINERD & ARMSTRONG'S New 1896 Shade Card:

Yellow—2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018.

Grape—2300, 2301, 2302, 2303.

Blue—2030 a, 2030, 2031, 2031 a, 2032.

Pink—2470 a, 2470, 2471, 2472, 2473, 2474.

Brown—2160, 2160 b, 2161, 2162, 2163, 2163 a, 2164, 2165.

Red—2150 a, 2150, 2150 b, 2151, 2152, 2153, 2154.

Olive—2560, 2561, 2562, 2563, 2564, 2565.

Pansy—2520, 2521, 2522, 2522 a, 2523.

Old Blue—2710, 2711, 2712, 2713, 2714.

Pearl White—2001. **Pure White**—2002.

Pale White—2033.

All Art Needleworkers are pleased
with the new Thread

CORTICELLI SILK CO., LTD.

St. Johns, P.Q.

THE BEST KNITTING SILK

"VICTORIA" Knitting Silk

Is our best known brand. It is often remarked of work done with this silk that "it is fit for a queen," so we deemed the name "Victoria" as not inappropriate for these goods.



BRAINERD & ARMSTRONG'S "VICTORIA" KNITTING SILK.

The DYING OF ALL OUR KNITTING SILKS is made a very important feature—a matter of careful study, to get dyes pure and harmless, colors that *will* stand washing. Everything that goes out under our brand, we will guarantee to be the best that can be made in all these respects.

This brand is noted for great lustre and brilliancy, being made from the choicest long fibre of reeled cocoons.

**It is Endorsed by Art Needlework Societies, East and West.
Ask your Storekeeper for it.**

DECEMBER 20TH, 1894.
"Allow me to congratulate you on the new Skein Holder. It fills a long felt want, and is certain to be appreciated."
M. W., Kent, O.

**CORTICELLI SILK CO., LTD.,
ST. JOHNS, P.Q.**





BRINAIRD & ARMSTRONG'S Crochet Silk

SUPERIOR to any-
thing heretofore
produced for Crochet-
ing and Knitting.

THE Silk for
Mould Crochet

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

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

Crochet Silk colors are shown on our Sample Card.

Brainerd & Armstrong's

PATENT SKEIN SILK

HOLDER



INVALUABLE TO USERS OF
FILO AND FLOSS SILKS
FOR WASH SILKS

Brainerd & Armstrong's *File Silk* and *Roman Floss* are now
put in the New Patent Holder. We have thousands of unsolicited testimonials
from all over the United States and Canada testifying to the great utility of this
invention. The ladies say that it is "the only way to put up wash silks."

Brainerd & Armstrong's

Art Fabrics

Stamped Linen Doilies and Centrepieces, with instructions
how to work.

For Sale by all Dealers

22 in. Squares.....	45 cents each
18 in. "	35 "
12 in. "	20 "
9 in. "	10 "
7 in. "	8 "
6 in. "	5 "

ALL the latest designs as drawn by artists connected with prominent Art Societies. Guaranteed pure linen and best stamping by patent process. Be sure and get

B. & A. Linens

Send 6 cents for new book, giving illustrations and instructions how to work the latest designs in Jewel work, Delft, Bohemian Glass and Roses. Sent to any address for 6c., or for 6 Holders, and 3c. for mailing.

Brainerd & Armstrong's

Art Fabrics

Silk Serge Squares for Cushion Covers, stamped
with various designs.....\$1.50 each

Tinted Silk Terry Squares, design stamped in
colors, an ornament for any parlor..... 1.50 "

Silk Armure, for Table Covers, Bedspreads and various
purposes.

Denim and Cotton Canvas Squares and Covers
Laundry Bags, large and small.

Umbrella Cases,
Brush and Comb Bags,
Shoe Bags, etc.,

Made from Pure Linen Duck

ANY of the above, stamped with appropriate designs, can
be obtained from all the leading dealers.

ASK FOR 

B. & A. Goods

They are the Best,
why not have them?



LADIES PREFER THEM

BRAINERD & ARMSTRONG'S

"ASIATIC
DYE"
WASH EMBROIDERY SILKS



in HOLDERS

PULL THE THREAD
LIKE THIS.

No Knots to untie
No Snarls to untangle

The following list of threads is the most complete and perfect line of Wash Embroidery Silk Threads in the World. You can obtain them of your storekeeper.

FOR EMBROIDERING.

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| "Asiatic" Filo Silk Floss. | "Asiatic Roman" Floss. |
| "Asiatic Caspian" Floss. | "Asiatic Parian" Floss. |
| "Asiatic Art" Ropa. | "Asiatic" Twisted Embroidery. |
| "Asiatic" Rope Silk. | "Asiatic Honiton" Lace Silk. |
| "Asiatic" Outline Silk. | "Asiatic" Medieval Emb'y. |
| "Asiatic" Couching Silk. | |

FOR KNITTING.

"Victoria" Knitting Silk.

FOR CROCHETING.

- | | |
|---------------------------|----------------------------|
| "B. & A." Crochet Silk. | "Corticelli" Crochet Silk. |
| "Whip Cord" Crochet Silk. | |

MARCH 14, 1895.

"Your Mr. J—— made me a proposition to put my skein silk into wrappers. I send you to-day quite a package. I cannot sell the silk now unless it is in a wrapper." E. P. C.,——, Mass.

Corticelli Silk Co., Ltd.,

ST. JOHNS, P.Q.



Corticelli Glove Mending Silk



A silk thread of fine size and peculiar twist is required for repairing gloves neatly by hand. Such a thread in a variety of seasonable colors in a convenient form for immediate use is shown in this engraving. Each braid contains about 300 yards of silk divided into 25 glove shades. A needleful of any one of these colors can quickly be drawn out without disturbing the remaining threads.

These braids can now be found for sale in all the leading notions and dry-goods stores.



Florence Silk Socks,

FOR INFANTS.

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

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

We will send a pair of these socks, post-paid, to any address on receipt of

\$1.00.



(The engraving shows nearly the full size.)

Corticelli Silk Co., Ltd.,

St. Johns, P. Q.

SILK MITTENS



Elegant and Warm

**Handsome
Holiday Gift**

**For both Ladies and
Gentlemen.**

— ❖ —
THESE MITTENS, AS ILLUSTRATED, ARE LINED WITH SILK, THUS MAKING A DOUBLE THICKNESS.

JUST THE THING

FOR WINTER WEAR.

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

Gents' mitts \$2.25.

Gents' gloves \$2.25.

Infants' mitts \$1.00.

Children's mitts \$1.25.

— ❖ —
If these cannot be procured from your storekeeper, any of the above will be mailed upon receipt of price by

**The Corticelli Silk Co., Ltd.
ST. JOHNS, P.Q.**

"Florence Home Needle-work" Series

Under this title we have published annually for ten years our pamphlet containing comprehensive illustrated descriptions of subjects which come under this head. These publications have been in good demand, and the older editions are still asked for by many who get the later numbers, as the contents are very different for each year. The following list briefly explains the character of the nine numbers which have preceded the present edition.

1887 Edition.—Crochet Silk Bead-work is the leading subject, for which three complete and rare Alphabets have been specially engraved.

This edition also contains valuable illustrated rules for Silk Mittens, Stockings, Laces, etc., etc.

1888 Edition.—Drawn-work, Damask Stitches, Italian, Tapestry, Outline and Cross-Stitch Embroidery, with Crochet, are the subjects. All are fully illustrated.

1889 Edition.—Subjects: Tatting, Netting and Embroidery. Replete with illustrations and clear description.

1890 Edition.—Crochet and Embroidery are leading subjects. The first chapter gives instructions for a Crocheted Silk Scarf in shell stitch. Each subject is profusely illustrated.

1891 Edition.—The subjects are Crocheted Silk Slippers, Scarfs, Belts, Beaded Bags, Macramé Lace, Embroidery, etc., with 140 engravings.

1892 Edition.—Irish Lace, Sewing, Crocheted Scarfs, Belts, Garters, Passementeries and other "Fascinating Fancy-work Fads" are explained by 160 engravings, fully described.

1893 Edition.—Reeling Raw Silk at the World's Fair is one subject. The others are Corticelli Darning, Corticelli Drawn-work, Crocheted Lamp Shades, Pillow Lace and Embroidery. All illustrated.

1894 Edition.—Subjects: Corticelli Darning, Knitting, Crochet and "Correct Colors for Flowers." All illustrated.

1895 Edition.—Subjects: Lace Embroidery or Honiton-work, Mosaic Embroidery, Scarfs, Necktie, Sofa Pillow, Suspenders, Crochet and "Correct Colors for Flowers." With many illustrations.

Any one of these books will be mailed on receipt of six cents, or all of them for fifty-four cents. Mention year in ordering. Each edition contains 96 pages.

CORTICELLI SILK CO., LTD.,

ST. JOHNS, P. Q.

Florence Silk Mosaic.

A beautiful material for the four-in-hand scarf, admitting of easy hand embroidery; colors—cream-white, black, navy-blue and wood-brown.

The stitches used in Mosaic Embroidery are fully illustrated in "Florence Home Needlework" for 1895. Patterns of this Mosaic—enough for a four-in-hand scarf,—five spools of silk, a suitable needle, with designs and directions complete, will be mailed to any address on receipt of eighty cents.

Florence Silk Gloves for Gentlemen.

These goods are lined throughout with soft silk. They are made without seams either inside or out, consequently cannot rip. Being full-fashioned, they fit the hand perfectly, and are in all respects the warmest, least cumbersome, and most genteel and durable glove for winter wear now in the market. Sizes, Nos. 1, 2 and 3; large, medium and small. If you cannot get a pair from your dealer, we will mail them to you on receipt of \$2.25. Their color is black.

SOIE NATURELLE.

(Raw Silk.)

This is a soft silk which is now used for padding the surfaces of designs in raised embroidery, a style which is now popular. Jewels, padded borders done in button-hole stitch, rose petals and other kinds of high work require it for the best results. It is made only in shades of white, is sold in skeins and will wash well.

Corticelli Silk Company, Ltd.,
ST. JOHNS, P.Q.

CAUTION . . .

No matter what the dealer says,
insist on having silks with **OUR**
NAME clearly printed on every
label as follows :

THE BRAINERD & ARMSTRONG CO.



If **OUR** Name isn't on the Silk, don't take it.



Where **BRAINERD & ARMSTRONG'S** name is on the label you have a positive guarantee that the silks can be washed in accordance with directions on the tags without injury.

No matter how much or little money anyone has, one cannot afford to buy unknown, unreliable silks, and then spend several days embroidering a nice piece of work only to find the finished work valueless the first time it is washed. There is a great satisfaction in using the Best Silks—**BRAINERD & ARMSTRONG'S**—which, as everyone knows, can be washed again and again, and still be just as good as new.



Corticelli Silk Co., Ltd.,

ST. JOHNS, P. Q.

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Fifteen Gold Medals.

Corticelli Silk has been a winner of Prize Medals at World's Fairs and other Expositions for fifty-eight years, having already received

FIFTEEN OF GOLD.

Numerous other Medals, having less intrinsic (metal) value, have also been awarded, but in each and every case the medal so given has been the highest award made to this class of goods in that competition.

The points of superiority which have impressed the Judges at these expositions are:—

- "1. High grade of Silk.
- "2. Uniformity of Size and Twist.
- "3. High Lustre.
- "4. Durability of Dyes, which bear the test of Washing, as per the guarantee tag.
- "5. Great number of Colors and Correct Shading of same."

In addition to the beautiful Gold Medal received at San Francisco, the Judges at the California International Exposition awarded to Corticelli Silk their **Special Diploma of Honor**, a distinction only granted to Exhibits of Exceptional Merit.

At the International Exposition held in Atlanta, Ga., in 1895, the **Grand Prize and Gold Medal** was given to Corticelli Silk.

There were but eleven Grand Prizes awarded in the entire Department of Manufactures out of a total of 137 awards. Corticelli Silk received the only one given to silk or silk goods.



Do You Know That

Corticelli

Skirt Protector

will last as long as the skirt. Will not roughen the boots. Is steam shrunk, piece dyed, fast color.



Has no raw edges. Is easily cleaned with brush or sponge. Is made in the same shades as Corticelli spun silk.

Sold in 4, 5 and 6 yard bolts by all first-class dealers. See that it bears the above brand, as there are imitations.